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TELEVISION / 35

The Fall Guys: network schedulers talk about once and future lineups

RADIO / 54

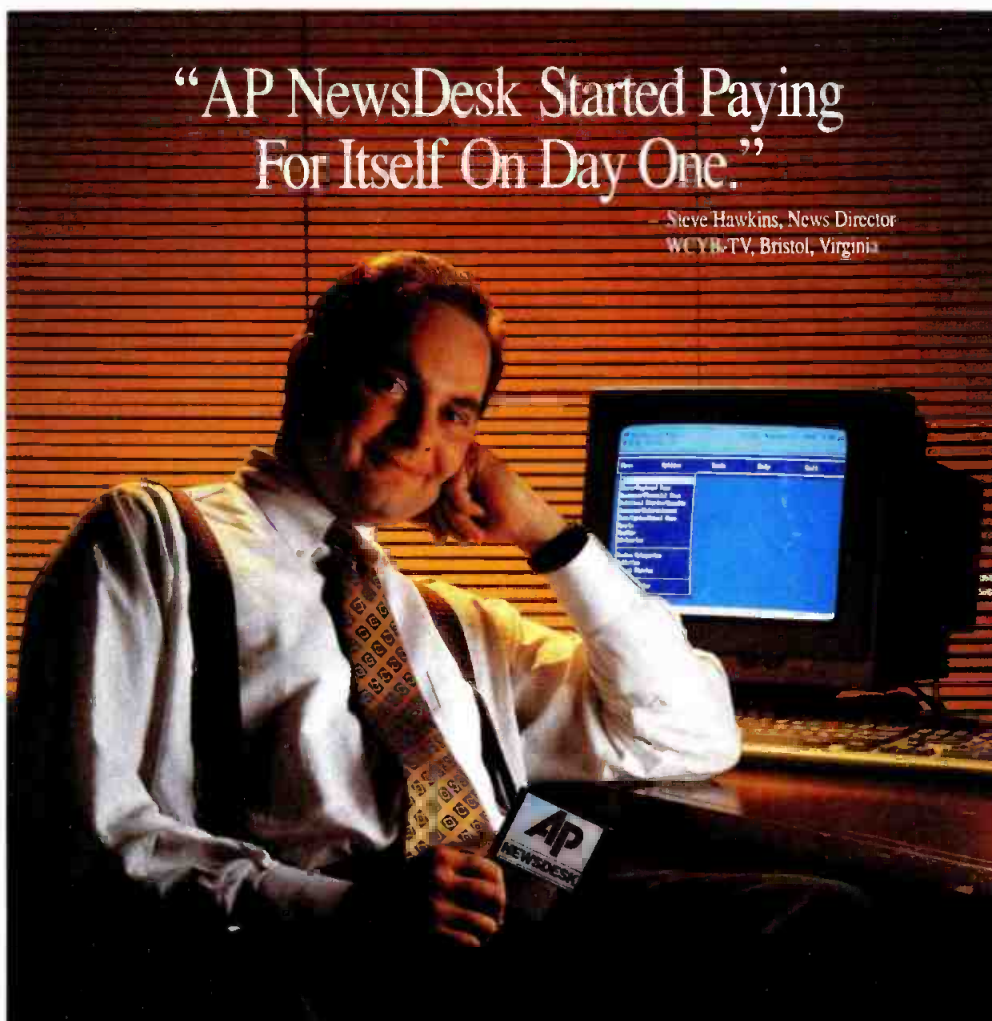
Signs of turnaround in radio spot billings; 'power' formats

TECHNOLOGY / 66

NAB convention to showcase new digital VTR's and serial digital interfaces

FIN-SYN / 32,59

Week and a day away, parties still agree to disagree



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Steve Hawkins, News Director
WCYB-TV, Bristol, Virginia

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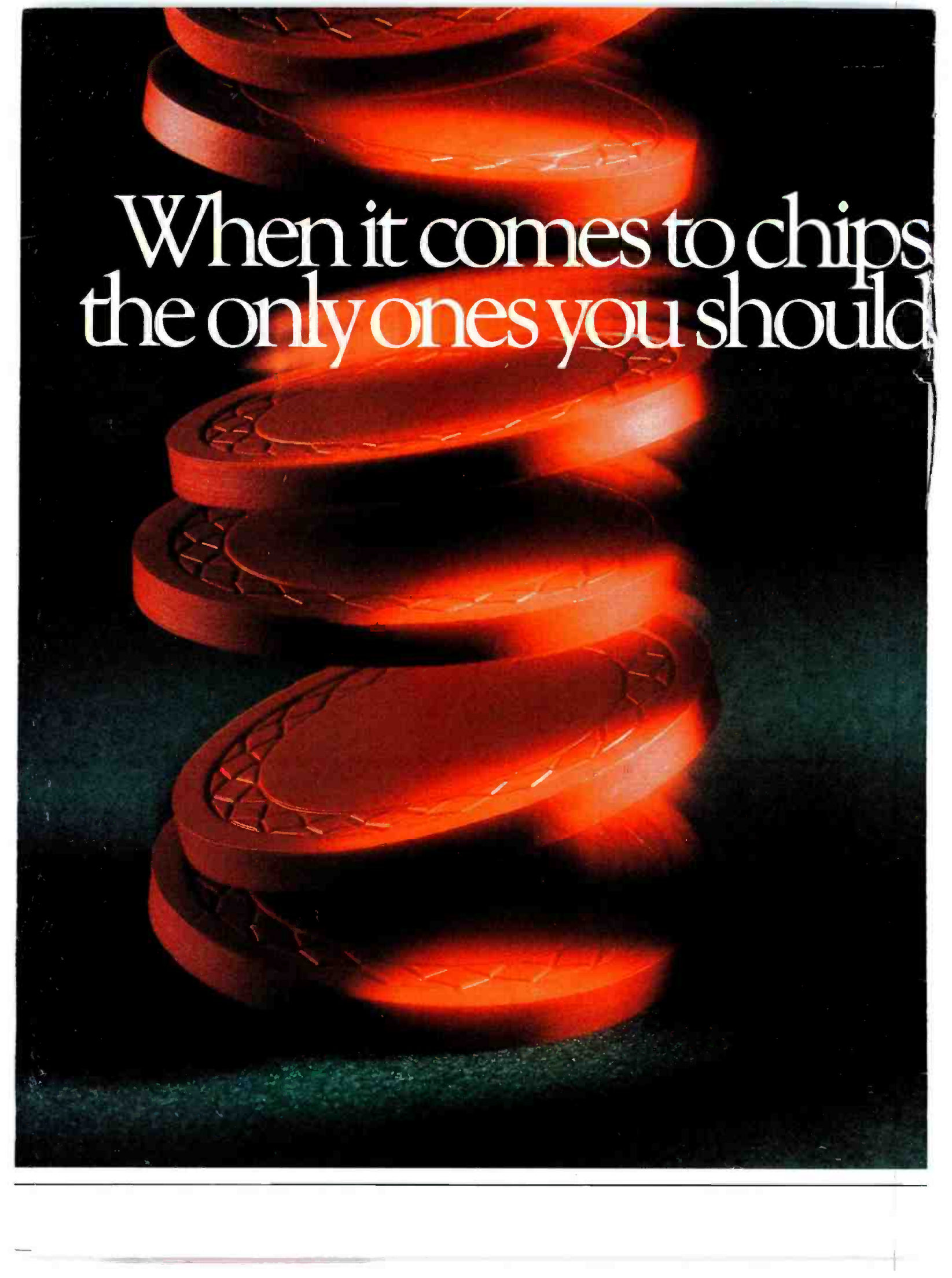
SERIALS

47409SERIALS MAR/94

*****3-DIGIT 478

Vol. 120 No. 13 \$2.50

THE BIG NEWS IN NEW ORLEANS
Explosion in cable's
channel capacity
to transform
television

A stack of several red chips, possibly poker chips, is shown against a dark green felt background. The chips are arranged in a slightly overlapping, vertical stack. They have a textured, woven pattern on their faces. The lighting is dramatic, with a strong red glow emanating from the chips, making them stand out against the dark background. The text is overlaid on the upper portion of the image.

When it comes to chips
the only ones you should

these are gamble with.



Wagering a few chips on the
blackjack table or
roulette wheel
may be loads of fun

for some people. But when it comes to studio
cameras, you can't afford to take a chance.
After all, the chip is the heart of the camera—
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ultimately depends upon.

That's why you should only consider a
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And we load our chips with the most
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increased sensitivity of one full stop—

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vertical smear to a mere – 140dB in the
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together, these features combine to give you
the highest quality CCD imager available.

The result is a picture with 700 lines of
resolution and such remarkable colorim-
agery that no other chip camera would dare
lay odds against it.

So if you're considering a studio camera,
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as close to a sure thing as you can get. To
find out more, call 1-800-635-SONY, ext. 102.

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SONY®

BUSINESS AND PROFESSIONAL GROUP

THIS WEEK

6 / CBS TIGHTENS BUDGET

CBS executives met to discuss strategic changes in the company's operations and are expected to implement budget cutting and other changes, possibly as early as this week. One securities analyst estimated the likely reductions at between \$60 million and \$100 million, which could imply personnel reductions numbering in the hundreds.

27 / NCTA 1991

There is a growing sense of optimism in the cable industry as video compression nears reality. The upshot: cable systems could well be delivering hundreds of channels of programming by the late 1990's. Such a specter has created a host of technical, marketing and programming challenges. On the regulatory front, three FCC commissioners appear to be backing away from instituting any "good actor" test in the agency's effective competition rulemaking (page 29).

31 / REREGULATION FIGHT

In his opening speech, National Cable Television Association President James Mooney issued a "clarion call" to all cable operators to do everything they can to fight cable reregulation, urging them to visit their congressmen, "sit down with your local newspaper editor, talk to your customers."



News from NCTA: explosion in cable channel capacity (page 27)

31 / THE NEVER-ENDING SALE?

Another week in the ever-impending sale of FNN added some more knots to an already tangled situation. A group of 15 state attorneys general filed a petition asking the U.S. Bankruptcy Court to reject CNBC's bid to buy the network; another 15 state attorneys general filed a letter asking the court to approve the 20-day delay the FTC is seeking while it conducts its antitrust investigation into a sale to CNBC. Meanwhile, CNBC, which still has a definitive agreement with FNN, rejected some of FNN's affiliate contracts and FNN's employees succeeded in getting many of their severance demands met.

33 / BVT DEAL

Buena Vista Television has finalized a deal to sell a 50-title film package into broadcast syndication for more than \$125 million. Television programmers said

the deal was a syndication first, because the stations buying the package agreed to do so even though less than half the films have been produced. The stations are banking on the ability of the Disney studios, including Disney, Touchstone and Hollywood Pictures, to continue producing the kinds of films that have made Disney the top revenue producer at the box office the past two years.

34 / AFFILIATE APPROVAL

Fox affiliates gave the network high marks following a series of seven regional meetings. Optimistic discussions on Fox's potential network status were among the topics covered, and clips of 1991-92 television pilots were screened. Station owners and general managers approved of much of the network's development slate, but expressed some concerns over the content of Fox programming.

35 / ALL THE RIGHT MOVES

The four executives responsible for setting the network television schedules—ABC's Ted Harbert, NBC's Lee Currlin, Fox's Sandy Grushow and CBS's Peter Tortorici—can be viewed as chess players in a game that determines when and where viewers see their favorite television shows. Their scheduling decisions can mean extended life or certain cancellation for a program, and set in motion a change of momentum for a network, as evidenced by CBS's surprising February sweeps win.

42 / 'MARRIED' INPUT

Columbia Pictures Television is developing a multi-million dollar co-op advertising plan for *Married... with Children*, which debuts in syndication next fall. As part of the campaign, CPT's marketing team will help stations

create sales presentations to maximize advertising revenue at the local level.

42 / SYNDICATED SWEEPS

For many syndicated shows, particularly access strips and late night product, viewing was down in the February 1991 sweeps. But for sitcoms, the big news was that *Golden Girls* surpassed *Cosby* as the top-rated off-network comedy.

45 / CABLE FINANCES

According to cable executives at the opening NCTA session, the current credit crunch is making it difficult for cable MSO's to expand their core businesses. But they must—and can—find ways to improve their existing ones.

48 / PAY PRESENTATION

According to marketing executives of major MSO's, the basics of salesmanship and good packaging are needed to galvanize the pay services. However, some pay programmers in the audience did not agree. For one, nothing short of "a whole new approach" is required.

53 / POST WAR DROP

Viewer appetite for international news appears to have dropped quickly back down to pre-war levels. But suppliers of footage from abroad continue to make headway in the U.S., with CNN Newsource alone picking up an additional 25 affiliates during the Persian Gulf conflict.

54 / WAR CHEST

Ad dollars that all but dried up in January and February are beginning to return to radio. While



'Golden Girls' is top off-network comedy in syndication (page 42)

monthly and quarterly figures won't be analyzed for a few weeks, industry executives are cautiously optimistic that advertisers who put their schedules on hold during the war are ready to invest in the medium. Local, spot and network radio are poised to rebound in the second quarter.

59 / COMMENTING ON FIN-SYN

Comments filed last week at the FCC on its financial interest-syndication proceeding demonstrated the distance that remains between the networks and Hollywood. The networks, unhappy with a "majority" proposal supported by three of the five FCC commissioners, used the comments as an opportunity to discuss a new fin-syn deal developed by the networks.

61 / HOLLYWOOD SHUFFLE

Movie studios that drove the three-network prime time upfront market last year may not be ready for an encore. An analysis of studio advertising spending

habits shows that syndication and, to a lesser degree, cable budgets are increasing at a greater rate than network budgets. While network and local/retail still command the most attention from studio marketing planners, syndication and cable are

making their presence known.

66 / DIGITAL VTR'S MULTIPLYING

The second generation of D-2 (composite digital) videotape recorders will be on display at the National Association of Broadcasters convention in Las Vegas, April 15-18. They offer expanded capabilities at lower costs. The NHK-developed half-inch composite digital format from Panasonic is stepping up to challenge D-2 in the marketplace.

69 / JUST SAY 'NO'

Too costly, too late and too little benefit—that's what satellite operators had to say about a proposal to place cable TV satellites three, rather than two, degrees apart in the sky. Their comments, filed at the FCC, asked that agency to resist petitions to change orbital assignment policy.

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CLOSED CIRCUIT

FISCAL ALARM AT BLACK ROCK: CBS TAKES CUTS ANOTHER STEP

CBS executives last week met to discuss strategic changes in the company's operations and are expected to implement budget cutting and other changes, possibly as early as this week. One securities analyst estimated the likely reductions at between \$60 million and \$100 million, although other estimates run higher, implying personnel reductions numbering in the hundreds.

At least part of the meetings last week revolved around proposals and conclusions from McKinsey & Co., which CBS commissioned several months ago to "conduct an overall strategic review of our structure, operations and finances...assist in planning and refocusing our activities" (BROADCASTING, Jan. 14).

Any firings or other cutbacks would come adjacent to the release of first-quarter earnings results which CBS has already characterized as significantly down from the prior year

("Closed Circuit," March 25). The reaction of several securities analysts was that CBS management might be using the negative swing in quarterly results to help sell the layoffs and other cutbacks. The company could also decide to dump severance, restructuring and other charges onto the already bad financial numbers.

John Reidy, with Smith, Barney Upham & Harris, said the review could also reflect a genuine determination on the part of CBS Chairman-CEO Laurence Tisch that an upturn in the broadcasting economy may not happen for a while.

At the beginning of the year, CBS had 6,650 employees, down 100 from the prior year. There was no indication whether the layoffs or other budget cutting would affect only the television network, or whether they would be equally shared by other divisions including radio and the owned TV stations.

WASHINGTON

Thoughts from chairman

More of FCC Chairman Alfred Sikes's thinking on how to tame cable television seems to be filtering up to Bush administration. In joint March 13 letter to Senate Commerce Committee member John Danforth (R-Mo.), Commerce Secretary Robert Mosbacher and James Rill, Sikes laid out now well-known administration position against cable reregulation and for telco entry. But letter also advocated one of Sikes's favorite ideas: legislation barring municipalities from "unreasonably" refusing to award second franchises. "Such a provision will remove an existing barrier to entry by competing providers of video service to the home," it said.

Multiple choice

FCC had hoped to launch at April 9 meeting rulemaking relaxing multiple ownership and other structural regulations for radio, but word last week was vote on proceeding would slip until May or June. There were several theories offered for delay, one with most currency being that with fin-syn and children's TV up for votes at meeting, commissioners had enough high-profile mass media issues to deal with for one day. Another was item still needed work or, as one FCC official

put it, was not "sufficiently cooked." Yet another suggested Commissioner James Quello had pulled item because it has raised ire of some on Capitol Hill, and he did not want to rock boat until his reappointment to commission is secured. Quello dismissed last theory, saying he advocated delay only because he felt agenda was too crowded. "My position on the Hill is not quite that shaky," he added.

LOS ANGELES

Mad middlemen

Los Angeles Television Rep Association will meet April 29 with ad agency BBDO and executives from BBDO clients Pizza Hut and Sizzler restaurants. Meeting stems from BBDO's decision in January to try to bypass rep firms and make spot buys for Pizza Hut directly with TV stations (presence of Sizzler suggests it may also be in line for direct buys). Not surprisingly, rep firms have balked at move, but some, said one rep, have been able to hold their ground and keep business coming their way. BBDO, in response, is said to have decided to give first crack at spots to stations that allow account executives to deal with agency, second to stations that reserve to local and/or general sales managers authority to conduct business with agency and third to stations that still insist on going through rep firms.

NEW YORK

High-priced options

Capital Cities/ABC leadership likely ranked in upper pay echelons for corporate executives in 1990. Records show that Chairman Thomas S. Murphy and Chief Executive Officer Daniel B. Burke each exercised stock options last year worth over \$5 million—difference between exercised price and stock value on date of exercise. Another big option beneficiary this year was TV station group head, Lawrence J. Pollock, whose options appeared to be worth roughly \$2.7 million.

World weary?

CBS News could end its three-year relationship with international news supplier World Television News by year's end. CBS News vice president and director of broadcast news, Don DeCesare, described service's material as "spotty" and said network is concerned about ownership role played by competitor ABC, which recently increased its stake in WTN. DeCesare said CBS News is neither "happy" nor "disgruntled" with WTN, but is seriously considering whether money spent on service would be better utilized on further developing CBS News's own syndication efforts. WTN footage, he said, is considered "supplemen-

**After All The
Risks You've Taken
In The Off-Network
Sitcom Business,
Finally Someone
Offers You
A Win-Win
Situation.**

A Winner Wh A Winner Wh



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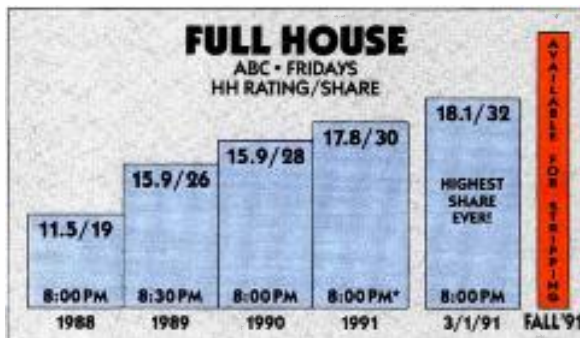
FULL

en You Buy It. en You Air It.

Let's face facts. The off-network sitcom business can be a risky way of making money. How many times have you bought a hit series at the peak of its network performance; only to have it in a radical decline, or canceled, a couple of years later when you get to strip it.

It's hard to predict what will be hot two years from now. It sure would be a lot easier if you could acquire *and* strip a series at the height of its network popularity.

Well, that's the case with "Full House." "Full House" finished the February sweeps with its best numbers ever. And its best rating ever came in after the sweeps, in the beginning of March. Without the help of network sweep promotion. Without the help of a consistent network lead-in. Only with its consistently hot audience-pulling strength. Making it a network winner now... and a winner for you five days a week this Fall.



HOUSE

SOURCE: NTVNAD FEB EACH SEASON: *1/28 - 2/24



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COURT ORDER

TCI spin-off Liberty Media has signed an agreement in principle to purchase one-third equity in Court TV, the cable service formed by Time Warner, NBC and Cablevision and scheduled to launch in July. Although Court TV's president, Steven Brill, would not comment, sources say TCI is putting in one-third of the \$60 million-\$70 million the channel is spending to launch. Time Warner, which walked off with more than two-thirds of the equity when its American Courtroom Network merged with NBC/Cablevision's In Court, is giving up half of its own share to Liberty, but a source said Time Warner, along with Brill's American Lawyer Media, will still retain management control. Despite the equity position, it does not look like TCI will be extensively rolling out Court TV over its cable systems right away, since it needs to commit scarce channel capacity to its newly developed mini-pay service, Encore, and Comedy TV, with whom it signed a major affiliation agreement last week.

A source said TCI had expressed interest before the merger in getting a piece of Time Warner's channel, but was only willing to come in if a merger with In Court could be worked out. Although the merger was completed in late November last year, a source said the equity deal had to wait for Liberty's publishing offer to be completed on March 19.

tal" to international material otherwise collected by CBS News.

People power

Revealing perspective on staffing at television networks and related broadcasting operations is gained by calculating revenue currently generated per employee. BROADCASTING calculates that NBC in 1990 generated \$563,000 per employee, CBS \$487,000 and broadcasting operations of Capital Cities/ABC, \$416,000. Momentum of various networks should tend to reduce gap some in 1991 and any significant layoffs at CBS (see "Top of the Week") could result in switch of order between it and NBC.

Playing ball with stations

In continuing effort to increase return on network's baseball investment ("Closed Circuit," March 25), CBS's owned-television stations will have new marketing options for Major League Baseball (MLB). After several meetings, MLB issued new marketing guidelines to owned-television station group giving it opportunities that were not there last year, including contests on local/national level. Owned-television station group also expects to have its National Football League marketing packages out by end of April.

Working it out

Network Television Association (NTA) and Television Affiliates Group (TAG) will get together at National Association of Broadcasters convention this month. It will be third meeting

between two, which are deciding on best way to work together. Said one TAG member on meeting: "Group owners will have opportunity to review what we have done and decide once and for all whether to work with NTA."

TAG first approached NTA last spring, when association was being formed because it felt there was no group representing affiliate body on scale TAG would want to address. Association does not have problem with working with NTA, whose mission is to bring ad dollars to networks from other media, including spot.

Tryouts

Multimedia Entertainment is developing three new first-run talk shows to air in limited number of markets next fall, reports company's new president, Robert Turner. According to Turner, "best of the lot" will be rolled out for national distribution for 1992-93 season. Among personalities company is trying out in fall is Paul Bloom, crime reporter for KNSD-TV San Diego. Meanwhile, Turner said, "the jury is still out" on whether Multimedia's weekly music show, *Big Break*, will be back for second season. "We want to make it work," he said.

SACRAMENTO

Go 'West'

Based on "regional success" of Kelly News and Entertainment's *The West*, John Reims, production company's general manager, told BROADCASTING that Paramount Domestic Television is closing deal to syndicate show and national spinoff, *In America*, for Sep-

tember 1991. Reim says Paramount is considering offering both targeted weekend daytime, early fringe and access programs on even 3 1/2 minute local/national barter split.

NEW ORLEANS

Include them out

SkyPix is rejecting invitation to join CableLabs' newly formed consortium, which includes Scientific-Atlanta and General Instrument, to speed development of digital transmission and compression technologies. "Why should we join? We've got the technology; they don't," said Fred Greenberg, chairman of SkyPix, whose digital encoding and decoding hardware has been tested on cable systems in Idaho (see BROADCASTING, March 18) and at last week's NCTA convention in New Orleans. Although broadcast and cable engineers say SkyPix's 8-to-1 compression works on delivery to backyard satellite dishes, some are unsure it will stand up to further retransmission.

FIVE FOOT TWO, NERVES OF STEEL

Truth was more exciting than fiction at the National Cable Television Association convention in New Orleans when Susan R. Kearns, director of acquisitions for Nickelodeon (and president of the New York chapter of Women in Cable), brought an assailant to justice after a chase on foot through the French Quarter. Kearns, who is 5 foot 2 inches tall and weighs just over a hundred pounds, was mugged by a 200-pound male who threw her to the sidewalk, wrested her purse away and ran. But he had picked the wrong victim. Kearns, a runner in her native New York, immediately began pursuit, calling for help as she chased him through the streets. One by one she picked up a posse that grew to four; the chase continued for six blocks. When the assailant jumped on a bus, Kearns leapt in front of it while others in the chase blocked the doors. Kearns then boarded the bus and confronted the mugger, who was sitting on her purse. Both purse and money were recovered and the mugger was arrested. Damage to Kearns: one ruined pair of high heels.

**IN LOS ANGELES,
ONLY ONE ACCESS STRIP
FINISHED THE FEBRUARY
SWEEPS #1, BEATING
"WHEEL," "E.T.,"
"INSIDE EDITION,"
AND "COSBY..."**

DATEBOOK

■ Indicates new listing or changed item.

THIS WEEK

April 1—Deadline for proposals for the development and production of native American programs for national public television audiences, sponsored by *Native American Public Broadcasting Consortium*. Information: (402) 472-3522.

April 1—Deadline for entries in Mencken Awards for "outstanding writing and cartooning that illustrates human rights issues, exposes governmental abuses of power and champions defense of individual rights," sponsored by *Free Press Association*. Information: Mencken Awards, P.O. Box 15548, Columbus, Ohio, 43215.

April 2—*Radio Advertising Bureau* radio marketing workshop. Ramada Inn/South Denver,

Denver. Information: (212) 254-4800.

April 3—*Radio Advertising Bureau* radio marketing workshop. Benson Hotel, Portland, Ore. Information: (212) 254-4800.

April 3—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Laurence Caso, executive producer, *As the World Turns*. Copacabana, New York. Information: (212) 768-7050.

April 3—*Scripps Howard Foundation* National Journalism Awards banquet, dinner and awards presentation. Westin Hotel, Cincinnati. Information: (513) 977-3827.

April 3—"You Be the News Director," seminar sponsored by *National Academy of Television Arts and Sciences, Washington chapter*. Speaker: Brian Olson, news director, KGWN-TV Cheyenne, Wyo. BizNet Studio B, U.S. Chamber of Commerce, Washington. Information: Diane Bruno, (301) 587-3993.

April 3—*Caucus for Producers, Writers and Di-*

rectors general membership meeting. Los Angeles. Information: (818) 792-0421.

April 3—Sports Emmys Awards, presented by *National Academy of Television Arts and Sciences* (to be shown on ESPN at 9 p.m.). Marriott Marquis, New York. Trudy Wilson, Information: (212) 586-8424.

April 3-4—*Oregon Association of Broadcasters* annual spring seminar. Lincoln City, Ore. Information: (503) 257-3041.

April 4—*Radio Advertising Bureau* radio marketing workshop. Ramada Hotel/Fisherman's Wharf, San Francisco. Information: (212) 254-4800.

April 4—"An Evening with NBC Sports," sponsored by *International Radio and Television Society*. Panelists: Dick Ebersol, president; Ken Schanzer, executive vice president; Terry O'Neil, executive producer, and James Burnette, vice president, sports sales and marketing, all NBC. Time Warner auditorium, New York. Information: (212) 867-6650.

MAJOR MEETINGS

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

April 15-18—*National Association of Broadcasters* 69th annual convention. Las Vegas Convention Center, Las Vegas. Future conventions: Las Vegas, April 13-16, 1992, and Las Vegas, April 19-22, 1993.

April 19-24—*MIP-TV*, international television program marketplace. Palais des Festivals. Cannes, France. Information: (212) 689-4220 or 750-8899.

April 21-24—*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—*American Association of Advertising Agencies* annual convention. Greenbrier, White Sulphur Springs, W.Va.

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

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

May 22-23—*NBC-TV* annual affiliates meeting. Marriott Marquis, New York.

May 29-31—*CBS-TV* annual affiliates meeting. Waldorf Astoria, New York.

June 7-11—*American Advertising Federation* national advertising conference. Opryland, Nashville.

June 8-11—1991 *Public Broadcasting Service* meeting. Walt Disney World Dolphin, Orlando, Fla. Information: (703) 739-5000.

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

June 13-18—17th International Television Symposium and Technical Exhibition. Montreux, Switzerland.

June 16-19—*Broadcast Promotion and Marketing Executives & Broadcast Designers Association* annual conference. Baltimore Convention Center, Baltimore. Information: (213) 465-3777.

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

July 11-13—*Satellite Broadcasting and Communications Association* trade show. Opryland, Nashville.

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

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

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

Sept. 24-29—*National Black Media Coalition* annual conference. Hyatt Regency, Bethesda, Md.

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

Oct. 1-3—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (212) 673-9166.

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

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

Oct. 26-29—*Society of Motion Picture and Television Engineers* 133rd technical conference and equipment exhibit. Los Angeles. Future conference: Nov. 10-13, 1992, Metro Toronto Convention Center, Toronto.

Oct. 27-30—*Association of National Advertisers* 82nd annual convention. Biltmore, Phoenix.

Nov. 18-20—*Television Bureau of Advertising* annual meeting. Las Vegas Hilton, Las Vegas.

Nov. 20-22—Western Cable Show, sponsored by *California Cable TV Association*. Anaheim Convention Center, Anaheim, Calif.

Nov. 23-25—LPTV annual conference and exposition, sponsored by *Community Broadcasters Association*. Riviera Hotel, Las Vegas.

Jan. 7-10—*Association of Independent Television Stations* annual convention. San Francisco.

Jan. 31-Feb. 1, 1992—*Society of Motion Picture and Television Engineers* 26th annual television conference. Westin St. Francis, San Francisco.

Jan. 20-24, 1992—29th *NATPE International* convention, New Orleans Convention Center, New Orleans.

Jan. 25-29, 1992—49th annual *National Religious Broadcasters* convention. Washington. Information: (201) 428-5400.

Feb. 7-8, 1992—26th annual *Society of Motion Picture and Television Engineers* television conference. Westin St. Francis Hotel, San Francisco.

Feb. 26-28, 1992—Texas Cable Show, sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio, Tex.

May 3-6, 1992—*National Cable Television Association* annual convention. Dallas. Future convention: June 6-9, 1993, San Francisco.

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

**MAKING IT THE
#1 WEEKDAY PROGRAM
FOR ITS STATION FROM
SIGN-ON TO SIGN-OFF,
WITH A HIGHER RATING
AND SHARE THAN
"GOLDEN GIRLS" OR
"WHO'S THE BOSS?..."**

April 4-5—*International Radio and Television Society's* eighth annual minority career workshop. Viacom Conference Center, New York. Information: (212) 867-6650.

April 5—*NATPE Educational Foundation* regional seminar. Sessions: "Reading and Righting the Ratings" and "Breaking Up and Making Up: Current Affairs Between Local Stations and Cable." Chicago. Information: (213) 282-8801.

April 5—Opening reception for "Aces in April: Cable's Best," exhibition sponsored by *Museum of Broadcast Communications*. MBC, Chicago. Information: (312) 987-1500.

April 5—Deadline for entries in "Awards for the Advancement of Learning through Broadcasting," sponsored by *National Education Association*. Information: (202) 822-7200.

April 5-6—*Society of Professional Journalists* regional conference. Topic: "Where Freedom Wanes: The First Amendment's Bicentennial." Sheraton Pierremont Hotel, Shreveport, La. Information: Frank May, (318) 797-5257.

April 5-6—*Society of Professional Journalists* re-

ERRATA

List of top 50 cable MSO's on page 54 of March 25 issue omitted **column headings**. First column listed **MSO**, second was **number of basic subscribers**, third was **number of homes passed** and fourth was **number of pay units**.

"Monday Memo" in March 25 issue said California Cable Television Association's participation in new annualized state depreciation review for PACBell and General Telephone of California helped result in savings of \$2.7 million for ratepayers. Correct figure is **\$20.7 million**.

gional conference. University of Nebraska College of Journalism, Lincoln, Neb. Information: Richard Strecktuss, (402) 472-3048.

April 5-7—"Urban Growth and Poverty in the Economy," economics conference for journalists sponsored by *Foundation for American Communications, Ford Foundation and Atlanta Journal and Constitution*. Colony Square Hotel, Atlanta. Information: (213) 851-7372.

April 5-7—*Society of Professional Journalists* regional conference. Radisson Hotel, Toledo, Ohio. Information: (513) 225-2266.

April 6—*Radio-Television News Directors Association* region-five super regional conference in conjunction with *Northwest Broadcast News Association*. Minneapolis. Information: Penny Parrish, (612) 925-4636.

April 6—Second annual Pennsylvania area regional conference of *National Association of College Broadcasters*. Luzerne County Community College, Nanticoke, Pa. Information: Ron Reino, (717) 821-0932, or Carolyne Allen, (401) 863-2225.

OPEN MIKE

PUC WATCH

EDITOR: Mr. Alan Gardner is certainly right on target in his March 25 "Monday Memo." He reminds your readers where the action is in the future as the architecture of each state's telecommunications is mapped out: your state public utility commission of all places.

A "quasi-judicial" power protecting citizen interests of great proportions.

His scenario for a cable presence at the PUC's has certainly been true here in Tennessee, with the lopsided views from the telcos for advanced fiber deployment for a myriad of reasons, not the least of which would be full-motion video possibilities.

One additional camp I might recognize and remind Mr. Gardner and your readers as having a vested interest in following these decisions: broadcasters and their state associations that have a great deal to add to the discussions as "real" interests and intentions begin to unfold in the very near future.—*Whit Adamson, executive vice president, Tennessee Association of Broadcasters, Nashville.*

HIGH PRICE

EDITOR: While hardly anyone noticed, the FCC and Congress slipped a decision

through last spring that will impair forever the ability of radio stations to recruit "the best and brightest." It is the new fee for the Restricted Radiotelephone Operator Permit—the "Third Class" license. What had been free for years now costs \$35.

"Who cares?" you ask. That's a drop in the bucket, and besides, all your on-air personnel got their permits back when they were in college radio, and the permits are good for life. And it has nothing to do with the staff of your other departments.

Wrong. Virtually everyone in professional radio today, in every department, started as a college radio DJ. Those who saw their talents were not on-air and eventually moved into other jobs in the business also got "hooked" initially by the opportunity to "do their own thing" on the air. There are literally millions of college radio alumni, many of whom have made important marks in broadcasting—from all-news and beautiful music formats creator Gordon McLendon on down.

But now there's a \$35 fee. For the students of upper-income families, this will mean nothing. But for the middle- and lower-income students who are struggling on financial aid and just covering basic expenses as already-exorbitant college tuition rates skyrocket fur-

ther, our industry suffers a highly detrimental effect: These students, who initially were drawn by curiosity to their college radio station, don't end up joining.

In a recently conducted survey by the National Association of College Broadcasters, we saw that many college radio stations are losing students to other campus extracurricular activities that do not charge a fee to belong. Many students of incredible talent and potential to become on-air personalities, promotion directors, salespeople, production staff, engineers, station managers, etc., never discover the thrill of radio at the time it is easiest to enter the industry. As such, these talented individuals are lost to other pursuits, other careers and other dreams.

When the FCC submitted this \$35 fee to Congress in 1989 for inclusion in the federal budget, it was part of a government-wide effort to cut costs and increase revenue in a deficit-plagued system. The FCC estimated this fee would raise \$1 million annually. Unfortunately, what many Congressmen didn't realize was that the bulk of this fee's burden would fall upon college stations.

In NACB's recent college radio survey, we have learned that most stations cannot afford to cover their DJ's fees. (Indeed, many college stations operate

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NECTION

It Where It Counts!



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on skeletal budgets that don't even cover basic equipment or office supplies.) In addition, most of them are finding their trainees leaving the station as soon as they learn that a \$35 fee will be required before they can assume on-air shifts, the traditional starting point before students discover the varied departments and positions available at a radio station.

In fact, in some cases college stations cannot retain enough DJ's to cover all the day's available shifts. They are going dark earlier. In some cases, stations will soon be unable to maintain the FCC-mandated minimum number of daily broadcast hours. College stations will be forced to share time or go dark altogether. Is this what Congress or the FCC wanted to accomplish? I doubt it, but it's going to happen anyway.

If you agree with me, I hope you will urge Congress to introduce a bill that overturns the \$35 Restricted Radiotelephone Operator permit fee, or waives it in the case of those who work primarily at noncommercial stations. The fee has existed for nearly a year and is already having an effect on college radio volunteer turnout. As more classes of promising students arrive at college and discov-

er the existence of their campuses' stations in coming years, the effect will be multiplied. We must nip this problem in the bud. If we do not rally behind this cause, we will be doomed to a dwindling talent pool of increasing mediocrity. And as I'm sure you'll agree, the future of the radio industry is only as good as its people.—*Glenn Gutmacher, editor, College Broadcaster magazine, National Association of College Broadcasters, Providence, R.I.*

NO FAN

EDITOR: During the just-ended war, Turner Broadcasting System, licensee of WTBS(TV) Atlanta, repeatedly demonstrated via its Cable News Network operation that it does not respect even the wartime obligations of citizenship incumbent upon it as a broadcast licensee. As millions of viewers know, it was company policy to provide aid and comfort to the enemy. Either Turner should lose its license for WTBS as a consequence or the FCC should no longer make citizenship a licensing requirement.—*Joseph McCusker, New York.*

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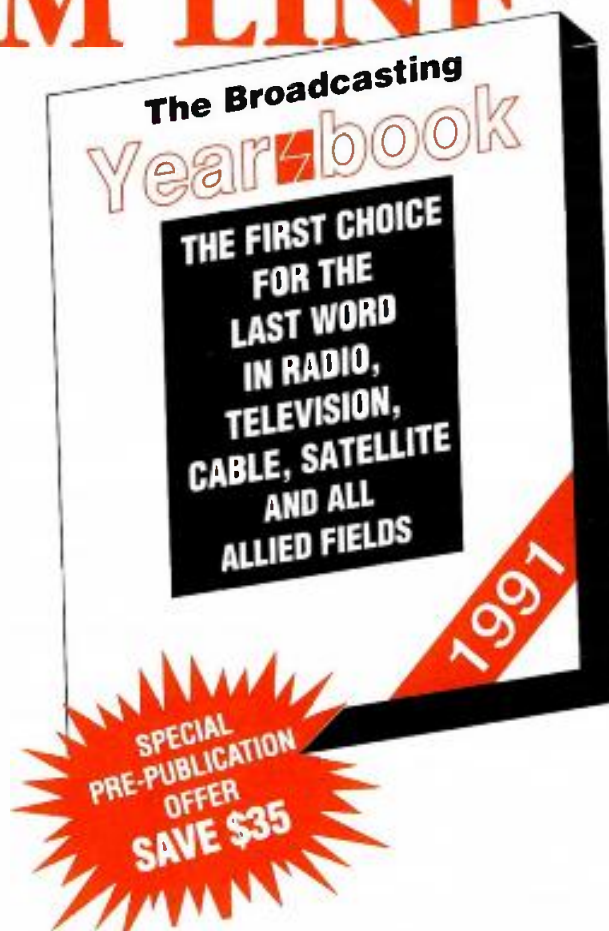
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TARGET MARKETING

MONDAY MEMO

A lowest unit rate commentary from Craig J. Blakeley, partner, Sidley & Austin, Washington

Commercial broadcast stations, which already have felt the effect of increased enforcement efforts by the FCC, now face an additional problem: the unprecedented court actions filed by political candidates against broadcasters for alleged overcharges for political advertising. These lawsuits, in which candidates not only seek to recover amounts charged by stations allegedly in excess of the "lowest unit rate" requirement, but also punitive damages, pose a serious risk to the FCC's ability to ensure a uniform interpretation and application of the lowest unit charge requirement and raise the possibility of time-consuming and expensive litigation for many stations and group owners.

In two states, Georgia and Alabama, attorneys acting on behalf of successful and defeated candidates of both major political parties have filed civil actions in state courts alleging that television stations overcharged political candidates for advertising during last year's primary and general elections. Similar actions reportedly are being considered in Florida, Texas, Arkansas, Virginia, Kentucky and Rhode Island.

Both cases have been "removed" to federal court and the defendants have moved to dismiss the complaints, arguing that the FCC had exclusive jurisdiction under Section 315 to resolve complaints concerning the lowest unit charge requirement. The plaintiffs, on the other hand, believe that the federal courts lack jurisdiction over their claims, which, they assert, should be decided in state courts.

Even though both the Georgia and Alabama actions are predicated upon alleged violations of the lowest unit charge requirement, those lawsuits apparently were filed without any complaint to the FCC by the involved candidates. There is no question, however, that both cases have the potential for substantial impact upon the FCC's political broadcasting policies.

As any broadcaster or broadcast attorney is well aware, the determination of the lowest unit rate is a complex matter even for the FCC, the agency to which Congress assigned the responsibility for administering Section 315. If the defendants' motions are not granted and the cases proceed forward (either in state or federal court), broadcasters can expect a



blizzard of potentially conflicting rulings interpreting and applying the lowest unit rate requirement, which will serve only to generate further confusion in this already complicated area.

Ironically, the FCC bears some of the

responsibility for inadvertently creating an environment that may impair its own authority to regulate effectively in the political broadcast area. On Sept. 7, 1990 (immediately before the lowest unit rate period), the commission issued a report based only upon its *preliminary* review of information obtained from its audit of the political broadcast practices of 30 stations. In that report, the commission announced that, because candidates commonly were buying fixed time spots, they were paying more for advertising time than commercial advertisers, a circumstance the commission found to be inconsistent with the "spirit" of Section 315.

To address that issue and without any further input from broadcasters or candidates, the commission adopted several new requirements, including directing stations to disclose to candidates the "clearance rate" for various types of preemptible time.

The commission's political audit report created enormous confusion among both broadcasters and candidates concerning the lowest unit rate requirement. Despite the fact the audit has not been concluded and that no findings of wrongdoing have been issued against any station, the report created the impression, which I believe to be a sub-

stantial exaggeration, that there were widespread violations of the lowest unit charge provision.

Because the report was issued after the campaign for the November elections was well under way, many stations revised the written materials that already had been distributed to candidates concerning the stations' political sales practices. Some stations, for example, supplemented their political rate cards with the new disclosure requirements adopted by the commission. Others erroneously concluded that the commission had prohibited all stations from selling fixed time spots to political candidates and removed that class of time from their political rate cards. Undoubtedly, the effect of such actions was to provide further support in candidates' minds that many or most stations had been guilty of

"The determination of the lowest unit rate is a complex matter even for the FCC."

violating the lowest unit rate requirements. Clearly, that view is responsible for the lawsuits in Georgia and Alabama.

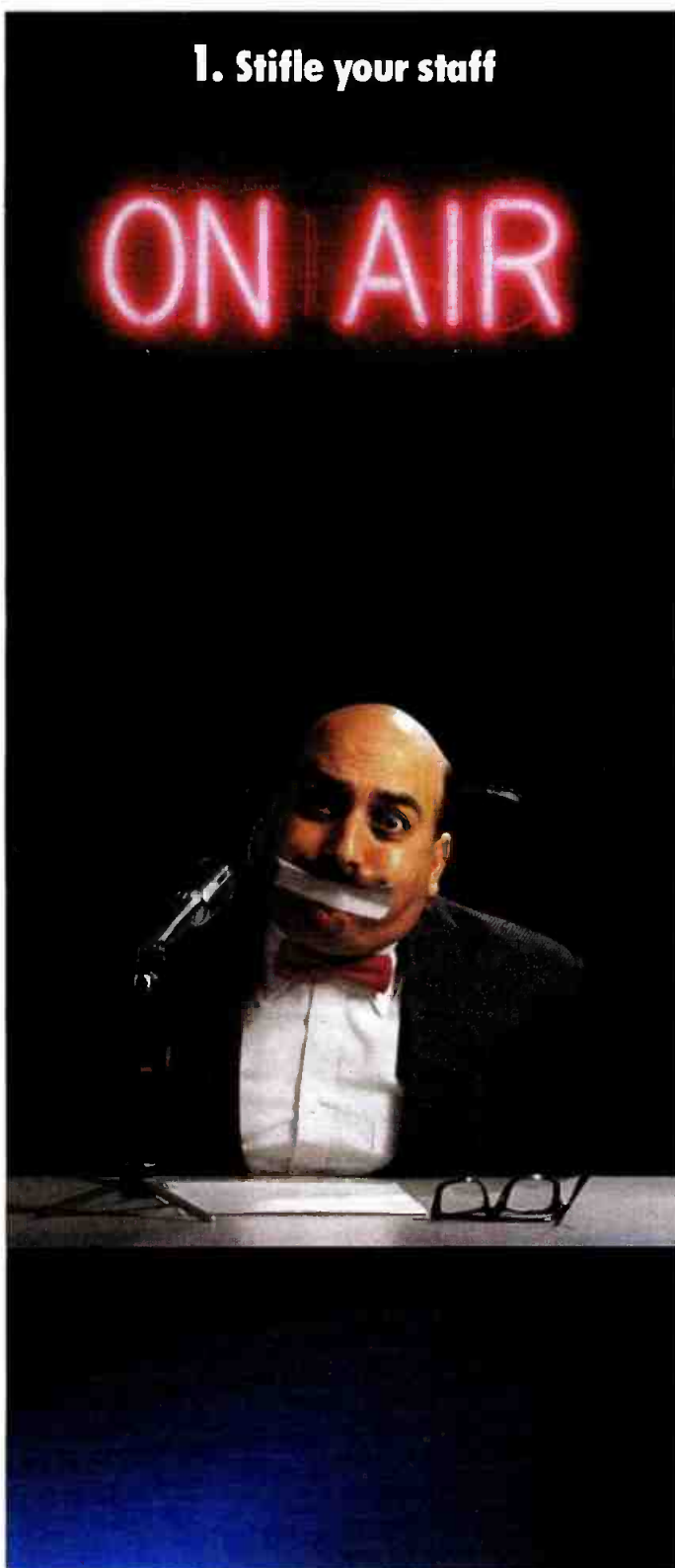
Although it is now up to the courts to resolve these pending cases, there are steps the FCC can take to reduce the confusion that exists concerning the lowest unit rate requirement.

Most broadcasters long ago accepted the fact that they would be subject to some type of rate regulation concerning the sale of advertising time to political candidates. What broadcasters and, I suspect, most candidates, want is a clear set of rules or procedures, adopted in advance of, rather than during, an election period, that reflects the realities of broadcast time sales.

To further that goal, the FCC should issue a Notice of Inquiry or Notice of Proposed Rule Making far enough in advance of an election to allow it to develop a record with input from all concerned parties and engage in reasoned decisionmaking concerning these important issues. Moreover, the commission should make clear that any requirements adopted in such a proceeding will apply prospectively, in order to eliminate the due process problems and inherent unfairness that would arise from their retroactive application. ■

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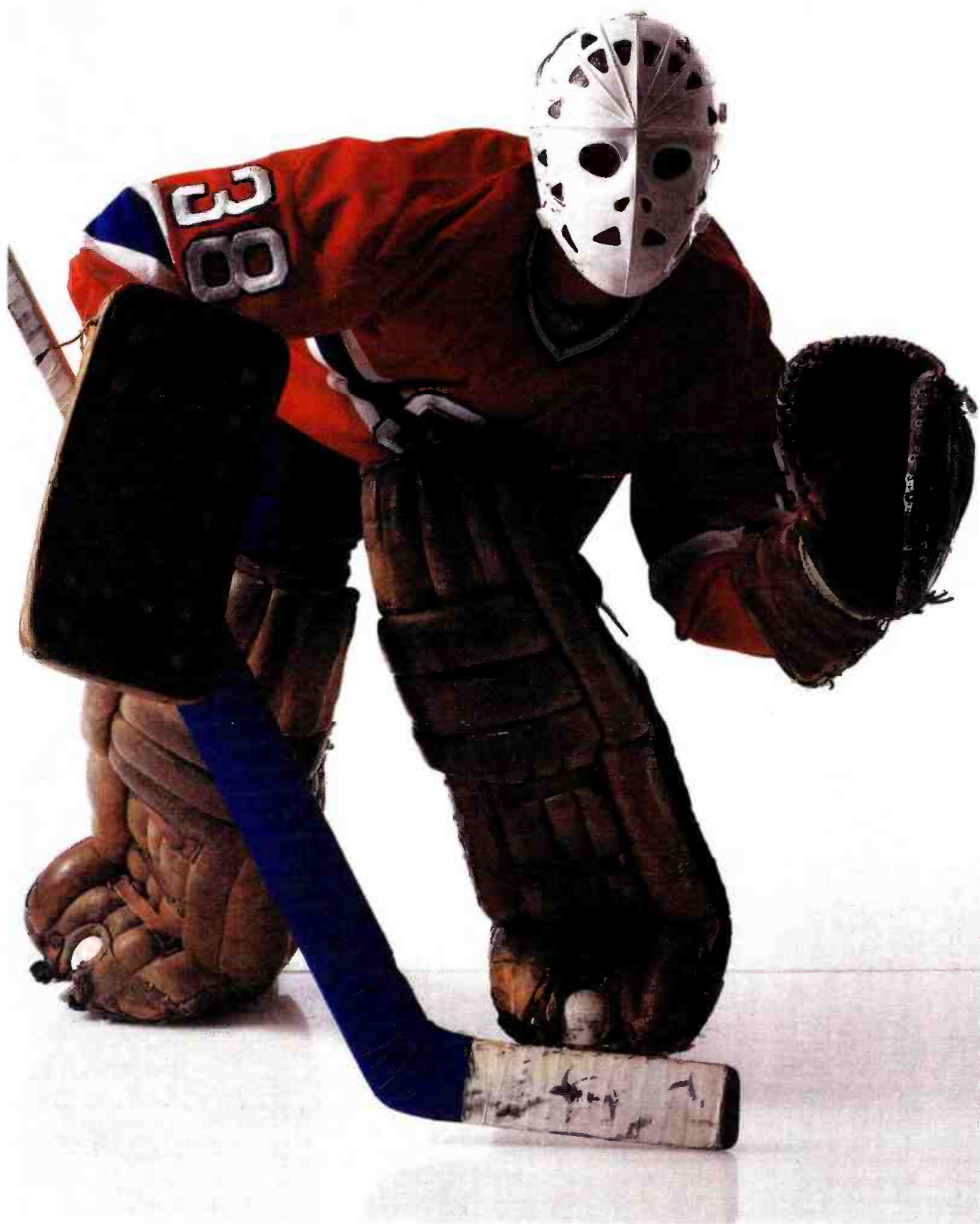
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		RATING	SHARE	RATING	SHARE
147	TEENAGE MUTANT NINJA TURTLES	11.5	44	11.6	44
154	TALE SPIN	10.6	38	10.2	38
148	TINY TOON ADVENTURES	9.8	39	10.2	41
182	CHIP 'N DALE'S RESCUE RANGERS	9.8	41	9.3	41
148	DUCKTALES	7.7	41	7.2	42

Top Five Animated Strips

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TEENAGE MUTANT NINJA
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TOP OF THE WEEK



State of the art: SkyPix's 8-to-1 video compression demonstration at the HSN booth at the NCTA convention.

WHAT CABLE COULD BE IN 2000: 500 CHANNELS

Video compression, coupled with fiber, will revolutionize broadcast, cable television

The cable industry may be unsure what new rules Washington may issue and when the capital markets will return to normal, but it is becoming ever more certain that advances in technology—particularly video compression—will mean an explosion in channel capacity and new services in the 1990's.

That growing certainty pervaded the 14,000 attendees at the National Cable Television Association annual convention in New Orleans last week.

"I told Messrs. Larry Tisch and William Paley a year ago that [compression] was absolutely inevitable and there was no way it could be stopped," said John Malone, president and chief executive officer of Tele-Communications Inc., at the convention's closing session. The only real question is: "How do I structure my business so at least I'm a survivor, if not a beneficiary" of video compression and the hundreds of channels it promises, he said.

According to Malone and other champions of video compression, cable in-

tends to be a beneficiary. Over the next several years, they believe, compression will not only greatly expand the capacity of cable systems, facilitating the introduction of HDTV and scores of PPV and narrowcasting services, it will also lower entry barriers to new networks by reducing the cost of satellite channels.

By the turn of the century, video compression, combined with fiber optics, will revolutionize the cable business. Systems could deliver 200-500 high quality signals, said Malone. Such a system could provide 50-100 channels of PPV, said Malone, giving viewers record and time shift options. Niche channels ("most of them pretty good business opportunities," said Malone) will proliferate. "An operator can deliver a 50-cent service to 37% of the people," said Malone, and make money. "There will be an enormous profusion of education channels," he added, as well as 20-30 shopping channels, reflecting the shopping mall concept.

In fact, technology is racing ahead so

quickly it may outpace sufficient attractive programming options, Malone said at a CableLabs press conference. Program development must proceed at a similar pace to provide new revenue to justify the expense of implementing the new technology, he said.

Cable may not have to wait long for the benefits of compression. Jones Inter-cable made that point, announcing midway through the convention that it hoped to introduce compression into one or two systems using SkyPix's 8-1 compression system, which was demonstrated on the convention floor in the Home Shopping Network booth.

SkyPix was the first out of the blocks with compression, which it developed in conjunction with Compression Labs Inc. for its satellite broadcasting service. SkyPix plans to launch its 80 channel satellite service this summer, but, following a \$30 million investment by HSN, it decided to make its compression technology available to cable systems. In what principals described as a "hand-

HOW TO SURVIVE IN A 150-PLUS-CHANNEL WORLD

Cable's explosion in channel capacity will affect many parts of the Fifth Estate. A sampling of reactions follows:

■ Julius Barnathan, senior vice president in charge of technology and strategic planning at Capital Cities/ABC, said compression could permit ABC to be carried in both NTSC and ATV formats simultaneously. That many channels could provide different start times giving viewers partial video on demand: "There are all kinds of possibilities, but at bottom it says that cable is not going to be left behind technologically, which is good. But it also worries us because we don't have the right to sell to them or compete with them. They can go into programing; we can't even sell it."

■ Stanley Hubbard, chairman of Hubbard Broadcasting, and a DBS permittee, believes DBS holds an edge over cable. "I don't think cable can be a successful niche programer," said Hubbard, "only DBS can. It is one thing for a broadcast network to coordinate 212 stations, it is quite another to reach 8,000 cable systems. It is not economically feasible for small cable systems to go after a small audience."

■ Philip Jones, president, Meredith Broadcasting Group, said that "people have plenty of choice. The problem is programing of an interesting enough nature.... Everyone talks about more this and more that but nobody talks about the audience. If you can't be interesting at 50 channels, how can you be interesting at 150?"

■ Cable systems with 150 or more channels will be a dream come true to Edward Bleier, Warner Bros. presi-

dent, domestic pay TV, and long-time PPV proponent. Bleier envisions the top five or 10 titles available on PPV every half hour, and specialty channels devoted to foreign titles, children's movies and classic hits with more infrequent starting times. "What greatly increased channel capacity means is the opportunity to do PPV right."

■ In a 150-channel environment, "I don't think we'll be competing with 149 channels," said Thomas Burchill, president, Lifetime Television. Half will be used for PPV, which Burchill believes will compete more with pay channels and broadcasters. As cable penetration increases, "we still have the opportunity to double and triple our audience before we flatten out. And maybe we [Lifetime] will be programing two or three channels."

■ "It's safe to say that none of our plans will change," said Steve Petrucci, president of Hughes Communications, whose company has committed to launch at least seven birds by 1994. "Compression is an opportunity to develop new markets," he said. And the application of the technology "will happen over a fair period of time, say, the next two to 10 years"—a gradual process that will see prices drop and new businesses take up surplus capacity, he said.

■ However, Chairman Jeffrey Sudikoff, chairman of IDB Communications, said one satellite owner's next-generation capacity proposal has an option for a higher price if compression allows multiple video signals. "In the long term, there may be a curve where capacity exceeds demand, but as the compression boxes get cheaper, demand catches up."

shake deal," Jones became the first major operator to take Skypix up on its offer.

According to Jones Intercable Chairman Glenn Jones and Skypix's Fred Greenberg, Jones and Skypix will together develop an integrated analog/digital cable converter that will allow Jones to overlay scores of compressed digital channels on top of conventional analog ones.

The world is going digital with or without the cable industry, said Jones. "We want to be there and be leaders," he said. "This is a very cable friendly technology that we have to [adopt] sooner or later.... This is here now and we are ready to move now."

Down the road, Jones sees virtually limitless potential for the combination of fiber and compression. "You are looking at 1,000 channel systems," he said. "It's a different world."

To make sure cable absorbs compression in an orderly fashion, the industry's CableLabs has formed a consortium with manufacturers pursuing compression technology. Charter members include Scientific-Atlanta and General Instrument, which demonstrated the state of their compression technology at the convention. And CableLabs President Dick Green said several other manufacturers are likely to join in the upcoming weeks. Skypix will not be among them,

said Skypix's Greenberg.

According to Green, the consortium plans to set out general technical guidelines for all satellite and cable compression systems. The guidelines are not meant to be exclusionary, he said. In fact, it is hoped they spur competition among the manufacturers. Said CableLabs Chairman Malone: "This is big enough for all the United States domestic manufacturers."

Malone has considered investing in the Skypix technology, believing it may have some short-term applications, possibly in satellite distribution. But in general, he said, compression needs more work if it is to achieve its full video potential. "We know it can be done," he said. "The question is: Can it be done cheaper? Can it be done better?"

For cable systems, compression scenarios call for building a hybrid fiber-coax system to deliver most present-day cable services via conventional analog NTSC signals and to maintain compatibility with the 10's of millions of TV sets and VCR's in use. Another set of channels could be set aside for digital compression and the delivery of HDTV, PPV or a host of new narrowcasting services.

In his technical paper, Walter Ciciora, vice president of technology for Time Warner's American Television & Communications, says for the foreseeable fu-

ture, compression ratios of 4-1 or 5-1 would be the most economical since receiver processing costs at higher ratios would be too costly.

But like all things electronic, the numbers and the economics will evolve. "It can be expected that as time progresses," said Ciciora, "compression technology will improve and the circuitry to implement it will be more and more affordable. In a decade, a 10-1 yield may be affordable."

Video compression will also make its mark on satellite broadcasting. In addition to Skypix, PrimeStar, the startup satellite broadcasting service of the nine major cable operators, has configured its in-home equipment so it is easily upgradable for digital compression and so the service can expand for its current 10 channels to perhaps 50 or 60. "We have a nice evolutionary approach here," said David Beddow, executive vice president and chief operating officer. "We're building it in a way that makes sense."

According to Beddow, the service expects to make the jump into compression by late 1992 or early 1993. That time is still far enough off that PrimeStar has not set what it would do with the extra capacity, but the options are as exciting as the technology. "Compression changes the whole ballgame," said PrimeStar President John Cusick.

—MS,HAJ

CURTAIN ABOUT TO FALL ON 'GOOD ACTOR'

Duggan, Marshall and Quello tell NCTA that proposed test will probably fail, but three-part standard may be liberalized to make up for loss; they also are skeptical about allowing telcos into cable business

The good actor appears dead or close to it.

Three members of the FCC, appearing last week at a general session of the NCTA convention, expressed grave concerns about the feasibility and legality of the FCC's so-called "good actor" test of its proposed "effective competition" standard that would exempt from local rate regulation cable systems that keep rates low and service high.

"The good actor is showing diminished vital signs," FCC Commissioner Ervin Duggan told reporters after the session, which featured him and fellow Commissioners Sherrie Marshall and James Quello.

And to offset the loss of the good actor test, Duggan and Marshall also indicated they would consider liberalizing the two structural tests of the proposed three-part standard to put more cable systems beyond the grasp of local regulators.

All three commissioners expressed skepticism about relaxing the various prohibitions against telephone companies providing video services and competing with cable operators and broadcasters. "It's the age-old problem of the 800-pound gorilla," said Marshall.

The Cable Act of 1984 exempts from local regulation systems that are subject to "effective competition" as defined by the FCC. Rejecting the original 1985 standard—three broadcast signals—as too liberal, the FCC last year proposed a new three-part standard. A system meeting any one of the three would elude the local regulators.

The proposal, which is headed for a final vote in May or June, would exempt systems with less than 50% penetration in markets with six or more broadcast signals; systems competing against another multichannel competitor (cable overbuilder, DBS or wireless cable) with 10% subscriber penetration, or systems deemed "good actors"—that is, systems that do not.

To escape local regulation under the proposal, a cable system would have to have (1) less than 50% penetration and serve a market with six or more broadcast signals; (2) face competition from another multichannel competitor (cable overbuilder, DBS or wireless cable) with 10% subscriber penetration, or (3) meet yet-unspecified standards on price

and service to qualify as a "good actor."

Duggan told the cable executives he was an early adherent of the "good actor," believing cable systems that behave as though they face competition by keeping rates low and maintaining a minimum level of basic service should not be "ensnared" along with those that behave as monopolists.

"The good actor test might not be such a great idea," she said.

And like Duggan, she hinted the six-signal test could be relaxed: "It behooves us to go back and look carefully and see whether we picked the right numbers."

Quello seemed more interested in keeping the "good actor" test alive, saying it would be a "good out" for



FCC Commissioners Quello, Marshall and Duggan in New Orleans last week

"I am now beginning to rethink the good actor thing," he said, noting most commenters in the proceeding "trashed" it. "I am becoming convinced that a simple objective standard based on six signals, or perhaps the presence of a multichannel competitor, but without the subjective and vague elements of the good actor clause, is probably what I am going to drive toward," he said.

"If we adjust the penetration standard that goes along with the six-signal facet of the...standard, we can avoid ensnaring such a large percentage of cable operators," Duggan said. "You might see an effort...to make some adjustments there."

Marshall said she shares Duggan's concerns about the "good actor" test. "It may be one of those brilliant ideas that sounds good in theory, but won't work," she said.

The scheme could have unintended negatives effects, discouraging investment in new services and programming and encouraging cable systems to reter.

well-behaved cable operators that would not escape regulation through the structural tests. The proposed six-signal test would subject about 80% of cable systems to municipal regulation. "I don't think most cable operators want that and I don't think too many people up here want that."

But Quello said he was concerned about the Justice Department's opposition to the "good actor" test. "Whether we have counter arguments to neutralize that, I don't know," he said.

Quello was hesitant to endorse any relaxation of the structural tests. If the FCC makes the standard "too easy" to meet, he said, the agency will open itself up to the criticism that it is unable to protect the public interest and Congress will have to step in with some "heavy regulation."

Quello also said if the standard is reduced to a simple six-signal standard, it should be expanded to require cable operators to carry local broadcast signals. Without such a must-carry element, he said, the standard "would not be consid-

ered effective competition by consumers or Congress."

Marshall and Duggan made clear they do not want must carry tied to the standard. "Conceptually, it is difficult to make must-carry germane," said Duggan. However, he added, he would like to see "an open debate" on all options, including the "rather interesting" retransmission consent proposal floated by Cosmos Broadcasting. A discussion of the merits of various proposals is preferable to "firing rifle shots into every proposal that comes along," he said.

"I would like to see must carry without our having to mandate it," Marshall said. "Legislation is the only sure way to get a must-carry requirement that will survive judicial scrutiny."

Moving on to the subject of "telco entry" into television, Quello and Marshall challenged the notion that only telephone companies could bring the public advanced video service. Each cited Warner Cable's interactive 150-channel experiment in New York.

And both said the entry of telephone companies could result in one company controlling the flow of all electronic communications into the home. "It is the kind of monopoly power that has never been envisioned by mankind or tolerated by government," Quello said.

Marshall said she was skeptical that safeguards could be found to prevent telcos from dominating TV once they were allowed in. "Our experience at the FCC with phone companies...doesn't lead to complete faith with respect to them getting into programing as well."

The "dangers" of telco entry are not only to other media, but also to telephone ratepayers who may find themselves subsidizing telephone's entry into competitive markets. Although it may be possible to devise safeguards to prevent cross-subsidization, he said, "I'm not sure the FCC accounting staff is large enough" to enforce them.

As he made clear at NCTA, Sikes believes telcos can be allowed into television with safeguards and limits (see story, this page). After the session, Duggan and Marshall acknowledged they are probably more wary of telco entry than the chairman. "I'm probably more of a skeptic, but I'm not saying I can't be convinced," said Duggan.

Facetiously, Duggan also said telcos may not be the threat some in television think they are. From his experience, telco executives may lack the imagination and creativity for TV. "These are the guys who took books to school in a brief case when they were 11 years old," he said. "These are the guys who wear pajamas."

-NAJ

SIKES HAS ENCOURAGING, DISCOURAGING WORDS

Chairman says FCC will help cable compete



FCC Chairman Sikes

When FCC Chairman Alfred Sikes addressed the NCTA board at last year's convention, he antagonized many cable executives with his warning that the American public would not long tolerate the unregulated monopoly of cable television.

The chairman adopted a decidedly different tone in his talk to the board at this year's convention, pledging FCC help to the industry in its efforts to implement new technology and services.

"I want to do what I can to help cable companies compete," said Sikes. "Whether that means continuing to work with your technologies on HDTV issues or making it possible for companies to test new mobile radio and other technologies, I want to assure you that in my office, you will find an affirmative commitment."

"It was a kinder, gentler Al Sikes," said one cable executive.

However, in response to questions, Sikes reiterated his support for changes in the law aimed at promoting competition and go against the grain of the cable industry.

As he did a week earlier before the House Telecommunications Subcommittee, Sikes called for "some relaxation" of the prohibition against telephone companies offering cable service in the same areas they offer telephone services, a ban against municipalities' "unreasonably" refusing to grant a second cable franchise, and a requirement that

vertically integrated cable companies make programing available to competitors on "reasonable terms and conditions" for five years.

The recommendations are not new, Sikes noted. All are contained in the report on cable the FCC adopted and sent to Congress last summer.

Sikes did not elaborate on what relaxation of the telco-cable crossownership he had in mind during his appearance before the NCTA board, but he did at a press conference preceding the appearance.

Sikes advocates changes in line with the "video dial tone" proposal he made in 1987 when he was head of the National Telecommunications and Information Administration.

Under the proposal, Sikes said, telcos would be able to operate video distribution facilities, offer a "menu of services," market the services and handle billing and collection. They would continue to be barred from the ownership of programing, he said.

The FCC's formal position on "telco entry" will be formulated through an FCC proceeding that will get under way later this year, Sikes said. "I have not precluded some incremental changes based on the work being done at the commission," he said.

As he envisions it, Sikes said, if telcos built switched video facilities under a "video dial tone" regime, consumers would be able to order programing from a wide variety of sources unaffiliated with telcos.

He conceded he was not certain whether the other FCC commissioners would go as far as he in loosening the reins on cable. "I'm not counting votes on that."

Sikes depicted video dial tone as a compromise between telcos' desire to have dropped all restrictions on their ability to offer video and cable's interest in maintaining the absolute ban against telcos' entering their business. Video dial tone "is good policy that is doable politically," he said.

Sikes may have also alienated some in the cable audience with an endorsement of retransmission consent, which is being promoted in Washington by large television broadcasters. Retransmission consent would give broadcasters the right to deny cable systems permission to carry their signals.

-NAJ

MOONEY URGES REREGULATION FIGHT

In his opening speech, NCTA President James Mooney issued "a clarion call" to all cable operators to do everything they can to fight cable reregulation. "Visit your congressmen, sit down with your local newspaper editor, talk to your customers," he advised. While some of the legislative furor is indeed coming from cable's competitors, Mooney noted, "too much is coming from the home front."

Mooney vowed that the cable industry will battle any congressional regulation bill, preferring to let the FCC "have a crack" at coming up with a body of regulatory rules. "But make no mistake. This will be a vigorous fight," Mooney said. "There is no regulatory scheme in the world that will get filet mignon for the price of hamburger," he said, adding that regulation risks shutting down cable by shutting down the economic ability to create and pay for original programming.

Despite the threats to cable's health, Mooney said, "I don't think I've ever seen this industry as confident as it is today." One of the reasons is that cable is basking in the glow of CNN's (as well as C-SPAN's) success. That success will help trigger "the next breakthrough in cable programming," which Mooney predicted will be 24-hour local news channels, already starting to appear in several markets.

Technology is also giving cable something to cheer about. "For the first time in a decade, [cable] technology is making



NCTA President Jim Mooney at opening session of convention

the front page," said Mooney. Pointing to Time Warner's plans for a 150-channel system in New York, he said cable is moving beyond prototypes and proving that such a system can be economical. "We're delivering what others can only talk about," Mooney said.

LATEST CHAPTER IN FNN SALE SAGA

Group of 15 state attorneys general ask bankruptcy court to deny sale to CNBC; another group asks it to OK FTC request for 20-day delay in approval

Another week in the ever-impending sale of FNN added some more knots to the already tangled situation. For starters, 15 state attorneys general filed a petition asking the U.S. Bankruptcy Court to reject CNBC's bid to buy the network; another 15 state attorneys general filed a letter asking the court to approve the 20-day delay the FTC is seeking while it conducts its antitrust investigation into a sale to CNBC. CNBC (which still has a definitive agreement with FNN) rejected some of FNN's affiliate contracts and FNN's employees succeeded in getting many of their severance demands met.

CNBC attorneys were scheduled to meet Friday to plead their case to Pennsylvania Attorney General Ernie Preate Jr., who, along with Delaware's attorney general, filed a petition on behalf of 13 other states asking the court to reject FNN's sale to CNBC. The petition says the sale violates antitrust laws and asks the court to consider other offers that would be more likely to retain a competitive environment. Dow Jones/Group W, CNBC's competitor for FNN, is still in the running with a \$115 million bid. Mike Moyle, spokesman for the Penn-

sylvania attorney general's office, said that while Westinghouse (which is based in Pittsburgh), did contact the office prior to the filing, "we were aware of it [CNBC's offer] before that."

Another group of state attorneys general, this one led by Connecticut, has not gone as far as the other group, and is asking the bankruptcy court to approve the FTC's request to delay sale of the network for 20 days after it gets the information requested from CNBC and FNN. That information was filed with the FTC last week, and if the court approves the 20-day delay, a decision on the sale would not come down until at least the middle of April. The bankruptcy judge has previously set the sale date as April 3. Connecticut Attorney General Richard Blumenthal said he has not been contacted by CNBC, but has spoken with Dow Jones/Group W both before and after the letter to the judge was filed.

CNBC also made some cable MSO's unhappy last week. Sources say CNBC, which was entitled to refuse to pick up some of FNN's cable affiliate contracts, decided to forego several agreements, including ATC, Times

Mirror and TeleCable. The likelihood is that those operators have some of FNN's cheapest rates (which average three to four cents), and CNBC could do much better with its own rate (which sources put at about eight cents). Chris Forgey, Times Mirror senior vice president, said: "As expected, we have a different point of view [from CNBC]. We'll wait and see how the ownership shakes out." A CNBC spokeswoman would only say that the network is currently in discussions with operators with FNN contracts.

Last week FNN also settled most of its severance disputes with its employees, who sources say were threatening to let the network go dark if demands were not met. Such an action would likely have devalued the assets of FNN and thrown a major obstacle in the way of the sale. The agreement deems that FNN employees who are hired by the buyer and are employed for more than 90 days will forego their severance. The rest are given the option of choosing extended severance or taking what is available to them under the federal plant closing act, whichever proves to be more profitable for the individual employee. -SDM

GLIMMER OF A COMPROMISE ON FIN-SYN

*With only eight days to go, solution is now up to FCC;
Hollywood-network negotiations come a'cropper*

Although last Tuesday's private negotiations between Hollywood producers and the networks failed to produce comprehensive settlement of new financial interest and syndication rules, they may have spawned the seeds of a compromise that has at least one FCC commissioner cautiously optimistic.

"I am not completely pessimistic and I'm even a bit optimistic that in a final round of intense negotiations we can arrive at an outcome that is in the public interest and that all the parties can live with," said Commissioner Ervin Duggan.

The negotiations Duggan hopes will result in a settlement of the raging fin-syn dispute will involve modifications to the majority or so-called Barrett plan, which has the backing of Duggan, Andrew Barrett and Sherrie Marshall and appears headed for adoption in one form or another on April 9, when it is scheduled to come up for a vote.

In an effort to modify the plan to their liking, network and Hollywood representatives met with the commissioners late last week and some had appointments to return today (April 1). Whatever the parties have to say will have to be said before Tuesday. FCC "sunshine" rules prohibit contact between affected parties and FCC officials seven days prior to a vote.

As best could be determined, the principal elements of the compromise on which the commissioners were working include the definition of in-house programming, the definition of "network" and the anti-extraction safeguard governing the networks' acquisition of financial interests in outside produced programming.

Marshall said she was neither pessimistic nor optimistic about a universally acceptable settlement. But, she added, she thought changes would be made in the majority plan that would make the networks "happier, if not happy."

And Barrett said he would entertain changes to the plan that bears his name, for the sake of compromise. "I think there is a possibility it needs fixing," he said.

A possible compromise on the majority plan's definition of in-house production and the anti-extraction safeguard stems from concerns expressed about those elements by the networks and,

more important, the independent producers.

According to network and Hollywood representatives, the only real point of agreement at Tuesday's meeting was that the in-house definition should be changed to give networks and producers more flexibility in striking in-house production deals. Many producers feared the majority plan's requirement that in-house productions be 100% financed by the networks would be too stringent.

The genesis of that compromise was a Hollywood's proposal to allow producers and networks to cut any kind of deal on financing and syndication as long as the producers initiate the deal.

For a fin-syn deal to be done, some kind of new anti-extraction scheme has to be worked out. Although several proposals have been floated by the FCC, the producers and the networks, none seems to have universal appeal. "Nobody has come up with any brilliant ideas yet," said one FCC official.

Duggan has been the principal advocate of relaxing the definition of a network for the sake of Fox and any other new entrants. The surviving rules of the majority plan would ensnare any network that delivers at least 14 hours of programming and covers 75% of the nation's television homes.

Duggan said he is prepared to accept a higher cap on hours—16 or even 18. What's more, he said, he is advocating including a third element to the definition, requiring networks to attain a certain audience share before becoming subject to the rules.

"Historically, the FCC has had a policy of nurturing and encouraging fourth

networks," Duggan said. "I don't want to do anything to dilute or compromise that historic commitment."

The majority plan was the starting point for last Tuesday's four-and-a-half hours of talks at Warner Bros. in Los Angeles. Each argued for modifying it in line with the comments they filed the day before (see story, page 59).

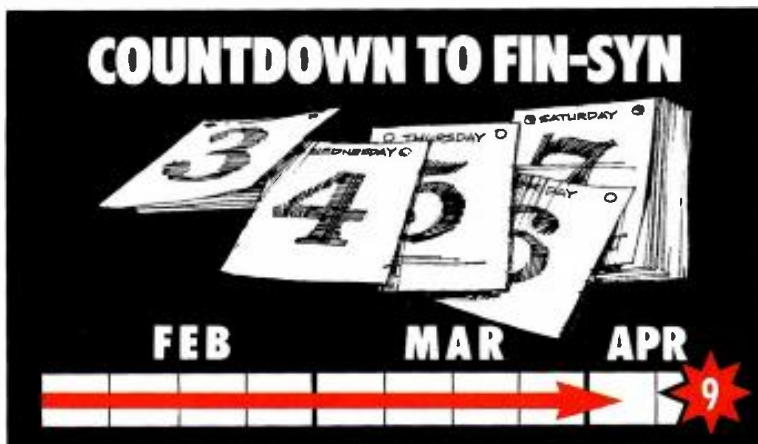
For the networks, that meant trying to liberalize the plan, permitting networks to acquire foreign and domestic syndication rights in outside produced programs and substituting a less severe "anti-extraction" mechanism for negotiations with outside producers.

For the producers, that meant trying to tighten up the plan. Among other things, it proposed reducing the cap on in-house production from 40% to 25%, adding an in-house subcap of 25% on made-for-TV movies and miniseries and barring the networks from syndicating in-house programming domestically.

Both agreed that approach was a formula doomed to failure. "We started with the position spelled out in our comments and unfortunately the coalition started out with the position spelled out in their comments," said Steve Weiswasser, ABC's chief negotiator. Hollywood's proposal was "in most significant respects not as generous as the Barrett proposal," Weiswasser said.

According to Mel Blumenthal, senior vice president, MTM Enterprises, the talks broke down primarily over the networks' interest in obtaining syndication rights for outside produced programs.

"That's totally unacceptable to producers, big and small, and to the majority of the commissioners," he said. —HJ



OUTPUT PACKAGE BRINGS BVT OVER \$125 MILLION

Stations are buying Buena Vista I even though only half of 50 titles have been produced

Buena Vista Television (BVT) last week finalized a deal to sell a 50-title film package into broadcast syndication for more than \$125 million. Television programmers said the deal was a syndication first, because the stations buying the package agreed to do so even though less than half the films have been produced. The stations are banking on the ability of the Disney studios, including Disney, Touchstone and Hollywood Pictures, to continue producing the kind of films that have made Disney the top revenue producer at the box office the past two years.

In a press release announcing the syndication deal, BVT said it had obtained "a record fee per title in the first output deal in broadcast history." Output deals, where an exhibitor agrees to buy a studio's output of films for a specific period of time, are fairly common at pay cable networks.

BVT declined to say how much revenue the package, known as Buena Vista I, has generated, but company sources said it was close to \$2.5 million per title, or \$125 million. That's with slightly more than 70% of the country and over 65 stations cleared.

According to BVT, 17 of the package's films have already been released and 33 have not. Titles include "Dick Tracy," "Honey, I Shrunk the Kids," "Arachnophobia" and the soon to be released "Marrying Man" and "Billy Bathgate."

While films in the package will begin to be available in syndication starting in fall 1992, many of the more popular films won't be available until the mid or late 1990's. "Pretty Woman," for example, isn't scheduled for release in syndication until 1996, sources said. And "Three Men and a Little Lady" (sequel to "Three Men and a Baby") won't be available until 1997.

In addition, release dates could be pushed back further if BVT sells the package to a network, confirmed Mort Marcus, BVT senior vice president, sales. According to one source, BVT defines a "network" as any one of the big three, Fox or USA Network. Asked whether that was accurate, Marcus said: "I'd rather not comment."

Among those picking up the package was the consortium of station groups that have banded together to negotiate film rights and stop the migration of movie packages to basic cable before they become available to stations. That

"There really was no consortium. They were concerned about whether they could do that, whether they would be colluding."

**—Mort Marcus
Buena Vista Television**

consortium includes Tribune, Gaylord, Koplal Communications and superstation WTBS(TV) Atlanta.

Last fall, the group negotiated the rights to buy the Viacom 14 package of 15 titles (which sources say has grossed about \$2 million per title). However, for the BVT package, Marcus insisted the company did not negotiate with the group as a consortium. "There really was no consortium," he said. "They were concerned about whether they could do that, whether they would be colluding. We negotiated separate deals in each market. Stations made us irrevocable offers. Then we added them up" to see if it made sense to take the films to syndication.

Marcus declined to confirm or deny reports that stations would get 10 runs per film over five years. But he did confirm that each title will have a barter window—the first month of its availability. Marcus also confirmed that within the one-month barter windows, stations will have market exclusivity for the first two-thirds of that period. Superstations picking up the package, including WPIX-TV New York, WGN-TV Chicago and WTBS, get to air the titles in the last third of the one-month window.

Reaction to the package from programmers at rep firms was fairly positive. "They've got some pretty good titles," said John von Soosten, vice president and director of programming, Katz Television. "I have two concerns. The availability for some of the films isn't until the mid or late 90's, even later if a network deal kicks in. There are a lot of unknown titles. Stations are putting a lot of faith in Disney's ability to continue to produce box office hits."

"It's a real good package, and this deal represents an opportunity to lock up a package from one of the hottest studios in Hollywood," said Michael Eigner, vice president and general manager of WPIX-TV New York. **—SM**

INOUE, WIRTH WANT FCC TO TOUGHEN DEFINITION OF CHILDREN'S PROGRAM-LENGTH COMMERCIALS

Capitol Hill wants the FCC to strengthen its proposed definition of children's program-length commercials. In a letter to FCC Chairman Al Sikes, Senators Daniel Inouye (D-Hawaii) and Tim Wirth (D-Colo.) said the definition the FCC is considering "fails to accomplish the goal of protecting children from advertising content disguised as programming, a practice the FCC has properly recognized as being unfair and deceptive to children."

Inouye, chairman of the Communications Subcommittee, and Wirth are the key sponsors of the Children's Television Act of 1990. On April 9, the FCC will vote on new rules enacting the law which directs the FCC to establish policy on program-length commercials. The lawmakers said it is their "clear intent that there be no retreat from longstanding FCC policies which prohibit the interweaving of commercial and program matter."

They also reminded the commission that the act requires the FCC to take into consideration at license renewal time whether a broadcaster has served the educational and informational needs of children.

The FCC rulemaking defines program-length commercials as "a program associated with a product in which commercials for that product are aired." But the senators feel that is too weak and would permit "unlimited advertising." They said the FCC should adopt the standard used in its old children's TV rules that described program-length commercials as "a program segment so interwoven with, and in essence auxiliary to, the sponsor's advertising...that the entire program constitutes a single commercial promotion."

FOX GETS NODS OF APPROVAL FROM AFFILIATES

Fox affiliates last week gave the network high marks following a series of seven regional meetings. Optimistic discussions on Fox's potential network status were among the topics broached, and clips of 1991-92 pilots were screened. Station owners and general managers gave thumbs up to much of the network's development slate, but expressed some concerns over the content of Fox programming.

A half-dozen key Fox Broadcasting Co. executives, including President-CEO Jamie Kellner and Senior Vice President of Affiliate Relations Preston Padden, took their show on the road last week during the whirlwind tour of affiliates, stopping in seven cities over five days.

In Chicago last Wednesday, Penny Haft, general manager of Fox affiliate WTOG(TV) Birmingham, Ala., said legislative talk by Kellner and Padden included a "best-case scenario" in which the FCC decides to "non-incorporate" the Fox Children's Network's five-and-a-half hours of weekend and weekday programming from the 12-hour count of Fox's prime time programming.

Haft also said it was "everyone's optimistic opinion" that the FCC would provide Fox with "relief" regarding determining Fox's potential network status by limiting it to 14-16 hours of prime time programming, bypassing any count of daytime children's programming produced by the Fox Children's Network affiliate cooperative. "It is certainly our feeling that the FCC has not been intentionally punitive against [Fox]," Haft said.

While the affiliates were positive about Fox's programming efforts in general, there were some concerns raised at the New York regional meeting on Tuesday over the content of certain Fox programming, particularly the comedy skit program *In Living Color*.

"You want to raise the eyebrows but you don't want to raise the voices," said Peter Kilcullen, general manager, WOLF-TV Scranton, Pa. He noted that many Fox affiliates are located in small, conservative markets with audiences that are less than receptive to such urban programs as *In Living Color*, which he said could create problems for at least one Fox show in development, the Cheech Marin vehicle *Culture Clash*. "That may fly in Los Angeles, but it's not going to fly in Scranton, Pa."

Attending affiliates said Kellner appeared to be appreciative of their concerns over content and explained to them that heated discussions have taken place

between Fox censors and such creative forces as *In Living Color* producer Keenan Ivory Wayans. One affiliate said Kellner had made assurances that at least one controversial set of characters on the Wayans show, "The Buttheads," would not return.

"It's one thing to go up to a certain mark, but there have been instances where they go over that mark," said Bruce Lumpkin, general manager, WBFF(TV) Baltimore, among those concerned affiliates.

Fox programs in development were generally well received by the stations. "The nice part is that they do have something in development; a couple of months ago, they didn't have that," said WOLF's Kilcullen. "It's nice to see they were working feverishly to develop

some new programming."

Added Allan Barrows, general manager, WDSI-TV Chattanooga: "The stuff in development looks great and it looks like it fits right in with the current schedule."

As for news development, one attendee at Thursday's meeting in Dallas said FBC has "backed off on the amount of dollars going for research and support, in terms of developing national news programming." The general manager, whose station does not have a nightly news operation, said his station has "little interest" in creating a local news operation. "On the national level, Fox understands this isn't the best time, with the economic recession the country's in, to even attempt to start up a network newscast. Maybe later." —RB, MF

PUBLIC SUPPORTS BOTH PRESS AND MILITARY

Most Americans gave high marks to news coverage of the war in the Persian Gulf and continued to support military restrictions on reporting on the conflict, according to a post-war survey conducted by the Times Mirror Center for the People and the Press.

Respondents gave press coverage better grades than they had during a mid-war survey conducted by the center, when 36% of those surveyed rated coverage as excellent. More than eight in 10 Americans rated news coverage of the war as excellent or good in the just-released March 14-18 survey, with 45% rating it excellent.

The survey also showed strong votes of support for the military's controversial handling of the press during the war. The percentage of the public saying they had great confidence that the military was providing an accurate picture of how the war was proceeding increased from 29% in the mid-war survey to 44% in the latest study.

Further, an 83% majority said that military restrictions on news reports during the war were a good idea, while 68% of those surveyed said they thought the amount of censorship exercised during the war was reasonable.

The results marked the first time in the six-year history of Times Mirror Center studies that the public overwhelmingly supported censorship for the sake of national security. Surveys prior to the war in the Persian Gulf found the public either evenly divided on the issue or on the side of the media.

"I was bemused by the fact that the public thinks everybody is just terrific," said Donald S. Kellermann, the center's director. "The results of the war were so satisfying that the public gives everyone associated with it very high marks. Everyone came out of this smelling like the proverbial rose, and that, I can assure you, will not last long."

Among favored networks, the public credited CNN as the one that did the best job of covering the war. Fifty-eight percent of those surveyed chose CNN as their favored network, followed by 12% for ABC, 10% for NBC and 8% for CBS. Network TV news overall showed gains in public favor, as did network anchors Peter Jennings, Tom Brokaw, Dan Rather and Bernard Shaw.

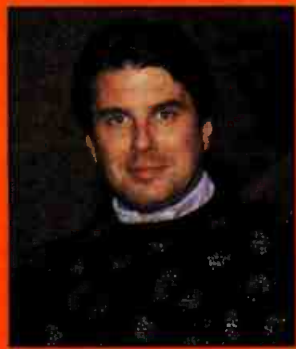
CNN correspondent Peter Arnett, who had been criticized for his controversial cooperation with Iraqi censors in Baghdad, was described favorably by 53% of those surveyed. Furthermore, 52% of the respondents voiced approval of censored television reports from Iraq during the war.

The only criticism of media coverage found in the survey results focused on the "unilateral" reporters who travelled without military escort, with 56% of those surveyed saying the reporters had gone too far and only 36% saying they thought the unilateral reporters were doing what "they ought to be doing." —RB

PROGRAMING

SPECIAL REPORT

PRIME TIME NETWORK SCHEDULERS

	ABC	CBS	NBC	FOX
				
	TED HARBERT	PETER TORTORICI	LEE CURRLIN	SANDY GRUSHOW
8:00	"I'M SURE PEOPLE	"WE'RE STILL IN	"YOU HAVE TO REMEMBER	"SWEEPS ON THE OTHER
8:30	START TO HIT THEIR	THE REBUILDING PROCESS	THAT ALMOST ALL	NETWORKS ARE A WAY
9:00	STRIDE FIVE OR SIX	OF TRYING TO GET A	NEW SHOWS ARE GOING	FOR THEM TO SHOW IT'S
9:30	EPISODES IN, BUT	SERIES SCHEDULE	INTO FAILED TIME	EASIER FOR US TO HAVE
10:00	THAT CAN BE	THAT REALLY WORKS,	PERIODS. THAT'S WHY	OUR VOICE HEARD IN
10:30	JUST PLAIN TOO LATE."	WEEK IN AND WEEK OUT."	THEY'RE THERE."	NONSWEEPS PERIOD.

THE FALL GUYS

Scheduling has always been referred to as part art," says CBS's scheduling executive Peter Tortorici, "because so much of it is intuitive feeling, unquantifiable by numbers." If that is the case, then the executives responsible for setting the network television schedules (pictured above) have had to be more artistic this season than ever. In addition to growing competition from independent stations, cable and home video, the schedulers were faced this season with a weak network advertising economy that has limited their ability to make schedule changes through much of the first part of the season.

Although the Fall Guys' highest profile planning comes with their slating of the new season lineups, their scheduling

responsibilities go well beyond setting the fall schedule. They also determine their networks' sweeps strategies and map out the episodic scheduling (the order in which individual episodes will appear) of each series in the lineup, a process that ABC's Ted Harbert calls "very complicated," and one that he explains can mean success or failure for a first-year show.

Three of the four schedulers are also actively involved in their networks' program development processes. NBC's East Coast-based Lee Currlin has remained outside the development process. That detachment prompted Brandon Tartikoff, chairman, NBC Entertainment Group, to tag him 'Mr. Objectivity' at NBC. "Since he's not part of the program development team,

he can operate without emotion to optimally schedule projects as they come out of the pipeline," says Tartikoff.

The four executives, who range in age and experience in the position from Fox's Sandy Grushow (five months) to Currlin (13 years), can be viewed as chess players in a game that determines when and where viewers see their favorite television shows. Their scheduling decisions can mean extended life or certain cancellation for a show, or they can set in motion a change of momentum for a network, as evidenced by CBS's surprising February sweeps win.

The following are their scheduling philosophies, strategies for fall and sweeps lineups, and thoughts on how the process has changed in the face of new business realities.

-SC

Believe it or not,
you could be in more trouble
without him.

It's hard to believe that someone like Dennis can be relied on to do anything but cause trouble. But did you know Dennis the Menace has been a top-ten performer since his introduction in



1986? And he's not alone. Because The Program Exchange also features *The Flintstones* and *The Woody Woodpecker Show*—consistent top-ten performers for the last decade.



So don't get yourself into trouble with too many new and unproven shows this season. Put these guys on your schedule, and the only trouble they'll make is for the competition.



Evergreens Are Always In Season.

ABC'S TED HARBERT: LOOKING FOR THE RIGHT MIX

Threat of pulled upfront dollars is growing ingredient in scheduling recipe

One of the truisms of scheduling," according to Ted Harbert, executive vice president, prime time, ABC Entertainment, "is that the replacement shows usually do worse than the shows they're replacing. Of course there are exceptions, but good, healthy restraint is important."

In the current financial climate, that restraint came from without as well as within, evidenced by the inability of schedulers this season to make some moves early on due to the potential loss of advertising dollars from clients who were looking to pull back their money spent in the upfront market. One of the more glaring examples was ABC's decision to keep *Cop Rock* on the schedule long after the audience had rejected it. Harbert says the situation gave him a different perspective on the process.

"This was a new experience for us. Normally, it's upper management telling us we've got to get a particular show off the air and the programming department saying let's wait and see if the show can work. This year, it was reversed. We were truly affected by the need to keep the schedule as stable as possible to try to maintain as much of the guaranteed revenue as possible."

Another change Harbert says the programming department was precluded from making involved *China Beach*, which was cancelled after floundering for most of the season on Saturday night. "We might have moved it back to Wednesday where we knew it could perform better than *Cop Rock*, but it was going to be incredibly expensive to move it from Saturday night because they actually sold it pretty well," he says.

Regardless of the health of the advertising market, consulting with the sales department before a schedule change is standard procedure. "For as long as I've been here, it's just one of those things you do." But, he says, "other than this past winter, I can't think of one time when there was something we really wanted to do that was stopped because of sales reasons."

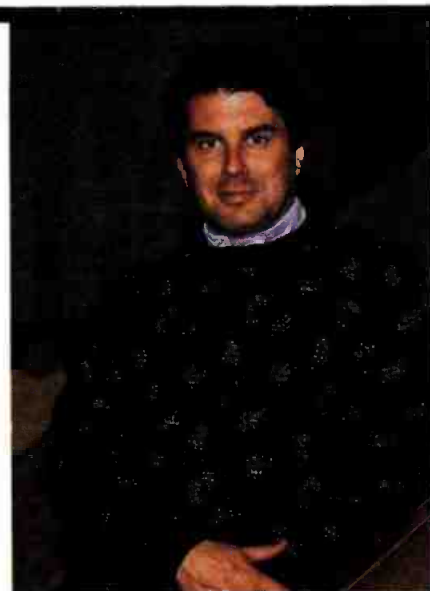
Harbert, says the minimal amount of restructuring (five hours) ABC did on its schedule coming into this season "was the smartest thing we did." It is a lesson he says will be remembered well as he and

other ABC executives head into meetings over the next month and a half for the fall lineup. "This will be one of the hardest May schedules that we've had in a long time, which in a way is the good news because we're lucky that we have enough candidates to fill the schedule in addition to the stuff coming out of development. We've got a lot of big-name producers doing big shows for us that want to get on the fall schedule, and we're going to have a real fun situation trying to figure out who gets the nod," he says.

Harbert says an undervalued part of the job is that of episodic scheduling. "Presenting the episodes especially in the beginning of the season, in the right order, is of great importance to the success or failure of the series. Alan Wurtzel, senior vice president, marketing and research services, ABC Network Group, has given us some scary research that shows that 50% of the viewers who will ever watch a show watch the first two episodes. So you've got to make sure those first two are very strong. It's hard, though, because often when a new series starts, quite understandably, everyone doesn't know what they are doing until a few episodes into it and they get their feet wet and work the bugs out. I'm sure people start to hit their stride five or six episodes in, but that can be just plain too late. We put a bunch of pressure on producers to get those first episodes to be terrific."

Like the other schedulers, Harbert says he relies most heavily on instinct to make scheduling decisions. "Everybody's got their own mix; I look at it as drawing from all available resources. One is my gut, two is Nielsen data and three is any qualitative research we may have. It's knowing how much to mix your gut with past Nielsen performances, by getting available audience by demographic for each time period. So it's not only what the previous rating and share were, but looking at what the competition is taking, what part of that audience do they have for themselves. So can I either take some of theirs away from them, or is there something they're not covering that I can go get?"

On the larger scale of setting the fall schedule, Harbert says the process is broadened to include senior management



in New York, who fly out from the East Coast. He says the group spends the first or second week in May looking at the pilots before the group flies back to New York to hash out the final schedule.

In addition to scheduling with an eye on what the other networks are doing, Harbert has a mandate of slotting shows that appeal to ABC's primary audience, adults 18-49. "Absolutely," Harbert answered when asked if ABC's desire to cater primarily to that particular demographic has affected his scheduling. "We could not take lightly the plea from our sales department to please program shows that they can sell. And what they can sell primarily are adults 18-49 and sometimes adults 25-54. They don't really care if we've got on a successful show that's got only a 50-plus audience. They just can't sell that, or sell it at the same rate that they can sell our younger-appeal shows. So what we do, in the scheduling department, is ride herd on the internal operation to make sure we have enough of these younger-appeal shows."

Although ABC has some difficult time periods to reschedule for the fall, including another go-around on Saturday night, Harbert says the strength of most of their lineup will allow them to attack their problem areas with their strongest development. "One of the goals of the scheduler is to get the schedule in stable enough condition that you can put your best development in your toughest time periods, where you're doing the worst. That's what we've been able to do, finally. We've been able to put a *Gabriel's Fire*, which is a terrific show, in a Thursday at 9 p.m. time period, whereas most of the time a show like that would have to go on a Tuesday or Wednesday night to fill a 10 p.m. problem. Instead, we were able to go into a very difficult time period, hold our own with the show and get a good solid second. That's what we're hoping for again this May." -SC

CBS'S PETER TORTORICI: FILLING IN THE BLANKS

Network looks to translate short-term stunting success to long-term series strength

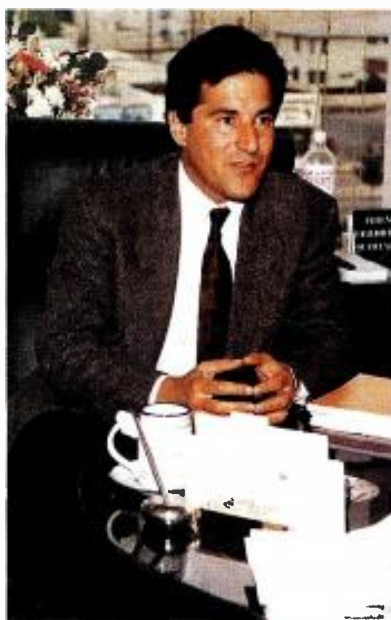
He has the ability to think and talk about scheduling for hours," said CBS Entertainment President Jeff Sagansky of the network's chief scheduler, Peter Tortorici, senior vice president, program planning, CBS Entertainment. Sagansky related this story about a cross-country flight to the East Coast: "Shortly after we took off, he started staring at the schedule squares. Two hours into the flight he hadn't gotten up from his seat, he hadn't even looked up from the squares. As we're landing four hours later, I finally asked him what he could possibly be looking at for so long and he whipped out the entire spring schedule: movie titles, specials and episodes. It's a gift that I don't have, but I'm sure glad he does."

A little more than a year ago, when CBS senior management brought in Sagansky to oversee the rebuilding of the network's struggling prime time schedule, many observers questioned whether the new entertainment president's five-year contract gave him enough time to resurrect CBS's floundering lineup. Sagansky and Tortorici have done their best to moot that question. Together, through a combination of programing acquisitions and guerrilla scheduling moves, the two have maneuvered the network into contention for this season's ratings crown, helped by a surprising February sweeps win.

For Tortorici, a former trial attorney for the appellate division of the Supreme Court in New York City, the job has become an obsession, said Sagansky.

"I have been around some great schedulers in my time," said Sagansky, citing Fred Silverman and Brandon Tartikoff, for whom he worked in the early 1980's, "and Peter's the equal of both. I don't know if it's an acquired craft, but they're able to see well into the future to maximize a certain night or time period."

Despite the success of much of the network's stunting, especially during sweeps periods, Tortorici will be happier to rely less on that strategy in the future. "We're still in the rebuilding process of trying to get a series schedule that really works, week in and week out. We're not there yet," he says. "Consequently, when we know we're in a critical period, we try to go in and maximize what we can and when we can. Hopefully, we also learn something about the kind of programing that's working in the time period



and how we can apply that to what we're doing in series. Then maybe we can translate that short-term success into long-term success."

One of his most recent scheduling successes was the Nostalgia Weekend, which featured retrospective specials honoring *All in the Family*, *The Ed Sullivan Show* and *Mary Tyler Moore* over the President's day weekend.

Tortorici says there was a "natural symmetry" to the scheduling. "Airing the *All in the Family* special on Saturday, where the series had been an institution on CBS, then putting the Ed Sullivan special on Sunday night where that had also been an institution, and then putting the *Mary Tyler Moore* special on Monday night worked because *Murphy Brown* currently anchors that night and is a lineal descendant of *Mary Tyler Moore*, an adult female ensemble comedy. It seemed to fit just right."

One of the chief priorities of CBS Entertainment executives over the past few seasons has been to broaden the network's appeal to younger audiences without alienating their core of older viewers. Although *Murder, She Wrote*, *60 Minutes* and *Dallas* identified CBS through much of the 1980's, Tortorici says the 1990's will not see CBS join in the all-out chase for the 18-49 demographic group while forsaking the other demographics. "The best schedule is a balanced one that accommodates all of the priorities as well as possible. If we become so slavishly dictat-

ed to by only what adults 18-49 want to watch, we lose some of the potential our distribution system gives us in network television. We are still the place that reaches the most homes, and we still have the most unlimited potential to get a show to break out and become a hit. Regardless of what anyone says about not caring about household numbers, I think anybody would take a 35 share show, because a 35 share, no matter how you analyze the specific demographic quotient, is salable and valuable. And that's still the end game."

One night of the week where scheduling has not only played a key part in reviving competitiveness, but has also brought in younger adult viewers, has been Tuesday night, which has *Rescue: 911* at 8 p.m. leading into the *CBS Tuesday Night Movie*. Tortorici says the night presented the biggest challenge coming into this season given their performance on the night last season, when the network's slate of series failed and CBS changed direction mid-stream by going to a movie night. "We tried to program last year without a movie and we fell on our faces and wound up going to a movie and pretty much struggling through the rest of the season."

Part of the reason he gives for going to a movie night was the performance of *Rescue: 911*. "I told Jeff the movie prices were on line again and before their prices went crazy again we should make a move to make Tuesday an event night. We had an emerging lead-in in *Rescue: 911* that was capturing a young adult audience which we'd had real trouble attracting."

The decision to use the recently acquired Universal movie package, which was bypassing cable exposure, for Tuesday night, went against conventional wisdom, which suggests that a network's strongest movies should be used for Sunday nights. "The prevailing logic was that the strongest movies played on Sundays and the B-titles played elsewhere. We felt that was a self-perpetuating, defeatist attitude. You're never going to attract people who are watching compelling series choices unless you give them something extraordinary to watch."

As a result, he says, "it's the biggest single change on our schedule this year. Last year at the beginning and at mid-season, we were a noncompetitive third place. This season we're challenging for first place on the night and *Rescue: 911* has gotten stronger."

-SC

NBC'S LEE CURRLIN: KEEPING ONE STEP AHEAD

Financial climate has created increased input, pressure from financial side

Lee Currin, senior vice president, East Coast, programs and program planning, for NBC Entertainment, is the most veteran of the four network schedulers with 13 years experience and is the only one living on the East Coast. He says maneuvering the network to be the "odd man out" is a simple scheduling philosophy he follows.

"If you can get into a situation where the other two networks are doing the same thing and you're doing something different, and it's decent at all, it's going to work for you. That's a philosophy of scheduling that's a very easy one but one that works most of the time," he says. "It's not so easy because you can't control what the other guys are doing. You just have to find a spot where that happens and jump on it."

Currin expects about the same amount of restructuring of NBC's schedule for the fall as was done coming into this season. He also says most of the moves being made now, "moving *Hunter* to Fridays, *Quantum Leap* to Wednesdays and bringing *Shannon's Deal* back onto the schedule, are being done with an eye toward next season—determining which shows that are on the fence will stick and which ones won't."

As for the fall schedule, Currin expects to replace between six and seven hours on the prime time lineup, "with maybe a half hour on Monday; Tuesday will probably all come back; maybe just a half-hour on Wednesday; perhaps just a half-hour on Thursday if both *Cosby* and *Cheers* come back; could be two hours on Friday; maybe an hour and a half on Saturday, and probably two hours on Sunday," he says.

Currin's scheduling moves for most of the past six seasons have helped keep NBC in first place. At the recent presentations to advertisers of the networks' development slates, Brandon Tartikoff, chairman, NBC Entertainment Group, credited Currin's "exemplary scheduling skills" and called him "a master poker player in that he gets the most out of what we give him."

This season, while trying to get the most out of NBC's schedule, Currin, like the others, has had to deal with a network television economy that has handcuffed them in their ability to make necessary schedule changes.

Because of the fragile advertising market, any schedule change may result in the loss of hundreds of thousands of dollars. "There's a new element to the scheduling process this season in that you have to work closely with the financial people in what you're doing. It's a little tougher for us because we had the most upfront sales and CBS had the poorest. That actually turned out to be a blessing in disguise for them because they've been able to take that schedule and turn it inside out and make change after change. So it doesn't have the same kind of effect on them as that kind of scheduling has on us. We're told 'you can't move that show because we'll lose \$400,000 a week as long as the change is in effect.' " One move Currin says was shelved because of the potential for advertising losses was a plan to move *Midnight Caller* to Tuesday night, where it aired last season. "Burbank would love to give *Midnight Caller* another shot on Tuesday night or another time period, but that's a show we were told not to move."

Currin says even one-time moves or pre-empting a series for one week to allow another to be sampled had negative consequences for the network this season. "We hardly ever preempt *L.A. Law*, but we did at the beginning of the season when we were trying to get *Law and Order* off the ground. [Sales] asked us not to do it again."

Working more closely with the sales departments of the networks was not the only variable this season. The amount of stunting reached an all-time high, especially at the beginning of the season. Some observers have criticized series launch strategies, especially NBC's "Double Pump" efforts, saying they cause viewer confusion, but Currin defends the practice and says stunting is currently the only way for a new show to be sampled.

"I think all of it [early season stunting] was a smart move. It didn't work, but I don't think that means it shouldn't be done. The shows that were double-pumped probably wouldn't have made it no matter what we did with them. It did give us sampling and exposure, and you have to do that with a show now. The audience is so fragmented that it's almost impossible to put, for example, a



Hull High, having never been seen, on Sunday night, just cold against that competition." "You have to remember," he says, "that almost all new shows are going into failed time periods. That's why they're there."

Currin says the biggest challenge for NBC coming into the season was Sunday, 7-9 p.m., where the network has struggled for years against CBS's *60 Minutes* and *Murder, She Wrote* and, most recently, ABC's home video comedy hour at 8-9 p.m. The network started out the season with a younger-skewing musical-drama, *Hull High*, leading into an older-adult-appeal medical show, *Lifestories*, but failed to make an impression among Sunday night viewers. "I think in the past we haven't paid enough attention to the development of programs for that time period."

He says the network will probably maintain its hour of reality television at 8-9 p.m. on Sunday night and after this season's attempt with entertainment series in the two-hour block, don't look for NBC to try a news magazine-type show similar to *60 Minutes*. "I don't think anybody in the news division wants to go in there."

Another weak point coming into the season was NBC's Friday night lineup, which has struggled since the demise of *Miami Vice*. "We've done everything on Friday night, and I don't know why our most recent attempts didn't work," he says. NBC's scheduling strategy this season focused on moving adult-skewing, veteran series from other nights and building a night of proven performers. The lineup included *Night Court*, *Quantum Leap*, *Wings* and *Midnight Caller*.

-SC

SANDY GRUSHOW: CHARTING FOX'S FUTURE

Networks shout loudest during sweeps, he says, prompting Fox to concentrate efforts elsewhere



As the executive chiefly responsible for Fox's scheduling, Sandy Grushow, who took over the position just five months ago, says his background in advertising and promotion has helped him segue into the aggressive scheduling techniques Fox has employed since its inception four years ago. Prior to being named to his current position last November, Grushow, executive vice president, current programming and scheduling, spent the two preceding years as senior vice president, advertising and promotion, for Fox Broadcasting after five years in Twentieth Century Fox's marketing department.

Of episodic scheduling, for which Grushow is primarily responsible, he says: "Essentially what we look for is to be as aggressive as possible. Obviously, we look for promotable episodes. That comes naturally to me coming from a promotion background." Among the episodes promoted heavily during the February sweeps was a *Babes* installment featuring Dolly Parton and an episode of *The Simpsons* that featured Danny DeVito's voice.

Looking to specific time periods to exploit has been a Fox trademark. Rather than competing in sweeps periods with specials or high-profile mini-series, Fox has looked to make its presence felt during the regular season with series. "It's an interesting issue. It's clear our ability to grow as a company is in many ways greater in nonsweeps periods. Sweeps on the other networks are a way for them to shout as loud as possible from a programming standpoint, as well as a promotional standpoint. It's easier for us to have our voice heard in nonsweeps periods. A good example of that was in December 1989, when we came with a Christmas special of *The Simpsons* and with a *Married...With Children* starring Sam Kinison right behind it. We galvanized America that night at a time when the other networks were assuming people were off shopping. I think it in many ways is symbolic of the kind of effort we need to put forth at this network. It can't be just about the sweeps for us."

In terms of risk-taking, Grushow says the move of *The Simpsons* to Thursday night opposite *Cosby* was "probably the

most aggressive in years. We recognized Thursday was a one-network economy. The other networks had ducked that evening, and we recognized we had a show that could compete. We realized that *The Cosby Show* was showing some, though not too much, vulnerability. We had no illusions about the strength or lack thereof of *Cosby*. But we believed that *The Simpsons* could attract our core audience—teenagers, 18-34 year olds and 18-49 year olds—and that's just what we've done. *Cosby* does beat us on a household basis, but they are driven by 55-plus, and that's a demographic that means virtually nothing to Fox."

The network makes no pretense about its desire to narrowcast. "It's obviously been our strategy and an extremely successful one. We recognize who our audience is and we continue to attempt to appeal to that audience; that's the business we're in."

Coming into this season, Fox was faced with not only whether some new shows would take off, but whether two additional nights to their schedule would get off the ground. According to Grushow, the main goal this season from a scheduling standpoint is to break up a successful Sunday lineup and use individual shows to anchor nights on the expanded schedule. "Our number one goal was to take our strength represented in *The Simpsons*, *America's Most Wanted*, *In Living Color*, and *Married...With Children* and spread them out to give us an anchor on each night."

Fox used *The Simpsons* on Thursday, *America's Most Wanted* on Friday and left *In Living Color* and *Married...With Children* to anchor a restructured Sunday night. "We got the tent poles and they are performing admirably. Secondly, we wanted to introduce the second wave of shows that would become solid performers around those anchors," he says, referring to first-year shows such as *Beverly Hills, 90210*, which was recently renewed for next season.

In fact, Grushow says, the scheduling of *Beverly Hills, 90210* on Thursday night at 9 p.m. is very representative of

Fox's overall scheduling strategy. "Fox Broadcasting Company was founded as an alternative programming source, and those roots continue to inform every decision we make. We tend to counter-program on several different levels. One is by program type or concept, the other by demography, be it age or sex. We looked at 9 p.m. Thursday night and realized we were probably going up against the number one rated show in *Cheers* and said to ourselves: 'There's an audience available to us.' It happens to be a young audience, which also happens to be the core audience for Fox. So it was without hesitation that we scheduled the show there, and we are now delivering a high level of teens and the show continues to grow."

A move that could have a big effect on Fox's schedule next season is the slotting of *Yearbook* on Saturday night at 8:30. Fox has had trouble devising a lasting Saturday lineup since their first season. Grushow says the lineup will set Fox apart. "Going back to the idea of counter-programming, we have a night of reality programming on Saturday—starting with *Totally Hidden Video* and segueing into drama with *Yearbook* and *Cops*—and it really gives us the kind of stamp we require here, that of being unique."

"We believe in unique, event-style programming and we wanted to come with an event on Saturday night. Its [*Yearbook's*] lead-in, *Totally Hidden Video*, performs to a pretty broad demographic with even levels of men and women. Since we've introduced *Totally Hidden Video* and *Cops* to the night, we've been pleased with our level of performance. The introduction of *Yearbook* will only help the evening."

As for ABC's strategy of making Saturday an 'event' night by stacking and promoting *China Beach* and *Twin Peaks* on the night—a strategy that failed to pan out—he says: "If it's great, people will show up. I don't want to be critical of those two shows, but in a sense the public has spoken. We believe in *Yearbook* and its ability to attract people on Saturday night."

—SC

COLUMBIA GETS INPUT ON 'MARRIED' MARKETING

Members of advisory board stress localized campaign

In a meeting with an advisory board composed of almost two dozen station executives from around the country, Columbia Pictures Television indicated it was developing a multi-million dollar co-op advertising plan for *Married...with Children*, which debuts in syndication next fall.

As part of the marketing and promotion campaign for the program, CPT has also directed its marketing team to help stations create sales presentations to maximize advertising revenues at the local level.

In addition, CPT senior vice president, marketing, Bob Cook, indicated the company was considering creating a national "watch and win" contest tied to the launch of the show next fall.

The advisory board meeting was held in Los Angeles, and CPT paid the expenses of the nineteen executives (including general managers, promotion, sales and programming people) from *Married* affiliates around the country.

To some of those who attended, the meeting itself signaled the increasing efforts of some syndicators to communicate more effectively with station clients to determine promotion and marketing needs once a show has been sold.

"It was an unprecedented event," said Al Bova, vice president and general manager, WVIT(TV) Hartford, Conn. "Columbia spent time and money to find out what stations want and need to market and promote the show. It was a recognition that the needs of 150 different stations have to be addressed to make it successful."

Among other things, the advisory board discussed such issues as when the show should be launched, what type of promotional spots should be developed and the desire for a series of public service announcements to be produced featuring the show's cast (which will be shot next month).

"I think the key message was the campaign has to be localized," said Barry Thurston, president of CPT's syndication division. Stations want to be able to tie some elements of the promotion campaign to local news anchors and other on-air personalities, said Thurston.

Thurston added that CPT would share research with local stations that might help close sales. He also said advisory board members would be welcome to attend presentations that CPT is planning shortly with major national adver-

tising agencies.

The company has also sent a survey to all stations that have bought the show, seeking input on such specifics as the debut date and what stations want most in terms of promo spots.

Cook also indicated the company was developing a promotion tied to local theaters because research indicates frequent

moviegoers tend to be big fans.

The on-air spot campaign is being created by Los Angeles-based marketing and promotion guru Steve Sohmer, who is based in Los Angeles. The campaign will be unveiled at the Broadcast Promotion and Marketing Executives convention, being held in Baltimore this year from June 16 to 19.

-SM

SYNDICATED SWEEPS: VIEWING DOWN, 'GOLDEN GIRLS' UP

'Star Trek' shines as strip

For many syndicated programs, particularly access strips and late night product, viewing was down in the February 1991 sweeps. The primary reason for the declines, programmers said, was an increased number of preemptions of syndicated shows to cover the Persian Gulf war. CNN viewing was way up during the war, and in late night, *Nightline* and CBS's *America Tonight* took viewers away from entertainment programming, both syndicated and network.

One of the more interesting stories coming out of the sweeps was the performance of *Star Trek: The Next Generation* as a strip. According to a Petry Television analysis of the roughly 58 markets currently stripping the show (including 27 stations stripping it in prime time), the show averaged a household 4.1 rating and a 9 share, on average a 30% gain in share in the time period compared to a year ago. Most of those airing the show as a strip in February were Fox affiliates, according to the Petry analysis (the source for all ratings in this story).

As for sitcoms, the big news coming out of February was *Golden Girls* surpassing *Cosby* as the top-rated off-network comedy. The show averaged an 8.1/18, up 14% in ratings from the time period a year ago. *Cosby* was second, with an average 7.9/19, down about 5% in rating from a year ago. Rounding out the top five, in order, were *Cheers* (7.3/18), *Who's the Boss* (6.7/15) and *Night Court* (6.1/14).

Among talk shows, *Oprah Winfrey* was number one again, with an average 11.5/32, roughly flat from a year ago.

Donahue was second with a 6.8/25, and *Sally Jesse Raphael* was third with a 5.4/22. Finishing fourth was *Regis & Kathie Lee* (4.4/18) and, fifth, *Geraldo* (4.2/16).

In late night, *Arsenio Hall* and companion show, *Party Machine with Nia Peeples*, appeared to suffer because of war coverage. Both shows were down from the time period a year ago in household ratings and most demos, and tended to perform stronger among teens and women 18-34.

In its first book, the off-network *Matlock* debuted in 14 markets, averaging a 4.4/13. While reps said it was probably too early to tell what kind of performer the show will be in syndication, Petry noted its best performance was among persons 55-plus. In 66 markets, the off-network *Hunter* averaged a 4.3/8.

The top ranked magazine, again, was *Entertainment Tonight*, followed by *A Current Affair*, *Inside Edition*, *Hard Copy*, *Instant Recall*, and *Personalities*. *Wheel of Fortune* and *Jeopardy* were the two top ranked games again, followed by *Family Feud*. *\$100,000 Pyramid* and *Love Connection* tied for fourth with a 3.1 rating.

Among weeklies, *Star Trek: The Next Generation* led the pack with a 7.9/20. Rounding out the top five: *Star Search* (4.6/15), *Roggins Heroes* (3.9/10), *Current Affair Extra* (3.5/12) and *Harry and the Hendersons* (3.4/7).

Teenage Mutant Ninja Turtles was the highest rated kids strip, with an average 13.1/44 among children 2-11. *Tale Spin* was number two (11.7/38) and *Tiny Toon Adventures* was third (11.4/39).

-SM

MCA MOVES

MCA TV announced two major appointments within its first-run syndication division, with John E. Goldhammer named senior vice president, program development, and Kenneth J. Arber senior vice president, current programming.



Goldhammer



Arber

Goldhammer, who will oversee all activities involving development of first-run programming, formed his own production company (Goldhammer Productions Inc.) in 1985, where he produced specials for CBS, among others. From 1980-1985, Goldhammer was executive vice president, TV, Paramount Pictures Television, where he was responsible for development and production of *Entertainment Tonight*, *Solid Gold*, *The Jesse Owens Story* and *Brothers*.

Arber, working with Goldhammer, will supervise current and future first-run production as top liaison, coordinating all aspects of production with outside producers. In June 1987, Arber joined MCA TV as vice president of development and was named senior vice president in March 1989. Prior to MCA TV, he was senior vice president, programming, for LBS Communications. Arber and Goldhammer, both of whom will be based out of MCA TV's Los Angeles headquarters, will report directly to MCA TV President Shelly Schwab.

DISNEY PROMOTES CHILDREN'S TV BLOCK AT DISNEYLAND

Tie-in promotions for syndicated television programming have hit major league status. The Walt Disney Co., using the "synergy" of its Disneyland theme park in California, has created a new on-site attraction promoting Buena Vista Television's *Disney Afternoon*, hyping the syndication division's two-hour block of children's animated shows.

In the tightly competitive syndicated children's market, the on-site attraction is just one element of a multi-tiered marketing strategy in Buena Vista's proclaimed \$100 million promotional push this season to maintain its long-term ratings franchise. With Kellogg, McDonald's and Procter & Gamble as cross-promotional partners for the 1990-91 season, everything from cereal boxes and hamburger "kids meals" to Crest toothpaste point-of-purchase displays has been graced by *Disney Afternoon* characters. Now tourists visiting Disneyland and, to a lesser extent, Walt Disney World in Orlando, Fla., can get a taste of those characters live and in-person.

Regarding the Disneyland attraction, which will run through November 1991,



Buena Vista Television President Bob Jacquemin said "no other syndicated program has ever had this kind of promotion at a theme park attraction.... Come to think about it, I can't even

recall a network program being launched at this level."

Carole Black, Buena Vista senior vice president of marketing, said the promotional effort "reinforces" awareness of *The Disney Afternoon* characters. Black declined to talk about first week traffic statistics at the theme park attraction. She said that on-air spot advertising promoting the attraction would continue throughout its nine-month run.

"It brings *The Disney Afternoon* down to the local market level, which, of course, favors stations' promotional efforts on that level," said Rich Haskins, BVT's VP of marketing. "We'll continue to do that, coupled with national promotions." The four series that make up *The Disney Afternoon* are carried by stations representing 95% of the U.S.

Black said an announcement is forthcoming in the next several months detailing Buena Vista's promotional strategy for *Disney Afternoon* next season, when *Darkwing Duck* replaces *Gummi Bears* (which is going to The Disney Channel) within the block. She didn't say whether Kellogg, McDonald's and Procter & Gamble will remain promotional partners in the national promotion, or if other national ad sponsors are in the wings for the 1991-92 season.

Buena Vista and Disney officials declined to comment on what had been spent to construct "Afternoon Avenue" in the Anaheim, Calif., theme park, but Disneyland President Jack Lindquist said the promotional budget "approaches" what The Disney Co. spent to promote Mickey Mouse's 60th birthday celebration several years ago. Although Walt Disney World in Orlando uses *Disney Afternoon* characters as part of its Mickey Mouse "Star Land" attraction, Buena Vista and Disneyland set about last October to create a "distinctly" separate attraction in California.

Black said the "ultimate" credit belongs to Walt Disney Co. Chairman and CEO Michael Eisner, whose "foresight" conceived the tie-in strategies possible among the company's two divisions.

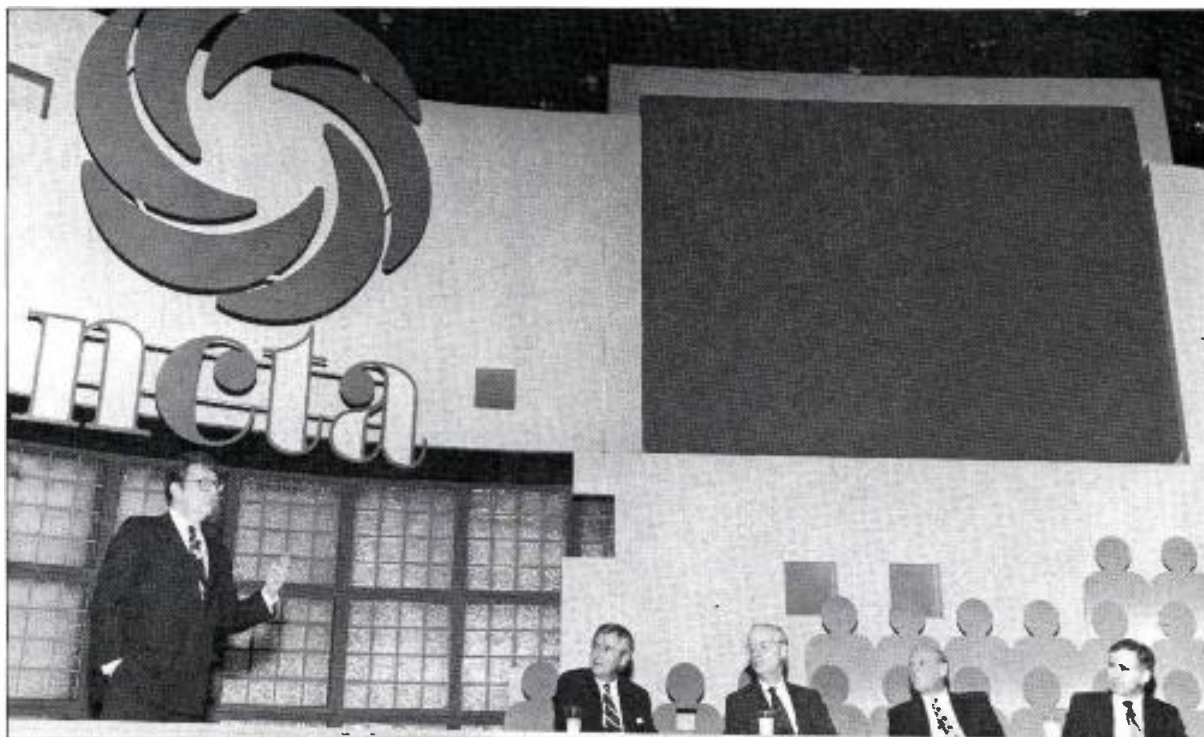
Since *Disney Afternoon* premiered as a two-hour block at the beginning of this season, ratings among the top animated programs have been separated by tenths of a rating point. *Tale Spin*—the newest of two spokes (with *Gummi Bears*) to join the block—has a season-to-date 9.6 rating (NTI, period ending March 10) among children 2-11, while Warner Bros. Domestic Television's *Tiny Toon Adventures* (9.1 STD rating) and Group W Productions' *Teenage Mutant Ninja Turtles* (8.8) have traded top spots in February 1991 and November 1990 sweeps races, respectively.

—MF

RATINGS ROUNDUP

	7:00 PM	7:30 PM	8:00 PM	8:30 PM	9:00 PM	9:30 PM	10:00 PM	10:30 PM		
MONDAY 3/18	ABC 12.3 / 20		MACGYVER (40) 11.8 / 18	12.8 / 19	AMER. FUNNIEST VIDEO SP. (33) 13.5 / 20	13.2 / 20	TUBE TEST (47) 11.6 / 19	11.0 / 20		
	CBS 14.5 / 23		EVENING (27) SHADE 14.2 / 22	MAJOR (4) DAD 17.4 / 26	MURPHY (7) BRWN 17.2 / 26	DESIGN (13) WOMN 16.5 / 25	GOOD (45) SPRTS 11.5 / 19	MURPHY (53) SP 10.4 / 19		
	NBC 12.4 / 20		FRESH (35) PRINCE 13.1 / 21	NBC MONDAY NIGHT MOVIE—RETURN OF THE JEDI (40) 10.8 / 16 12.1 / 18 12.4 / 19 13.7 / 23				12.5 / 23		
	FOX 5.2 / 8		FOX NIGHT AT THE MOVIES—PRINCESS BRIDE (79) 4.9 / 8 5.4 / 8 5.3 / 8 5.3 / 8							
TUESDAY 3/19	ABC 11.3 / 18		WHO'S THE (33) BOSS 13.4 / 21	DAVIS (37) RULES 12.7 / 20	ROSEANNE (24) 14.6 / 22	COACH (36) 12.8 / 20	EDDIE DODD (72) 7.4 / 13	6.6 / 13		
	CBS 14.4 / 24		CBS TUESDAY NIGHT MOVIE—THE WIZARD OF OZ (23) 13.9 / 22 15.1 / 23 14.7 / 22 14.9 / 23				RESCUE 911 (31) 13.5 / 24	13.5 / 26		
	NBC 15.9 / 26		MATLOCK (15) 15.9 / 25	16.9 / 26	IN THE HEAT OF THE NIGHT (7) 16.8 / 26	17.6 / 27	LAW AND ORDER (28) 14.4 / 25	13.8 / 26		
WEDNESDAY 3/20	ABC 12.5 / 21		WONDER (21) YEARS 15.0 / 25	GROWING (24) PAINS 14.6 / 24	DOOGIE (21) M.D. 15.0 / 24	ANYTHING (43) LOVE 12.1 / 20	EQUAL JUSTICE (58) 9.1 / 16	9.1 / 18		
	CBS 10.1 / 17		48 HOURS (60) 8.6 / 15	8.5 / 14	JAKE AND THE FAT MAN (30) 13.5 / 22	14.4 / 24	WIOU (68) 8.1 / 14	7.4 / 14		
	NBC 14.2 / 24		UNSOLVED MYSTERIES (13) 15.6 / 26	17.3 / 28	NIGHT (38) COURT 12.6 / 20	DEAR (47) JOHN 11.3 / 19	QUANTUM LEAP (28) 13.9 / 25	14.2 / 27		
THURSDAY 3/21	ABC 11.4 / 19		ABC THURSDAY SPECIAL MOVIE (46) 10.0 / 16 11.4 / 18 11.9 / 19 12.4 / 20				PRIMETIME LIVE (47) 11.7 / 20	10.9 / 20		
	CBS 9.1 / 15		CBS NCAA BASKETBALL CHAMPIONSHIP (59) 7.4 / 13 8.8 / 15 9.0 / 15 9.9 / 16				(65) 10.6 / 17	9.0 / 16		
	NBC 17.8 / 29		COSBY (10) 16.9 / 28	DIFFERENT (7) WORLD 17.2 / 28	CHEERS (2) 19.1 / 30	WINGS (17) 16.1 / 26	L.A. LAW (3) 18.5 / 31	18.7 / 34		
	FOX 8.4 / 14		SIMPSONS (40) 12.3 / 20	BABES (71) 7.5 / 12	BEVERLY HILLS, 90210 (73) 6.9 / 11	6.9 / 11				
FRIDAY 3/22	ABC 16.5 / 29		FULL (16) HOUSE 16.3 / 29	FAMILY (4) MAT. 17.4 / 30	PERFECT (20) STRAN. 15.2 / 26	BABY (19) TALK 15.3 / 27	20/20 (6) 17.4 / 31	17.3 / 33		
	CBS 7.8 / 14		CBS NCAA BASKETBALL CHAMPIONSHIP (68) 6.9 / 13 7.4 / 13 8.2 / 15 8.3 / 15				(68) 8.3 / 15	7.7 / 14		
	NBC 9.1 / 16		HUNTER (57) 8.6 / 15	8.8 / 15	10.2 / 18	10.5 / 18	DARK SHADOWS (63) 8.4 / 15	8.4 / 16		
	FOX 5.0 / 8		AMERICA'S MOST WANTED (74) 6.7 / 12	6.9 / 12	AGAINST THE LAW (84) 3.3 / 6	2.9 / 5				
SATURDAY 3/23	ABC 8.5 / 16		YOUNG (65) RIDERS 7.8 / 14	8.6 / 16	ABC SATURDAY NIGHT MOVIE—LADY MOBSTER (60) 7.6 / 13 8.0 / 14 9.1 / 17 9.5 / 19					
	CBS 8.4 / 15		CBS NCAA BSKTBALL CHMP. (58) 10.1 / 19	8.8 / 16	CBS SATURDAY MOVIE—WHERE THE HELL'S THAT GOLD (67) 7.2 / 13 7.4 / 13 8.2 / 15 8.2 / 16					
	NBC 12.5 / 23		AMEN (50) 10.5 / 19	DOWN (50) HOME 10.5 / 19	GOLDEN (11) GIRLS 16.8 / 30	EMPTY (12) NEST 16.6 / 29	SHANNON'S DEAL (55) 10.6 / 20	9.9 / 20		
	FOX 4.8 / 9		T. HIDDEN (82) VIDEO 4.9 / 9	YEAR- (83) BOOK 3.6 / 7	COPS (81) 5.0 / 9	COPS 2 (76) 5.7 / 10				
SUNDAY 3/24	ABC 14.1 / 23	ABC SUNDAY NIGHT MOVIE—THE TEN COMMANDMENTS (26) 9.1 / 16 11.3 / 19 13.8 / 22 15.1 / 23 15.7 / 24 15.6 / 24 16.4 / 27 16.8 / 28								
	CBS 15.3 / 25	60 MINUTES (1) 18.8 / 34	20.6 / 34	EVENING (18) SHADE 15.4 / 24	CBS SUNDAY MOVIE—THE UNTOUCHABLES (31) 13.3 / 21 13.7 / 21 14.1 / 22 13.5 / 22				13.0 / 23	
	NBC 10.3 / 16	SUPER BLOOP & JOKES (75) 6.1 / 16	6.8 / 11	EXPOSE (63) 8.4 / 13	REAL LIFE (50) JANE P. 10.5 / 16	NBC SUNDAY NIGHT MOVIE—SHOOT FIRST (38) 11.8 / 18 12.4 / 19 13.3 / 22			12.8 / 23	
	FOX 7.8 / 13	TRUE CLAR. (80) 5.1 / 9	P. LEWIS (76) 5.7 / 10	LIVING (55) COLOR 10.1 / 16	GET A LIFE (62) 8.5 / 13	MRD. WITH (44) CHILD. 11.9 / 18	MRD. W. SP (53) CHILD. 10.4 / 16	COMIC STRIP LIVE (78) 5.9 / 10	4.7 / 8	
WEEKLY PRIME TIME AVERAGE			ABC 12.4 / 21		CBS 11.6 / 19		NBC 13.0 / 22		FOX 6.5 / 11	YELLOW = 1/2 HR WINNER
SEASON PRIME TIME AVERAGE			ABC 12.5 / 21		CBS 12.4 / 20		NBC 12.8 / 21		FOX 6.4 / 10	
NIGHTLY RATING / SHARE			RANKING		HALF-HOUR RATING / SHARE			*—PREMIERE		SOURCE: A.C. NIELSEN

CABLE



Greenfield, Hostetter, Griffith, Diller and Biondi

CABLE FINANCES: GETTING PAST THE CREDIT CRUNCH

Creation of 100-plus cable systems and with it, potential increased TV fragmentation may challenge 'consistency of cash flow' from MSO's, says NCTA opening session

The opening session of the National Cable Television Association convention, moderated by ABC political and media analyst Jeff Greenfield, got down to the business of discussing the not-so-rosy aspects of the finances of the cable business.

The credit crunch affecting cable may be part of the entire problem affecting the banking community, but that does not make it any easier. Cable MSO's have little hope of growing their core businesses, but must—and can—find ways to improve their existing ones.

For MSO's "growth by acquisition is shut off for all intents and purposes, because of the credit squeeze," said Amos Hostetter Jr., chairman and chief executive officer of Continental Cablevision. He added that the other financial demon for cable, its low cable stocks, is "nothing compared to the credit prob-

lems."

Cable's credit squeeze, however, is not solely due to banks' problems. Banks "are concerned about the consistency of cash flow" from MSO's, said Alan Griffith, president and chief operating officer, Bank of New York.

That consistency might be challenged by the creation of 100-plus cable systems over the next five or more years. Television viewership could likely become increasingly fragmented, and reduce revenue. Banks have to ask themselves: "Are you comfortable lending five to seven years," asked Griffith, when it is unknown what the TV medium will be like then.

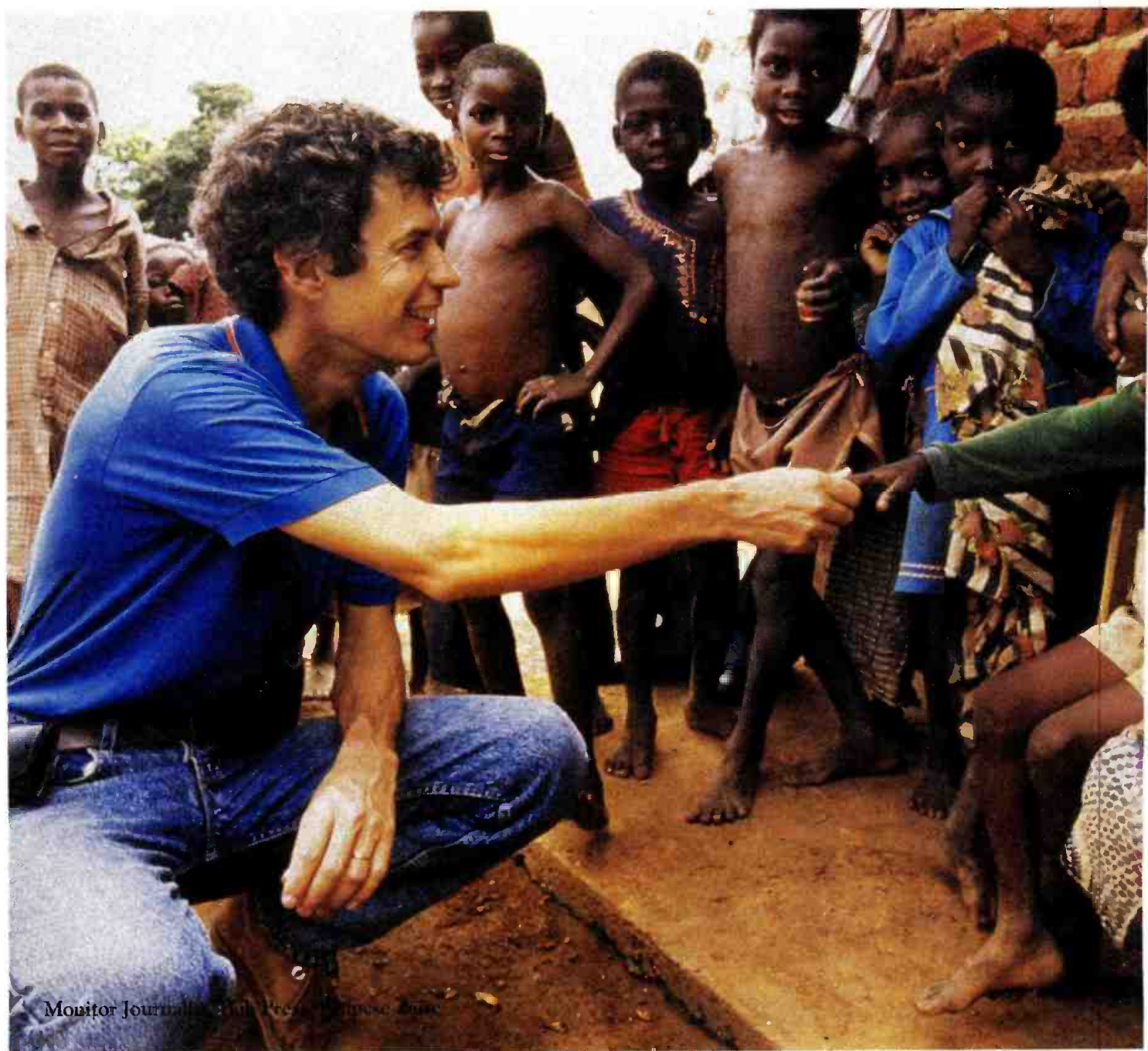
Hostetter predicted that cable operators would be able internally to fund technological and channel capacity advancements. The addition of those channels could help not just cable, but broad-

casters as well, said Barry Diller, chairman and chief executive officer, Fox Broadcasting. He predicted the additional channels could be used not only for pay per view, but to time shift broadcast network schedules, and for example, replay prime time schedules at other times to pick up new audiences.

As for new services, the existing advertising system will not support a lot more, agreed both Diller and Frank Biondi, president, Viacom International. Biondi envisioned channels somewhere between pay and basic, and Hostetter predicted that some current programmers would find themselves victims to a 150-channel universe, and that there would be no way to "preengineer" and prevent such fallout.

The success of the pay-per-view Olympics could have an affect on what happens to PPV as it expands to more

MONITOR JOU HOME EVE IN THE



Monitor Journalist Paul Press in a village in the

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channels, although Biondi said it was unfair to label it as a test of PPV. Hostetter was also concerned about the Olympics, since the event is not yet consumer friendly, and hostility could be created among consumers if their system cannot carry the event.

But no greater hostility would be created than taking major league sports off broadcast and putting them on PPV, said Diller. Hostetter agreed that the way to go with sports on PPV is to use games currently not airing at all. "I'm terribly worried that sports syndicators will pay for it and cram it down our throats." He added: "In my view, this is a congress-

sional issue," saying the Congress in essence needs to decide what sports must stay on "free" TV.

But Hostetter and the other panelists do not want to see many other issues come before Congress. Although in his opening address Mooney vowed the cable industry will fight reregulation (see story, page 50), there is concern on a variety of issues that threaten the continued success of the cable business for both programmers and operators. Viacom's Frank Biondi said the worst thing reregulation could do is discourage vertical integration, which could in essence handcuff Viacom's business. As an

MSO, Continental's Hostetter said the largest threat is mandatory access to cable programming by other technologies. That would shut off all the progress cable has made, according to Hostetter.

The possibility of that happening is contributing to the wariness of banks to lend money to the cable industry. "If cable had its programming diluted, it would concern anyone who lent to the industry," said Griffith.

HLT's also continue to be a thorn in the side of the cable industry. The new HLT regulations that were supposed to ease the situation have done the reverse, according to Hostetter.

-SDM

PAY SERVICES NEED BETTER PACKAGING

Marketing executives of major MSO's discuss ways to improve pay by offering lower pricing as long-term strategy

Six members of the Elmhurst 8—marketing vice presidents at the top MSO's—gathered at the NCTA convention to share ideas they have talked about over the past year about ways to galvanize the pay category. There was universal agreement that the basics of salesmanship and good packaging are needed.

But while MSO's on the dais agreed in principle on improving the basics of pay marketing, pay programmers in the audience were not. From his seat in the crowd, Showtime Chairman Tony Cox said: "We need a whole new approach."

He also had harsh words for Liberty Media's mini-pay service, Encore: "Encore is to premium [networks] what an overbuild is to basic." But if it is packaged with other premium services instead of standalone, that would "be the preferred way to go," said Cox.

Operators expressed confidence that Encore could be well packaged with premium networks. For many of the Elmhurst 8, packaging is considered a key way to help the pay category. Rick Sperry, vice president, marketing, Comcast, cited the MSO's Midwest region, which turned its pay penetration around by packaging HBO and Showtime together. Virginia Westphal, Viacom Cable's vice president, marketing, said one of the steps to improve pay is to "limit choices by choosing a core package" while keeping the a la carte pricing of pay services strong.

The biggest obstacle to packaging, and thus reducing costs, is that operators must take a smaller margin. "Encore is



Maglio, Sperry, Mathwick, Leddy, Westphal and Basnight

a great idea. It would be great to do it [reduce prices] to existing products, but we just can't do it because of existing revenue streams," said Kevin Leddy, senior vice president, Warner Cable, in what seemed an indirect comment on Showtime's attempts to lower the retail and wholesale price through its TOPS program.

Hopefully, operators will be able to increase revenue and penetration enough by packaging to cover the reduction in margin, but it depends on the individual market, according to Sperry.

Jerry Maglio, United Artists senior vice president, marketing, was careful to distinguish between packaging and discounting. Packaging means offering a lower price as a long-term strategy, as long as economically possible. Discounting, which usually means offering a month or two free, is still a good way to generate response, but it must not be overused or switched from one brand to the next, causing churn, the panelists

agreed. Instead, it can be used, well combined with packaging, so the category as a whole is promoted.

The key market to go after, agreed the panelists, is new subscribers. That strategy, said Westphal, was one of the reasons Viacom grew pay units by 12% in 1990, according to Westphal.

The human factor in pay sales must not be forgotten, the MSO's said. Employee incentives and customer service representative training are necessary, said Dan Basnight, vice president, marketing, TeleCable. And in Jones InterCable's Jamesville, Wis., system, pay-to-basic penetration went from 38% to 46% in six months when the system undertook to improve customer service.

The Elmhurst 8 are also planning to get into the advertising business to supplement the premium networks' campaigns. They are developing seven to nine commercials, the scripts of which are currently being fine-tuned, said Maglio.

-SDM

GE AMERICOM PLAYS MUSICAL SATELLITES

Carrier does some scrambling after Alascom switches from Aurora 1 to Satcom C-1

For GE Americom, the news could not have come at a worse time.

On March 22, as its top executive was preparing to head out the door to the NCTA convention, the satellite carrier received word that Alascom Inc. wished to exercise its right to move its mostly voice and data traffic from Americom's failing Aurora 1 satellite to the designated backup bird, Satcom C-1. Alascom's demand triggered a scramble at GE Americom to line up new satellite transponders for the "preemptible" cable and home satellite programmers on Satcom C-1 that would be bumped from the bird to make room for Alascom's traffic.

But thanks to some contingency planning by GE Americom and the programmers, by last Wednesday (March 27) each

of the services on Satcom C-1 had found new homes and what could have been a disaster turned out to be no more than an inconvenience, albeit a somewhat costly one, for GE Americom.

"We think things went as well as could be expected," said Neil Bauer, GE Americom's senior vice president, commercial operations, at the convention last Wednesday.

"GE did quite a job putting this all together in so short a time," agreed Donald Whiteman, vice president, videonetwork services for Western Telecommunications Inc., GE's customer of record for most of the displaced Satcom C-1 services.

According to Whiteman, WTCI handles the satellite distribution of all cable services owned or affiliated with Tele-

Communications Inc. WTCI is itself affiliated with TCI.

The WTCI services pushed off Satcom C-1 include Netlink USA, a package of six broadcast signals marketed primarily to home dish owners; Prime Ticket, Home Sports Entertainment, The Sunshine Network, Pacific Sports Network, Prime Sports Northwest, Prime Network and The Family Channel (West Coast feed).

According to Whiteman, the six Netlink signals were moved to GE Americom's F-2R, which at 72 degrees west longitude is on the opposite end of the domestic orbital arc from Satcom C-1's 139 degrees.

The sports services were moved to AT&T's Telstar 303 at 125 degrees and the West Coast feed of The Family

TCI SIGNS FOR CTV; CLOSES FOX DEAL

Tele-Communications Inc. and others signed affiliation agreements last week at the NCTA convention, closing deals that had been anticipated for the last couple of weeks.

■ Talks between TCI and CTV: The Comedy Network, finally came to fruition, with TCI signing a carriage agreement. TCI's rollout of CTV, which launched April 1, is scheduled to begin next June. Robert Kreek, president of CTV, anticipated that TCI could have as many as five million subscribers carrying the network by the end of 1991. TCI is the first affiliation agreement CTV has announced since it was formed by the merger of HA! and The Comedy Channel at the end of last year. TCI support of the channel will likely be a boon to CTV as it looks to sign up other cable operators.

TCI and Fox also finally completed their long awaited agreement to supply a Fox satellite feed to "white areas" on TCI systems that currently do not have a Fox broadcast affiliate. Called Fox Net, the satellite feed is tentatively scheduled to begin sending its signal to approximately 800,000 TCI homes on June 3, according to Bill Schereck, vice president, cable affiliates for Fox. The feed will initially carry 18 hours of programming, including Fox network programming, Fox Children's Network, Fox library programming and other syndicated fare. Fox Net has made its first purchase, a barter arrangement with ITC Entertainment Group for two packages of approximately 20 films each. Schereck said that now that the TCI deal is completed, Fox will be able to turn its attention to signing up other MSO's to take Fox Net in areas where there is no Fox broadcast affiliate, which is about 3.5 million homes. Fox is also looking to get agreements from MSO's to carry Fox on VHF channel positions, which is part of the TCI agreement as well. TCI, in most markets, will sell the local advertising avails in exchange for a monthly fee per subscriber.

■ The Monitor Channel is moving up its May 1 launch date to April 15 to allow cable operators to see the new

network before Monitor's official launch May 1. Barbara Bellafiore Sanden, executive vice president, sales and marketing, said Monitor expects several million homes on line at launch. Bellafiore expects most of the top 10 MSO's to have Monitor on at least one system, as a test, by year's end. Monitor Chairman Jack Hoagland, said Michael Sobel, formerly vice president, advertising, at E!, has been hired to run the service's ad sales efforts. Hoagland said Monitor will target advertisers that also advertise in *World Monitor* magazine: principally airlines, auto makers, telecommunications and financial services. In keeping with the parent company's policies, there won't be any alcohol or medicinal drug advertising.

Monitor also said it will film its special, *Treasures of the Hermitage* [the Leningrad museum] in HDTV. Sid Topol, former chairman of Scientific-Atlanta, is vice chairman of Monitor and a prime mover behind the HDTV special.

■ The Golden American Network, slated for a fall launch with four hours of programming, has signed deals with Time Warner, TeleCable and Multivision. GAN Chairman Bernard Weitzman said Telecable would launch GAN on its Plano and Richardson (both Texas) systems. GAN said they were close to a deal with Prime Cable in Las Vegas. GAN will launch with a one-hour news show, a one-hour bingo game show, half-hour programs hosted by Monty Hall and Marty Allen, respectively, and two other half-hours on health and fitness.

■ AMC and Bravo have added two million and one million homes, respectively, in the first quarter.

■ Family Channel renewed an affiliation deal with Time Warner, covering more than five million subscribers.

■ NuStar said it will gain one million subscribers from new affiliation deals with Sammons, Cablevision Industries, Harron, TCA and Simmons.

■ According to Nostalgia, it has renewed its affiliate deal with the two-million home subscribers of the National Cable Television Cooperative.

Channel went to GE Americom's Satcom FIR at 131 degrees.

According to Bauer, last week's shuffle did not affect the four transponders on Satcom C-1 used for the distribution of a number of radio networks, including those of Westwood One, ABC, CBS and Unistar. Bauer said the crisis was precipitated by the premature failure of Aurora I, which was launched in 1982. GE Americom had expected the satellite to last until October, he said. Had it, he

said, the Alascom traffic could be moved in an orderly fashion to Aurora II, a replacement bird scheduled for a May launch, Bauer said.

The plans went awry, however, when the fuel on Aurora I ran low and the station-keeping rockets began misfiring, Bauer said. The resulting instability of the satellite severely degraded its signals, he said.

GE Americom plans to go ahead with the launch of Aurora II. If successful,

Bauer said, the Alascom traffic will be moved to it this summer, and the Netlink and sports services will return to Satcom C-1.

The events of the past week are going to cost GE Americom. According to Bauer, what GE Americom is paying AT&T to lease temporary capacity on Telstar 303 is more than WTCI is paying GE Americom. Bauer acknowledged the loss, but declined to say how great it will be. —HAJ

OBUCHOWSKI OFFERS CABLE 'BITTER WITH SWEET'

Assistant Secretary of Commerce Janice Obuchowski elicited two rounds of applause from top cable executives at the NCTA convention by reiterating the Bush administration's staunch opposition to legislation reregulating cable.

But serving up the "bitter with the sweet," Obuchowski, who is head of Commerce's policymaking National Telecommunications and Information Administration, also said the Bush administration supports allowing telephone companies to compete with cable subject to "appropriate safeguards."

"Last year the Bush administration successfully opposed legislation to reregulate the cable industry, and we will oppose it again this year," she said, drawing applause. "But the price for that support is a strong commitment to expanded competition...from direct broadcast satellites, from broadcast television stations and, yes, even from the telephone industry."

According to Obuchowski, the administration objects to legislation that would regulate rates or mandate access to cable programming by would-be cable competitors.

"Some members of Congress...want government to regulate prices, and they even want government to sever the business relationships that have developed between programmers and cable operators," she said. "They would...allow consumers to pay nothing more than five-and-dime prices for programming."

"Nobody likes to pay higher prices, but...you know and I know that if you put a five-and-dime ceiling on prices, you will put a five-and-dime ceiling on quality as well," she said, again prompting applause.

Obuchowski may have taken some of the sting out of the idea of allowing telco competition by noting that the administration also favors allowing cable to provide "telephone-like service. There is a

Chinese wall between the cable and telephone industries, and we understand your view that if telephone companies are to be allowed to compete on your turf, you should be allowed to compete on theirs."

Obuchowski also said telcos that compete with cable would be subject to "appropriate safeguards" to prevent them from subsidizing their cable service with ratepayer revenue and from otherwise abusing the power they derive from their monopoly telephone business.

Responding to a question, Obuchowski agreed the telcos are difficult to regulate. Their accounting is "very arcane,"

she said. "I think the Jesuits set it up for them," she said. But the FCC is capable of designing and enforcing the adequate safeguards, she said.

The administration has been doing more than talking about its opposition to cable reregulation. It has slowed, if not derailed, House legislation by persuading Republicans on the House Telecommunications Subcommittee to oppose it.

On the other hand, the administration's support for telco competition seems little more than talk at this point. Obuchowski acknowledged "the bulk of its energy" has gone into opposing cable reregulation. —HAJ

NO HILL CONSENSUS ON CABLE

At an NCTA convention session on the legislative prospects for the cable industry, House Telecommunications Subcommittee staffer Larry Irving repeated a warning his boss, Subcommittee Chairman Edward Markey (D-Mass.), had made a week earlier: Although Markey prefers to report out a bill reregulating cable with the support of the subcommittee Republicans, he is prepared to move it without them.

However, the threat started to sound somewhat hollow when David Leach, a staffer on the subcommittee's parent Energy and Commerce Committee, acknowledged that the parent committee was not interested in any bill that lacked bipartisan support. Markey and Committee Chairman John Dingell (D-Mich.) have agreed there will be no vote until there is a bipartisan consensus, Leach said.

And according to Terry Haines, minority counsel of the subcommittee, the Republicans are not interested in any kind of legislation—at least not until the

FCC completes its "effective competition" rulemaking, which is likely to expose a majority of cable systems to local rate regulation and, the Republicans believe, obviate congressional action to stem rising cable rates.

Irving maintained that the FCC proceeding was irrelevant to what Congress was trying to achieve. While the FCC rules would be totally regulatory, he said, Congress was attempting to encourage competition and to impose regulation only as an interim measure until competition arrives. In his testimony to Congress two weeks ago, Irving noted, FCC Chairman Alfred Sikes said the FCC proceeding would do nothing to bolster "robust competition."

What's more, Irving said, the rules would result in the regulation of basic cable service—defined narrowly as the tier of service containing broadcast signals. The rates of other broadcast services, like MTV and CNN, could escape regulation, he said. All told, he said, counting on the FCC to correct cable's problems "makes no sense."

Aside from their faith in FCC action, said Haines, subcommittee Republicans are reluctant to support cable legislation because the Bush Administration adamantly opposes it and because they fear the more cable-hostile Senate might induce the House to accept legislation more regulatory than anything they might vote for.

The picture for cable legislation in the Senate that emerged from the session was much clearer, but that may be due to the fact that the Senate was represented by just one staffer: the Senate Communications Subcommittee's Toni Cook.

Rejecting the suggestion of panel moderator and NCTA lobbyist Pam Turner that Senate enthusiasm for a bill had dwindled, Cook said the subcommittee and the parent Commerce Committee are likely to report out a bill by the end of May.

The bill may address retransmission consent—the right of broadcasters to deny cable systems permission to carry their signal, or, put another way, the right of broadcasters to charge cable systems for carrying their signals. “That’s something we are looking at,” she said. —HJL



TYSON-RUDDOCK PPV REMATCH

In what is being billed as Desert Storm II, Mike Tyson and Donovan (Razor) Ruddock get a rematch on June 28. The bout once again will be seen on pay per view. The March 18 Tyson/Ruddock fight ended in controversy, when the referee stopped the match in the seventh round, declaring Tyson the winner.

Promoter Don King predicted the fight would get more than a 10% buy rate, the same as he predicted for the March 18 fight, which got a 6% buy rate. The fight will be priced at \$35. For the purchase price, PPV viewers also get three undercard bouts. Shown above (l-r): Ruddock's manager Murad Muhammad, King and Scott Kurnit, president of Showtime Event Television.

SCA SIGNS PRIME AFFILIATES FOR STANLEY CUP

SportsChannel America has signed Prime Network affiliates KBL Sports Network and Prime Sports Northwest to carry its NHL Stanley Cup championship coverage. SCA had previously announced it was going to be offering the playoff coverage to MSO's unaffiliated with SCA.

The agreement gives SCA an additional 2.6 million homes to carry the games. SCA President Jeff Ruhe said other Prime affiliated networks that do not overlap with SportsChannel regional networks were offered the same arrangement but refused. KBL Sports (which covers Pittsburgh, western Virginia, eastern Ohio and Buffalo, N.Y.) and Prime Sports Northwest (covering Washington, Oregon, northern Idaho, western Montana and Alaska) have very few overlapping regions and will keep the local ad avails. They are paying SCA a fee comparable to what standard SCA affiliates pay per subscriber.

Ruhe said that with this agreement, SCA's coverage of the NHL championship now has coverage in all hockey markets, at least partially.

All parties involved stressed this program distribution agreement had nothing to do with current merger talks between SCA and Prime and several regional networks, nor evidence of plans to make a

joint bid on the NHL. “I don't know if this is a precursor to anything,” said Daren Miller, director of business development, TCI Sports (soon to be Liberty Sports), but he said, “obviously, it's beneficial to a working relationship.”

At minimum, there is other SCA programming in which regional networks could be interested, said Bill Craig, general manager, KBL Sports. Both he and

Clayton Packard, Prime Sports Northwest's general manager, said they expect to carry the bulk of the more than 70 NHL playoff games, and will have to preempt some Prime Network programming to do so. But Craig said KBL has a yearly commitment to carrying a certain number of hours of Prime Network programming, and will have no trouble meeting that obligation. —SDM

HOAK, COWNIE RETARGET CABLE

James Hoak, chairman of Heritage Media in Dallas, and Kansas City-based Hallmark Cards Inc. have formed Crown Media Inc., a joint venture to acquire and operate a variety of communications properties. Hallmark will hold 98% of the company's equity, while Hoak, who also will serve as chairman of Crown Media, will hold 2%.

Hoak told BROADCASTING he intends to build Crown Media into a major diversified media company with a primary interest in acquiring cable systems and programming companies. Subsequent acquisitions might also focus on broadcast radio and television as well as the spe-

cialized field of niche publishing, he said. “We may have some deals to announce within a couple of months,” he said.

Although cable prices are beginning to stabilize and people are beginning to accept new price levels, Crown Media is willing to “be on the high end of the market in good markets,” Hoak said.

Irvine Hockaday Jr., president and chief executive officer of Hallmark, said Crown Media “represents significant growth potential for the company.”

According to company spokesman Steve Doyal, the formation of Crown Media focuses the company's diversification strategy in an area that is growing

at above-average rates and "that can offer the same kind of return that the greeting card business has provided over the years." He said Hallmark will continue to explore growth within its core business, but said Crown is "clearly a diver-

sification effort outside that."

Heritage's other founder, James Cownie, has formed New Heritage Associates, a partnership of former Heritage executives and Tele-Communications Inc. NHA will acquire and manage cable

systems, said Cownie, and be based in Des Moines. "Our partnership with TCI will allow us to benefit from certain size economies but also give us the opportunity to operate in an autonomous manner," he said.

CABLECASTINGS

CINIMAX GROWTH PLAN

"Max Advantage" is the name of what Cinemax terms is a "risk-free growth incentive play" for cable operators carrying the premium service. In addition to the rate hike already rescinded for this year (BROADCASTING, March 11), Cinemax is implementing lower wholesale rates for affiliates with gains in Cinemax subscribers.

Affiliates will have a per-subscriber fee of \$2 for every subscriber added that keeps the affiliate's Cinemax-to-basic penetration at 7% or higher. The rate goes down to \$1.75 if penetration goes to 13% or higher. Thayer Bigelow, HBO president, said Cinemax's current penetration is 12%. The rate for existing subscribers stays at about \$3 to \$4, and could still be subject to rate increases during the three years the program runs.

The program begins July 1991 and ends July 1994. At the end of the three years, operators will get a "blended" rate, combining the two rates. Operators must sign up by May 31, and Bigelow expects 100% participation from cable operators.

Although denying "Max Advantage" was created in response to Showtime's TOPS price-restructuring program, Larry Carlson, HBO executive vice president, affiliate sales and marketing, said: "Unlike other programs in the business, this is very simple—and risk-free."

'I FEEL GOOD!'

Warner Bros. and Black Entertainment Television are presenting James Brown in concert on pay per view June 10, in his first concert since 1988. The event will be carried on Request, Viewer's Choice, Cable Video Store and is being sold as a movie, with no operator guarantees, said Eric Frankel, vice president, marketing, Warner Bros.

Domestic TV.

This is Warner Bros.'s second foray into the event business. Its first was its promotion of the Mancini/Camacho bout in 1988. "We were waiting for the right opportunity to get back into the business," said Frankel, who said Warner Bros. was now going to stay in the event business longterm.

The concert, featuring Brown and unannounced special guests, will be priced at \$19.95, and Frankel predicted the event would do better than the best musical event has done so far, one that featured New Kids on the Block, which got a 2.2%.

OLYMPICS ANCHORS

NBC and Cablevision's Olympics Triplecast has signed on former CBS *This Morning* host Kathleen Sullivan and NBC Sports commentator Ahmad Rashad to two of the event's five anchor posts. NBC's Don Criqui was signed on last year. The other two positions are expected to be announced next summer.

NBC also announced that it signed carriage agreements for the Olympics with Scripps Howard, Cencom Cable, Triax Communications and Western Cablesystems Inc.

NICK-NBA PSV'S

Nickelodeon and the National Basketball Association have teamed up to produce a series of public service vignettes, beginning this month. The 30-second to one minute vignettes will focus on issues ranging from the environment to fitness to volunteerism. A new vignette will be produced each month for one year.

DISCOVERY REBATES

The Discovery Channel paid out \$9.1 million in rebates to 270 MSO's who as charter affiliates, get a piece of Discovery's ad revenue.

This is the second check they have gotten; the first was in 1988, for \$5.2 million. Discovery will be cutting a new rebate deal with those affiliates when the current contract runs out next December.

KEY TO SERVICE

The Cable Television Administration & Marketing Society announced the creation of a Customer is Key award for customer service, with the first winners to be announced at CTAM's annual convention in Nashville in July.

The awards will be judged upon compliance with NCTA customer service standards, operating standards, telephone performance, customer service research, service improvement and case studies.

CTAM issued a call for entries and set a deadline of April 19. Systems need to complete the forms sent by CTAM and send in \$125 per application. Entries will be divided into four categories: under 20,000 subscribers; 20,000 to 49,999; 50,000 to 79,999 and 80,000 and above. CTAM's service management committee will winnow the entries to six to 10 per category. An independent research firm will conduct a random telephone sample of subscribers within those systems to collect more data on customer service. Winners will be chosen from that data plus information sent in by the systems.

FOCUS ON FITNESS

Lynn Swann will chair Prime Network's "Prime for Fitness" public service campaign. The regional sports network will run PSA's, asking viewers to inform Prime of areas where recreational facilities are needed. Prime will, in turn, work with area companies to secure funding to build such facilities. "We want to incorporate social responsibility as part of our business practice," said Joe King, Prime's senior vice president, network operations.

JOURNALISM

INTERNATIONAL NEWS SUPPLIERS MAKE HEADWAY IN U.S.

Gulf war helps CNN Newsource pick up 25 new subscribers

Following weeks of intense coverage of the Persian Gulf, the American appetite for international news appears to have quickly subsided to pre-war levels. While viewer interest in stories from abroad remains limited, however, international news suppliers CNN Newsource, Visnews and World Television News (WTN) continue to make headway in the U.S. market.

American audiences predictably showed less interest in the Persian Gulf region shortly after the ceasefire was announced, according to a just-released survey by the Times Mirror Center for the People & the Press. The study showed subsequent fighting among Iraqis commanded less attention than the leading domestic stories, such as the videotaped beating of a suspect by Los Angeles police or reports about the economy.

"It seems to me America wants to turn inward now," said David Miller, director of foreign news, NBC News. American viewers are interested in only a handful of international stories, he said, and show little interest in reports from a number of regions, including Africa, Asia, South America and Central America. "There's not one American in a thousand who can identify the West Bank on a map," said Miller.

"The American audience has never been a big consumer of international news," said David Smith, vice president, senior consultant, Frank N. Magid Associates. "We seem to be more community oriented." But Smith said it was coverage of the Persian Gulf war that directly prompted several stations to subscribe to at least one supplier of foreign and domestic news, CNN Newsource.

CNN Newsource signed on approximately 25 additional stations during the Persian Gulf war, according to producer Jack Underwood, bringing its affiliate list to about 190 stations nationally. Nevertheless, the appetite for international news that might have brought many of those stations on board has been



Michel Haj, WTN's man in Baghdad

eclipsed by demands for domestic stories, he added.

"From the vantage point of local television news, there's still a huge appetite for the sexy local news story. I get a lot of calls for that type of video," said Underwood.

Measuring the war's long-term impact on distribution of material from international suppliers Visnews and WTN is more difficult because so much of their footage is fed through networks, said Magid's Smith. Although both services have picked up a number of independent subscribers in recent years, most U.S. broadcasters receive Visnews and WTN footage through the major networks.

At Visnews International, executive vice president Chris Travers agreed with Smith that the impact of the Persian Gulf war on their long-term distribution would be difficult to measure. Visnews, formed in 1957 and now jointly owned by Reuters, NBC and the BBC, is distributed here largely through affiliates of NBC and Fox. NBC has been protective of its Visnews material since buying into the service in 1988 and has allowed for only a handful of independent U.S. outlets to receive material, including the Tribune Broadcasting stations and The

Christian Science Monitor.

Many industry observers agreed the war served to raise the profile of WTN, which, through part-owner Independent Television News (ITN), was able to maintain a correspondent in Baghdad and supply key footage throughout the conflict. WTN distributes its material to U.S. audiences largely through affiliates of ABC, a majority owner of the service, as well as affiliates of network client CBS. The service also feeds material to the Cable News Network and maintains individual contracts with approximately 50 outlets nationally, including independent station KCAL(TV) Los Angeles and PBS's *MacNeil-Lehrer Newshour*.

Through an aggressive marketing push, WTN has increased its client base by 60% for each of the past two years in the U.S., according to North American regional executive Scott Michaeloff. The 35-year-old WTN was purchased eight years ago by current partners Capital Cities/ABC, Nine Network Australia and ITN. About six months ago, ITN sold the bulk of its holdings in the company to Capital Cities, which now owns 80% of the news agency (ITN and Nine Network each maintain 10%). **-RB**

RADIO

RADIO BILLINGS POISED TO REBOUND IN SECOND QUARTER

End of war, economic optimism fuels cautious optimism among top advertisers

Ad dollars that all but dried up with the start of the Gulf War slowly but surely are beginning to return to radio, according to top industry executives.

Radio Advertising Bureau President Warren Potash said an unscientific poll of radio broadcasters confirmed that January and February were bleak, but he said business in March picked up, and the second quarter should help push some financially struggling stations into the black. "People are feeling much more buoyant about the second quarter, and the picture is much different than it was just 60 days ago," Potash said he doubted that the end of the war, or a possible recovery from the recession, would produce much of a flood in dollars, "but at least there's some water in the river. There's considerably more optimism than there was two months ago," he said.

Potash observed that radio is in much better shape than the newspaper industry. "Newspaper is in really bad shape right now," he said. "If people think things are bad in radio, they're disproportionately bad with them."

According to Radio Expenditure Reports, spot billings for 1991 are down 5.5% through February. Still, there are signs of a turnaround, with some categories rebounding and others remaining flat, especially in regional buys. Stu Olds, Katz Radio Group executive vice president, said that while airline and travel are picking up, business remains soft. "The big category that is missing right now is automotive," he said. "This time of year, we normally see a surge in that category." Other categories remain flat compared to 1990, Olds said.

In Los Angeles, where spot radio was down 38% in January 1991 from a year earlier, automotive and financial business is coming on strong, according to Interep Radio Store regional executive, Jeff Dashev. So are selected airlines such as American, which delayed until late March a campaign that was to have

begun in January. "The sense is that March looked very strong here, even though it was barely affected by the end of the war," Dashev said. "And certain regions, such as the Northwest, have remained strong throughout since last fall."

Based on returning strength in these categories, Dashev stands by Interep's projection of 3% growth in spot radio for 1991. "Right now, we don't see any signs of change," he said. "We're expecting a good second half, and we're seeing the start of activity that should hold as we go into 1992, which is an election year and an Olympic year."

Katz's Olds cautioned that comparisons of March 1991 with March 1990

will be misleading because this year March has an extra week in the broadcast calendar. "On a like-to-like basis, the quarter is going to be down, but on a five-to-four-week basis, March is going to be an up month, but not dramatic enough to make the quarter come out more than a point or two ahead of a year ago," he said. Likewise, April 1991 has one fewer week than it did in 1990, and June has an extra week, so figures for those months will produce a rollercoaster effect, Olds said.

Bud Heck, president of the Radio Network Association in New York, senses the start of a return to normal levels of business. The radio network industry was up 2.5% in January, but was down .6% in February. "Media overall is beginning to experience an upswing, and there is a feeling that advertisers should return as soon as possible because history has shown us the quicker they return during a recovery period, the quicker their sales position is going to take an upward turn." Through the last four recessions, it was those advertisers that returned earliest or did not drop at all in the first place that came out in the recovery in the best shape.

The rebound should become noticeable when the figures for April and May are compiled, Heck said. "We won't see much change for the first quarter because there won't be that much of a dramatic change in just one month. March could swing either way, and whatever that change is will be damned irrelevant, a minimal percentage figure."

The recession remains an economic hurdle in the coming months, but network radio maintains what Heck termed a "tremendous edge" over television. "Marketers do not know where their target audience is these days, and researchers cannot work fast enough to keep up with them. They just don't know where those targets are, and this is what's going to lead to an escalation for radio revenues."

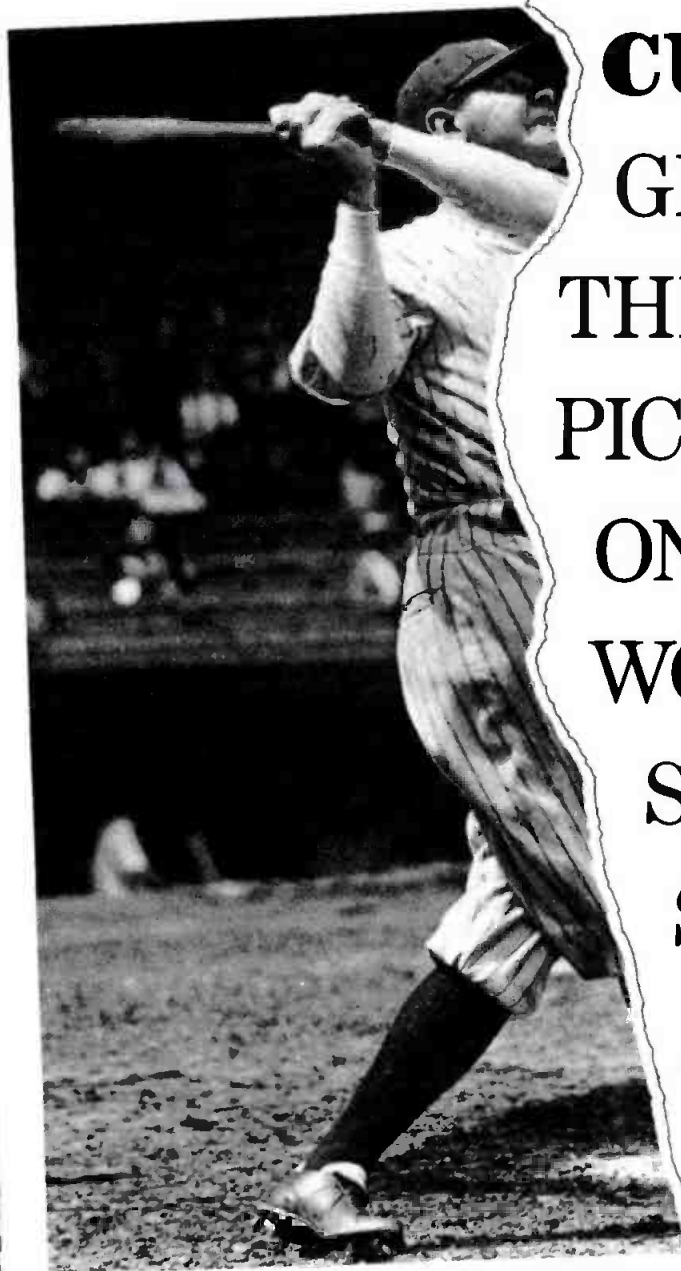
RNA Chairman Bill Battison con-

HISPANIC MARKET REPORTS

The Arbitron Co. has issued its latest bi-annual Radio Hispanic Market Reports, containing listening data for both the summer 1990 and the fall 1990 for 11 markets (Chicago; El Paso, Tex.; McAllen-Brownsville, Tex.; Miami-Ft. Lauderdale; Houston-Galveston; Los Angeles; New York; Riverside-San Bernardino, Calif.; San Antonio, Tex.; San Diego, and San Francisco).

The Arbitron Radio Hispanic Market Reports contain the same demographics and daypart estimates as the current local market reports. The listening data is collected as part of the regular Arbitron survey, and the estimates produced are measured only against those respondents that identify themselves as members of the Hispanic population in each market.

Beginning with the winter 1991-spring 1991 reports, Albuquerque will be the 12th Hispanic market measured by Arbitron twice each year.



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curred that network business is beginning to rebound. "The marketplace took a breath when the war ended, and then people sat down and said: 'Let's get serious about this,'" he said. "A lot of people have been coming back into the marketplace, and pretty aggressively. On a pure volume or pressure-against-inventory basis, network radio is probably a lot stronger than television."

Battison said demand for the second and third quarters is particularly strong because of the return of corporate advertisers who drew back during the war. "The IBM's and Xerox's and GM's are all coming back big time. So is retail, which took a tumble last year because of all the problems that are indigenous to that segment of the economy." He said that aggressive advertisers understand

that in a recession advertisers are looking for efficiency, going for effectiveness, which means that "network radio gets a longer look and a better piece of the pie."

Now that the war is over, the national economy is fighting its way out of the recession, Battison said. "The recession is both a state of mind and a self-fulfilling prophecy, and people are realizing that the only way to get out of a recession is to work out of it." Rather than cutting back during a recession, advertisers need to keep pushing and selling and changing the perception. "Change won't be immediate, but we see strong signs," he concluded. "The dollars haven't all shown up, but the conversations and negotiations are under way—and that's a good sign."

KATZ, INTEREP STUDY ARBITRON

The sample size in radio ratings is an issue that has been in the forefront of industry debate for the last few years. In 1988 the Arbitron Radio Advisory Council began a study of raw in-tab sample sizes and their relationship to audience estimates. As a result of its findings, the council made a recommendation to Arbitron that it raise the sample size by 33% as a way to increase the reliability of its quarterly reports. At the time, Arbitron promised to increase the sample size by 5% for fall 1990, and an additional 5% in fall 1991, at no additional cost to subscribers (BROADCASTING, March 25).

Studies by the research divisions of both the Interop Radio Store and the Katz Radio Group reveal that although the average market received an increase in sample target as promised, the actual in-tab sample increase for the average market was 1.6%.

In a preliminary analysis of fall 1990 numbers for 20 markets, the Interop study found that three markets posted increases of in-tab of more than 5%, 10 other markets showed increases of less than 5%, and seven markets had lower in-tab than fall 1989.

The Katz Radio Group study looked at the 146 markets that received standard market reports for both the fall 1990 and fall 1989 periods. The study found that raw in-tab sample sizes declined in 60 markets, 41% of the total. It also found that an additional 36 markets, or 25%, showed higher sample sizes than in 1989, but the increase was less than 5%.

Katz Radio Group's Gerry Boehme, senior vice president, director of research, believes the facts revealed in the studies point to some issues that need to be addressed. Sample target was raised by 5% as promised, but the pre-designated sample for the average market actually decreased by 2%. More sample was not ordered to increase the actual in-tab diary counts. Boehme's report points out that Arbitron never promised in-tab increases, just a gain in sample target.

Although the report said that Arbitron has no real control on in-tab, the study said Arbitron does control the sample target, the designated sample and its projected response rate. Response rate did not decline, said Boehme, but the designated sample was not raised. The report poses the question: from where were the additional diaries going to come?

POWER RATIO TRENDS BY RADIO FORMAT: OLDIES, AC, AOR, CR POST GAINS

Format	% of 1990 stations	1990 ratio	1989	1988	1987	1986
Adult contemporary	92%	1.46	1.31	1.41	1.34	1.38
Album oriented rock	72%	1.23	1.07	1.13	1.14	1.04
Classic rock	76%	1.25	1.04	1.13	1.12	1.06
Classical	56%	1.04	1.28	1.26	1.30	1.35
CHR	47%	1.03	1.0	1.07	1.08	1.07
Country	80%	1.39	1.34	1.49	1.38	1.42
Easy listening	5%	.69	.60	.85	.82	.83
Full service AM	86%	1.33	1.38	1.40	1.28	1.16
News/talk	77%	1.44	1.42	1.43	1.44	1.47
Nostalgia/big band	28%	.75	.71	.83	.75	.71
Oldies	87%	1.39	1.28	1.12	.93	.83
Soft lite-A/C	54%	1.22	1.36	1.24	1.18	1.26
Spanish	80%	1.21	1.26	1.27	1.32	1.24
Urban contemporary	11%	.76	.72	.75	.76	.83

Source: Miller, Kaplan, Arase & Co.

Newly released "National Composite Radio Revenue Report," which includes a "power ratio" study, shows that older-skewing formats continue to improve their profitability. The "power ratio" study measures the sales strength of individual formats. Oldies, adult contemporary, AOR and classic rock posted the strongest gains, while classical, soft adult contemporary and Spanish were down.

To understand the power ratio, using the example of the oldies format (1990 power ratio of 1.39), in a market where each share point is worth \$1 million in revenue, the station can expect to bill \$1.39 million.

The methodology used: the revenue share/audience share ratios for about 700 stations included in the report represent the 1990 revenue share per the National Composite Radio Revenue Report prepared for the station's specific market by Miller, Kaplan, Arase & Co., divided by the mean 12-plus average quarter hour audience share for summer 1989 through spring 1990, per Arbitron divided by 1.1 since an average of 90% of a given market's total revenue is reported to Miller, Kaplan, Arase & Co., by those stations collectively comprising the market revenue reporting cooperative. To minimize distortion, the three highest and three lowest ratios within a given format are not included in the power ratio computation. The same methodology applies to prior year figures.

RIDING GAIN

NAB MARCONI NOMINATIONS

The National Association of Broadcasters is accepting nominations for the third annual Marconi Radio Awards. The awards are given out in 23 different categories: personalities of the year (five awards); stations of the year (four awards by market size); stations of the year (13 awards by format) and legendary station of the year. Nominations for personalities and stations should be based on criteria such as overall industry reputation and market share or ratings. Criteria used for nominating personalities should include outstanding contributions to a station's success and significant community involvement. Criteria for a station's nomination should include outstanding local management, exceptional personnel performance, extraordinary local programming positioning and notable community service.

Nominations must be submitted to the NAB Radio division by May 6. Winners will be announced during the Marconi Radio Awards Show at the 1991 Radio convention in San Francisco.

RADIO ENERGIZER

Energizer brand batteries has signed the Local Marketing Corp. to coordinate a 22-market local radio promotional program. The radio campaign will support the sales of the Energizer battery, target adults 18-34 and be run during the months of June, July and August.

The campaign will feature a "30:30" trade program, radio promotions linked to summer concerts and discount promotions tied into local nightclubs, amusement parks and concerts.

The "30:30" program supports local retailers in each market. In exchange for their participation, retail outlets will receive the back 30-second portion of the 60-second radio spots to advertise their stores.

Local Marketing Corp. also announced that it had acquired Sport and Special Event Marketing Inc., a sports marketing firm based in Allentown, Pa. The firm specializes in creating fitness and health related participatory promotions. Local Marketing Corp.

renamed the division Special Event Management Inc.

RAPHAEL SALLIES FORTH

ABC Radio Networks talk show host Sally Jessy Raphael will leave her nightly three-hour program at the end of May. Raphael, who will remain under contract with ABC, will host a series of radio specials focusing on social, political and economic issues, and will pursue

other broadcast projects. Raphael cited her Multimedia Entertainment syndicated daytime TV talk program, numerous public appearances, speaking engagements and family obligations as factors in her decision.

Maurice Tunick, vice president of talk programming for ABC Radio, said the network has launched a nationwide search for a replacement for Raphael. "We promise to leave no stone unturned, [and] Sally

IRTS RADIO NEWS REPORT

The International Radio and Television Society held its sixth newsmaker luncheon, last Wednesday, March 27, at the Waldorf-Astoria in New York. Radio news executives and correspondents discussed problems and advantages of covering the Persian Gulf war story. Among the advantages enjoyed by radio reporters: needing only a telephone to get the story out, and for radio network affiliates, having multiple network satellite channels from which to choose, cutting down on preemptions. Pictured above, clockwise from left: Craig Windham, Unistar correspondent; Larry Cooper, vice president, news, CBS Radio Networks, with panel moderator, Lou Adler (r), president, Eagle Media Productions Ltd.; Joe Walsh, Westwood One/Mutual Broadcasting, Washington; Steve Swenson (r), executive editor, WINS(AM) New York, with Robert Benson, vice president of news, ABC Radio Networks.



will be an active participant in ABC's search." Tunick said he hoped Raphael would "pass the baton on the air" to the new host.

NAB TO HONOR TECHNICAL PIONEERS

A special tribute to the radio industry's technical pioneers is scheduled during the opening technology session of the National Association of Broadcasters engineering conference in Las Vegas April 14. An audio tape presentation is planned in which each pioneer with a patented radio technology explains how the inventions were created and provides insight into radio's technical development.

Featured pioneers to be honored are Hilmer Swanson, responsible for systems that reduce AM transmitter power consumption; Bill Moulic, developer of the automatic-cued tape cartridge used for playing radio advertising and programming, and Carl Smith, creator of various radio antenna systems. Other honorees include George Brown, Jim Weldon, Parker Gates, Jack Moseley, Prose Walker and Jim Aurand.

MORNING MOVE

Listen for San Francisco's top CHR morning disk jockey, Jack London, to tackle the Los Angeles market on Evergreen Media's urban-formatted KKBT(FM). London, who is on the air at Century Broadcasting's top-ranked KMEL(FM), will face stiff competition for the morning audience from such competitors as KJIS-FM's Rick Dees, KPWR(FM)'s Jay Thomas and KLOS(FM)'s Mark and Brian.

THE BEST OF CREAM

Unistar Radio Networks will celebrate the silver anniversary of the rock band, Cream, with *The Cream 25th Anniversary Special*. The three-hour program will air April 19-21 and will be hosted by WYSP(FM) Philadelphia air personality, Ed Scialky. The special will feature personal memories from the original band members, Eric Clapton, Ginger Baker and Jack Bruce, as well as highlights from their solo careers.

The special is written and produced by Unistar's Rich Vestuto and is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

Concurrently, Unistar will offer *The Academy of Country Music Awards Nominations Special*. Set to air April 19, the three-hour program will feature profiles of each of the nominees for the Entertainer of the Year Award. Academy Chairman Gene Weed will host the broadcast, which will include all the songs from the top categories and interviews with past winners.

The special is written by Patricia Carroll and produced by Mitch Plessner with executive producer Ed Salamon. It will be available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

'CLASS' SUPPORT

National Public Radio has been awarded a \$15,000 grant from the Nord Family Foundation for the April programming and outreach project, *Class of 2000: Family Stories*. Nord Foundation executive director Henry C. Doll said: "We are glad to be able to participate in the *Class of 2000* series and have encouraged the [local] board of education to explore incorporating the series into its social studies curriculum." The reports airing daily, April 1-6, on NPR's *Morning Edition*, *All Things Considered* and *Weekend Edition* will examine the variety of lifestyles that have replaced the traditional nuclear family in recent years and the changes affecting the future of young people and society. On April 7, the series concludes with a two-hour national call-in show with NPR special correspondent Susan Stamberg.

SHADOE OF THE NIGHT

Shad战略 Stevens, host of ABC Radio Networks' *American Top 40 With Shad战略 Stevens*, has signed on again to serve as official host of Walt Disney World's Grad Nite, the weekend of May 3-4. AT 40 currently is running on-air contests to award trips to 91 high school senior classmates to attend

this year's celebration, which features live entertainment from R&B recording act En Vogue, Stevie B and C&C Music Factory. Grad Nite was inaugurated 19 years ago as an alcohol-free chaperoned event organized through Walt Disney World and Disneyland.

PIRATE RADIO

Birch Scarborough of Coral Springs, Fla., has received a default judgment against Willis Broadcasting Corp. for copyright infringement. The judgment states that Willis station WIMV(FM) in Valdosta, Ga., which was not a Birch subscriber, pirated the summer 1989 Birch numbers for use in promotional materials. Willis has been ordered to pay an unspecified amount for Birch Scarborough's damages, costs and legal fees. Under current copyright laws, willful infringers may be subject to criminal and civil prosecution, statutory damages up to \$100,000, fines up to \$50,000 and imprisonment, or both.

ALL TALK

Former radio talk show host and programmer Ed Hartley has launched The Talk Radio Co. The programming consulting firm, based in Seminole, Fla., will serve clients exclusively in the news/talk format. Hartley's career includes work at WBAL(AM) Baltimore, WMCA(AM) New York, KMOX(AM) St. Louis and most recently, WTKN(AM) Tampa, Fla.

RAB SALES SEMINARS

The Radio Advertising Bureau will hold two seminars at the NAB April convention in Las Vegas. The first session, "Radio's Future: Maximizing Revenue in the Target Marketing Era," will be presented by Warren Potash, president and CEO, RAB, and George Hyde, executive vice president. The session hopes to show how to use target marketing effectively. Irwin Pollack, president, Irwin Pollack In-Station Sales Training Inc., will conduct "Twenty Ways to Increase Auto Dealer Advertising in the Second Half of 1991."

WASHINGTON

FIN-SYN COMMENTS SHOW DISTANCE REMAINING BETWEEN NETWORKS AND HOLLYWOOD

Comments filed last week at the FCC on its financial interest-syndication proceeding held few surprises. If anything, they demonstrated the distance that remains between the networks and Hollywood.

The networks are unhappy with a "majority" proposal supported by three of the five FCC commissioners and used the comments as an opportunity to discuss a new fin-syn deal they have devised (BROADCASTING, March 25). And while the production community is backing most aspects of the so-called majority plan, they are seeking revisions.

Two fin-syn proposals have emerged: the majority plan, authored by Commissioners Andrew Barrett, Sherrie Marshall and Ervin Duggan, and the minority plan supported by FCC Chairman Al Sikes and Commissioner Jim Quello. Under the majority proposal, the networks could acquire a financial interest in prime time programming, but with a two-year limitation on the initial network licensing agreement. The plan would also limit in-house production to 40% of the prime time schedule, but allow domestic syndication of in-house programming.

It would also permit foreign syndica-

tion of in-house programming, as well as programming produced for other networks or for first-run. And it redefines what constitutes a "network" so that the rules would apply to any entity providing at least 14 hours of prime time programming to at least 75% of TV homes; it grandfathers program ownership rights obtained by Fox and other "new" networks prior to the proposed June 15 effective date. And the majority proposal calls for a review of the rules in four years.

The minority plan, on the other hand, imposes no limits on in-house production. It would permit financial interest in nonprime time programming and phases out the prohibition against having an interest in prime time programming over three years. The ban on domestic syndication for nonprime time programming would be removed immediately, while the restrictions that keep the networks from syndicating prime time shows would be lifted after three years. A network would be defined as providing 14 hours of prime time programming to at least 100 affiliates.

Sikes and Quello also released a second proposal that would enable the networks to acquire financial interest and syndication rights for 50% of their prime time entertainment schedule with a review of the new rules after four years.

The networks' plan would enable them to acquire a financial interest in outside-produced programming for the entire prime time entertainment schedule and syndication rights in outside-produced shows for 50% of the schedule. As an "anti-extraction" safeguard, the networks would not be permitted to negotiate for such "back-end" rights until after they concluded the basic licensing deal. Producers would have 14 days after any back-end deal was made to shop the rights around to other networks, studios and syndicators. They would also limit in-house productions for prime time programming at 50%.

As for reaction to the FCC's two proposals, the Coalition to Preserve the Financial Interest and Syndication Rules favors the majority plan, although it pre-



MICKEY LELAND AWARD

Senator Edward Kennedy (D-Mass.) (pictured above, left) and Representative Augustus Hawkins (D-Calif.) each received the Mickey Leland public service award for outstanding leadership in government by the National Association of Black Owned Broadcasters (NABOB) during its seventh annual awards dinner in Washington earlier this month. Kennedy is shown with James Winston (center), executive director of NABOB and composer/producer Quincy Jones. Other honorees included pioneer award winners Suzanne dePasse, president Gordy/dePasse Productions, entertainment; Thomas Draper, vice president, community affairs, Time Warner Inc., music; A.G. Gaston, philanthropist and station owner, broadcasting. Retired army general Benjamin O. Davis was awarded the NABOB Lifetime Achievement award and Percy Sutton, past chairman of Inner City Broadcasting and general partner, Apollo Theatre Investors Group, was honored with the creation of a scholarship fund named after him.

fers a 25% cap on the amount of programs the networks can produce in-house, instead of the 40% proposed. It said the FCC should adopt a subcap of 25% for TV movies, mini-series, and other one-time productions.

The coalition likes the idea of imposing a two-year limit on the length of contracts into which a network may enter for shows in which it has a financial interest. Furthermore, the coalition urged the FCC to apply the two-year restriction to all programs licensed by a network. When the minority plan first emerged, some coalition members complained that the two-year limit would discourage the networks from sharing the front-end production costs.

Their comments also suggested that the FCC require any negotiations for financial interest and syndication rights to occur "separately from, and later than, negotiations for series pick-up." Plus, they said the networks should be barred from acquiring financial interest or syndication rights in TV movies, mini-series and other one-time productions, and that a network's financial interest be restricted to less than a producer's.

Also of note is the coalition's recommendation to define a network based on

the "total number of hours distributed each week...or, in which any affiliated entity clears programming or sells time." Under the majority proposal, a network is defined as providing 14 or more hours per week of prime time entertainment.

The comments submitted by independent TV station groups, including Chris-Crafts United Television Station Group and Tribune Broadcasting Co., also support modifying the network definition. They think the definition should either be 14 or more hours per week of prime time programming [entertainment or non-entertainment] or 30 or more total hours per week of programming to affiliates reaching 75% of TV households.

The independents generally support the majority proposal, but offered several revisions. They urged the FCC to reconsider the "substantial relaxation" of the syndication ban on domestic off-network programming. And the comments said that any financial interest the networks take in off-network programming should be subject to strict "passivity guidelines." The commission should also place a cap of 50% or less on the financial interest a network can hold on any of its programs. Nor should the networks be given a financial interest in the

first-run programming they produce in-house, the independent stations said.

Fox Broadcasting continued to argue that the fin-syn restrictions should not apply to "emerging networks." Fox said a network should be defined as broadcasting "more than 16 hours" of weekly prime time programming, not 14 hours, as proposed in both plans. Furthermore, in a footnote, Fox said the definition's "precise threshold must be specified as 'more than 16 hours per week of prime time entertainment programming.' A provision stating '16 or more hours per week...' would have the practical effect of limiting an emerging network's weekly prime time entertainment programming to 15½ hours."

Fox also said the in-house production definition, requiring a network to have "full creative control," should be eliminated. And Fox said the requirement that a network provide 100% of a program's financing needs clarification.

While the Association of Independent Television Stations is sticking with the majority proposal, it did suggest that the commission "consider increasing" the

Continues on page 76.

A Message from America's Independent TV stations

Throughout the year-long battle over Financial Interest and Syndication Rules, much of the reporting has over-simplified the proceeding by implying it was merely a contest between two Goliaths: the Big-3 networks and the major studios -- a bi-coastal war between the rich and the wealthy, they said. In fact, as the Commissioners found in 1983:

"It is the potential harm to the independents which is the commission's concern. The independent television sector of the broadcasting industry is an important video service to the public. The very significant growth

in the number of independent stations in recent years has contributed greatly to making local video markets more competitive and has increased the public's viewing choices greatly."

What was true in 1983 is even more valid today, as commissioners Barrett, Duggan and Marshall have concluded in crafting their majority proposal. While their plan may undergo some fine tuning -- as INTV has suggested -- it provides a solid foundation to settle this complex issue in a manner that is fair to all the participants and,

most important, the American viewing public.

As American businesses, the members of INTV are vitally concerned with this nation's international competitiveness. But speculative, international concerns do not justify destroying competition in domestic television markets. Promoting domestic competition and diversity should be the FCC's first priority, and we are pleased that it appears to be on the verge of reaffirming this principle.



Independent
Television

BUSINESS

MOVIE ADVERTISING: ENOUGH TO GO AROUND?

Film studios, which drove network prime time upfront in 1990, may not be as obliging this year; concern over network stampede and syndication and cable growth may mean shifting budgets; another question is effect of Hollywood's belt-tightening

Motion picture studio executives are looking forward to this year's upfront market. The studios, usually among the first group of advertisers to do business in the upfront because of their desire to lock up time for new releases, do not seem to have been entirely thrilled with how the upfront went last year, when they drove the market in a prime time spending frenzy upwards of \$200 million, a 40% increase over 1989, according to industry estimates. This year, after watching the networks endure dismal scatter markets and scrap their complex audience guarantee plans for traditional guarantees, some studio executives are hoping to avoid the usual network upfront stampede and do deals on a more level playing field.

"I am looking forward to this year's negotiations," said one major studio media planner, adding that last year "the networks played us like a fiddle." This time around, the studio executive added, they "won't be able to dictate the flow to the degree that they have in the last two years." Added another studio executive: "There is going to be a lot of caution this year. The studios need to lock in time, but to be cost-effective we have to look different and be more selective."

One reason that the networks may find the studios playing more hardball this year is because of the growth of syndication and cable. Although studio executives and media buyers for the studios contacted by BROADCASTING pointed out that they tend to market product on a picture-by-picture basis, tracking studio spending habits over the last two years (see chart) shows they are definitely paying more attention to other alternatives. Of course, many films are targeted for the 12-34 demographic, and in some cases cable and syndication are the best route to reach that viewer. While all the studios increased their television spending last year and the three networks still get the bulk of the budget, some appear to have increased spending in syndication to the detriment of network.

For example, according to Arbitron's Broadcast Advertiser Reports, last year Sony-owned Columbia Pictures spent \$44.5 million on ABC, CBS and NBC, an 8% cut from 1989. Meanwhile, the studio increased its spending on syndication by almost 200% to \$10.3 million and its cable spending by 31% to about \$5.1 million.

MCA's Universal Studios (now owned by Matsushita Electric Industrial

Co.) slashed its network budget by 10% to roughly \$38.3 million and increased syndication by 69% to about \$8.6 million. "Syndication," explained one studio executive, "has become a very cost effective way of achieving all goals and has solid media delivery."

To a lesser extent, the cable networks have also seen growth, although some are still concerned about the validity of cable ratings. Studios increasing their cable spending include Columbia Pictures (up 31% to about \$5.1 million). Paramount Pictures, which owns 50% of the USA Network along with MCA, increased its spending on cable by 30% to about \$3.7 million. The biggest cable increase came from Twentieth Century Fox, which upped its budget almost 100% to \$2.7 million.

Still, many still see cable, as Neil Lemlein, executive vice president, director, D'Arcy Masius Benton & Bowles entertainment group said, as an "atmospheric buy" that compliments the overall media plan.

And others are still not pleased with the accuracy of cable network ratings and the methods by which the cable net-

Continues on page 65.

LEADING MOVIE STUDIO ADVERTISERS ON TELEVISION: 1990 VS. 1989

	Network	% chg	Syndication*	% chg	Locall/Retail	% chg	Cable	% chg	Total	% chg
Walt Disney Co.	\$28,539,200	33	\$8,869,000	73	\$57,095,700	36	\$2,218,001	1	\$96,721,901	37
Columbia Pictures	\$44,518,400	-8	\$10,274,800	195	\$31,914,500	5	\$5,153,995	31	\$91,861,695	6
Universal	\$38,376,300	-10	\$8,673,300	69	\$22,475,700	5.8	\$4,571,537	10.6	\$74,096,837	1.3
Warner Bros.	\$26,580,600	17.5	\$6,126,900	58.8	\$26,735,800	-7.5	\$3,899,699	8	\$72,322,399	10.8
Paramount Pictures	\$22,265,800	10.7	\$8,032,600	18.4	\$23,015,400	39	\$3,751,170	30	\$57,064,970	23
20th Century Fox	\$23,325,100	40.6	\$6,429,000	85.7	\$23,578,100	28	\$2,720,809	96	\$56,053,009	41

*Includes Fox Broadcasting. Sources: Television Bureau of Advertising, Cabletelevision Advertising Bureau from data from Arbitron's Broadcast Advertiser Reports.

CHANGING HANDS

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

WZNY(FM) Augusta, Ga. □ Sold by Sunny Communications Inc. to Benchmark Radio Acquisition Fund II Ltd. for \$5 million cash at closing, of which \$1 million is for noncompete covenant. **Seller** is headed by Paul H. Rothfuss, who is president of Arrow Communications, licensee of WRLX(AM)-WFFX(FM) Tuscaloosa, Ala.; KMJC-FM Clinton, Iowa; WZOQ(FM) Wapakoneta, Ohio; WFRG-FM Rome and WHDL(AM)-WPIG(FM) Olean, both New York. KZBB-FM Ft. Smith, Ark., has been sold ("Changing Hands," Jan. 28). **Buyer** is headed by Bruce R. Spector, R. Calvin Sutliff Jr., C. Philip Rainwater and Joseph L. Mathias IV, and recently purchased WUSQ-AM-FM Winchester, Va. ("Changing Hands," March 4). Benchmark Radio Acquisitions is also licensee of WDOV(AM)-WDSB(FM) Dover, Del., and operates cable systems in Virginia and California. WZNY has adult contemporary format on 105.7 mhz with 66 kw and antenna 1,168 feet.

PROPOSED STATION TRADES

By volume and number of sales

Last Week:

AM's □ \$255,000 □ 4

FM's □ \$7,600,000 □ 2

AM-FM's □ \$300,000 □ 1

TV's □ \$3,250,000 □ 3

Total □ \$11,405,000 □ 10

Year to Date:

AM's □ \$11,942,640 □ 50

FM's □ \$63,859,100 □ 68

AM-FM's □ \$95,158,054 □ 53

TV's □ \$91,124,000 □ 21

Total □ \$262,083,794 □ 192

For 1990 total see Jan. 7, 1991 BROADCASTING.

WXXV-TV Gulfport, Miss. □ Sold by AmSouth Bank, N.A. to Prime Cities Broadcasters Corp. of Mississippi for \$3.2 million cash at closing, of which \$50,000 is for five-year noncompete covenant. **Seller** is headed by John W. McRoberts, and is subsidiary of guarantor AmSouth Bank, N.A. McRoberts is vice president of Star Cablevision Inc., operator of cable systems at Brunswick, Ga. **Buyer** is headed by John B. Tupper (40%), Richard F. Shively (40%), Harry B. Smart (10%), Lawrence C. McQuade (5%) and William L. Kepper (5%). Shively holds 63% interest in Shively Communications Inc., which holds controlling interest in North Platte Television Inc., licensee of KNOP-TV North Platte, Neb. WXXV-TV is Fox affiliate on ch. 25 with 2,240 kw visual, 224 kw aural and antenna 1,780 feet above average terrain.

KXXR(FM) Kansas City, Mo. □ Sold by Olympia Broadcasting Corp. to Capital Broadcasting Inc. for \$2.6 million cash. **Seller** is headed by Archie Kovanen, and owns KYAK(AM)-KGOT(FM) Anchorage and KIAK-AM-FM Fairbanks, both Alaska; KTRW(AM)-KZZU-FM Spokane, Wash., and KRZR(FM) Fresno, Calif., as well as Olympia Broadcasting Network. **Buyer** is headed by Bruce Houston and is affiliated with The Ardman Broadcasting Group, headed by Myer Feldman. Ardman Broadcasting owns WZOU(FM) Boston, WPHR(FM) Cleveland, WIRA(AM)-WOVV(FM) West Palm Beach-Ft. Pierce, Fla.; WEZI-AM-FM Memphis; WVSR-AM-FM Charleston, S.C.; WCIB(FM) Falmouth, Mass., and KCKN(AM)-KBCQ(FM) Roswell, N.M. KXXR has CHR format on 106.5 kw and antenna 981 feet above average terrain. **Broker: Media Venture Partners.**

KVEL-TV Yuma, Ariz. □ Sold by Beacon Broadcasters Ltd. to KB Media Inc. for \$1.4 million cash at closing. **Seller** is headed by Robert L. Gilbertson and Duncan Fraser, and recently sold WCFT-TV Tuscaloosa, Ala. ("Changing Hands," Jan. 28). **Buyer** is headed by John A. Radeck (33.3%), William H. Sanders (33.3%) and Kenneth L. Bazzle (33.3%). Sanders is 5% shareholder of Downs Broadcasting Inc., licensee of WAFX-FM Prattville, Ala., and KDXR-FM Borger, Tex.; 80% stockholder of Martin Media Inc., general partner of Cal Valley Radio Ltd., licensee of KVFX(FM) Manteca, Calif.; 50% stockholder of Radeck Broadcasting Inc., general partner of Big Sky Broadcasting Ltd., li-

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TEXAS AND INFOMERCIAL PRODUCER SQUARE OFF

Synchronal Corp. claims issues in new state suit were already before federal judge

The same Texas state attorneys who last year successfully prosecuted infomercial producer Twin Star Productions under consumer protection and food and drug statutes are now proceeding on similar grounds against New York-based Synchronal Corp., which it claims is "the nation's major producer of infomercials."

But Synchronal Corp. Executive Vice President Thomas Fenton said the issues in the lawsuit brought by Texas Attorney General Dan Morales in State District Court, Dallas county, have been before a federal judge in Texas since last October, when Synchronal sued for a ruling that state investigations were without merit or jurisdiction. Synchronal attorney William Wachtel said the Morales case was immediately removed to the federal level and should soon be consolidated with the Synchronal suit.

The attempt to change venue, said Fenton, constitutes "a low blow to an industry making its best efforts to operate responsibly." And, added Wachtel, the suit was filed "on the eve of a global resolution"—drawn with Federal Trade Commission help, he said—allowing Synchronal to abide by its demonstrable money-back guarantees.

Each of three "fake" talk or news

shows, the state suit alleges, failed to disclose that it is a paid ad, that broadcast and cable outlets were paid to air it, that "guests" were paid and spoke from scripts, and that apparent commercial breaks "are in fact merely direct response sales pitches."

Morales asked the court to prohibit the defendants from engaging in illegal business practices and order each defendant to pay \$2,000 in civil penalties for each trade practices violation and \$25,000 per day for each Food, Drug and Cosmetic Act violation. The suit also calls for consumer repayment.

The FTC, which cooperated with Texas to reach a final consent agreement with Twin Star last year (BROADCASTING, April 23, 1990), did not comment on the suit by press time. However, Craig Jordon, one of the prosecuting attorneys, said he expects cooperation with the FTC "will continue."

The suit comes two weeks after the year-old National Infomercial Marketing Association (NIMA) took action toward that end, adopting new guidelines for self-regulation. According to Greg Renker, founding NIMA member and president of infomercial producer

Continues on page 65.

censee of KTVH(TV) Helena, Mont.; 2% shareholder of Turner Broadcasting System Inc., parent of WTBS(TV) Atlanta; 50% stockholder of CDK Communications Inc., general partner of Kentucky Radio Ltd., licensee of WAXU(AM)-WTKT(FM) Georgetown, Ky.; 49% stockholder of Picus Broadcasting Corp. Inc., licensee of WZAZ(AM) Jacksonville and WZAZ-FM Green Cove Springs, both Florida; chairman and 85% shareholder of Chattanooga Radio, general partner of Tennessee Communications Ltd., licensee of WNOO(AM) Chattanooga and WFXS(FM) Soddy-Daisy, both Tennessee. Sanders is also director of Jones Intercable Inc., which operates cable systems in 25 states. KYEL-TV is NBC affiliate on ch. 13 with 316 kw visual and 31.6 kw aural with antenna 1,700 feet.

WPNC-AM-FM Plymouth, N.C. □ Sold by Ralph D. Epperson to Diane Scott Flowers for \$300,000. Price includes \$50,000 cash at closing, \$50,000 escrow deposit and \$200,000 interest bearing note at 10%. Seller has interests in WPAQ(AM) Mt. Airy,

N.C.; 40% interest in Chesapeake-Portsmouth Broadcasting Corp., licensee of WPMH(AM) Portsmouth, Va., and 50% interest in Blue Ridge Radio Inc., licensee of WBRF(FM) Galax, Va. Buyer has no other broadcast interests. WPNC(AM) has C&W and gospel format on 1470 khz with 5 kw day. WPNC-FM has C&W and gospel format on 95.9 mhz with 2.6 kw and antenna 350 feet above average terrain.

CABLE

Jones Spacelink Ltd. acquired Southern Wisconsin Cable Inc. and Ripon Cable Co. Inc. for undisclosed price. Southern Wisconsin Cable serves 2,625 basic and 750 pay subscribers with 2,900 homes passed in Lake Geneva, Wis., area. Ripon Cable serves 2,275 basic and 650 pay subscribers with 2,700 homes passed in Ripon, Wis. Purchase gives Jones Spacelink 14 systems in 11 states. *Broker: Daniels & Associates.*

For other proposed and approved sales see "For the Record," page 71.

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FOCUS ON FINANCE

For week ending last Wednesday, media stocks were mixed, against background of slightly higher market where smaller capitalization stocks slightly outperformed blue chip issues. Best media performance was from advertising stocks—Interpublic Group was up 7.7% and Omnicom Group was up 9.3%—both of which were added to most recent recommended list of Donaldson, Lufkin & Jenrette. Group owner issues that gained last week included Outlet Communications, Heritage Media and Osborn Communications. Times

Mirror was off 4% following statement by company's chairman that first-quarter earnings would be down "significantly" in part because of "severe cutbacks by advertisers during the Gulf War...."

Several cable equipment stocks improved, including Scientific Atlanta, up 9%, and C-Cor, up 23%. Latter company said last Thursday that third-quarter loss was expected to repeat that of second quarter, but also spoke favorably of new-product development.

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

Closing Wed Mar 27	Closing Wed Mar 20	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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BROADCASTING

A (BHC) BHC Comm.	56	7/8	55	5/8	1	1/4	02.24	14	1,666
N (CCB) Cap. Cities/ABC	466		469		- 3		-00.63	16	8,076
N (CBS) CBS Inc.	167	3/4	173	1/2	- 5	3/4	-03.31	13	3,971
A (CCU) Clear Channel	11	3/4	11	1/4	1/2		04.44	-130	67
O (JCOR) Jacor Commun.	3		2	3/4		1/4	09.09	-2	29
O (OSBN) Osborn Commun.	8		7	5/8	3/8		04.91	-11	55
O (OCOMA) Outlet Comm.	12	1/4	11	3/4	1/2		04.25	15	80
N (PL) Pinelands	16		15	1/4	3/4		04.91		270
A (PR) Price Commun.		5/8		5/8			00.00	133	7
O (SCRIP) Scripps Howard	45		45				00.00	16	464
O (SUNNC) SunGroup Inc.		3/4		3/4			00.00	-16	5
O (TLMID) Telemundo	4	3/4	4	3/4			00.00	-2	108
O (UTVI) United Television	31		31	1/2	- 1/2		-01.58	3	336

BROADCASTING WITH OTHER MAJOR INTERESTS

N (BLC) A.H. Belo	27	1/4	27	1/4			00.00	20	509
A (AK) Ackert Comm.	3	1/4	3	5/8	- 3/8		-10.34	-4	50
N (AFL) American Family	23	5/8	21		2	5/8	12.50	17	1,922
O (ACOMA) Assoc. Comm.	29	1/2	29	1/4		1/4	00.85	75	550
N (CCN) Chris-Craft	30		30				00.00	2	764
O (DUCO) Durham Corp.	26		28	1/2	- 2	1/2	-08.77	13	219
N (GCI) Gannett Co.	41	3/8	41	1/8	1/4		00.60	17	6,537
N (GE) General Electric	69	1/2	66	5/8	2	7/8	04.31	14	61,758
O (GACC) Great American	2	3/8	2	1/8	1/4		11.76		83
A (HTG) Heritage Media	4	5/8	4	1/8	1/2		12.12	-7	209
N (JP) Jefferson-Pilot	43	1/8	43	3/8	- 1/4		-00.57	10	1,541
N (LEE) Lee Enterprises	28	1/8	28	3/8	- 1/4		-00.88	16	656
N (LC) Liberty	43		41	1/2	1	1/2	03.61	9	336
O (LINB) LIN	66		64		2		03.12	-18	3,391
N (MHP) McGraw-Hill	58	1/2	56		2	1/2	04.46	124	2,847
A (MEGA) Media General	20		19	7/8	1/8		00.62	24	506
N (MDP) Meredith Corp.	27	1/8	27	1/8			00.00	-21	488
O (MMEDC) Multimedia	73	7/8	72	1/4	1	5/8	02.24	19	836
A (NYTA) New York Times	22	1/2	22	1/8	3/8		01.69	50	1,713
N (NWS) News Corp. Ltd.	13	1/8	12	3/4	3/8		02.94	8	3,523
O (PARC) Park Commun.	15	1/4	15	1/4			00.00	16	315
O (PLTZ) Pulitzer Pub.	23		22	1/4	3/4		03.37	9	240
O (SAGB) Sage Bcs.	1	1/8	1	1/8			00.00	-1	4
O (STAUF) Stauffer Comm.	117		117				00.00	48	144
N (TMC) Times Mirror	27	5/8	28	7/8	- 1	1/4	-04.32	17	3,550
N (TRB) Tribune Co.	41	3/4	41	1/4	1/2		01.21	15	2,749
A (TBSA) Turner Bcsig.'A'	13	1/2	13	1/2			00.00	-90	2,013

Closing Wed Mar 27	Closing Wed Mar 20	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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N (WPO) Washington Post	227		232	1/2	- 5	1/2	-02.36	15	2,731
N (WX) Westinghouse	29	1/2	29			1/2	01.72	8	8,587

PROGRAMING

O (IATV) ACTV Inc.	2	1/2	2	7/8	- 3/8		-13.04		2
O (AATC) All American TV	1	1/4	1	3/8	- 1/8		-09.09		2
N (CRC) Carolco Pictures	7	7/8	8	1/4	- 3/8		-04.54	12	238
O (DCPI) Dick Clark prod.	4	1/4	3	3/8		7/8	25.92	26	35
N (DIS) Disney	119	1/4	121	5/8	- 2	3/8	-01.95	20	15,858
A (FE) Fries Entertain.		5/8		5/8			00.00		3
A (HHH) Heritage Ent.		11/16		3/4	- 1/16		-08.33	-1	5
N (HSN) Home Shop. Net.	6	1/8	5	3/4	3/8		06.52	17	552
O (IITVA) IBS	1	3/8	1	5/8	- 1/4		-15.38	17	4
N (KWP) King World	29	1/8	29	1/8			00.00	13	1,106
O (KREN) Kings Road Ent.		1/8		1/8			00.00		0
N (MC) Matsushita	125		130		- 5		-03.84	16	260,029
A (NNH) Nelson Holdings	1	5/8	1	5/8			00.00	-1	7
O (NNET) Nostalgia Net.		9/16		9/16			00.00		3
N (OPC) Orion Pictures	10		10	1/2	- 1/2		-04.76	25	224
N (PCD) Paramount Comm.	40		40	5/8	- 5/8		-01.53	27	4,716
N (PLA) Playboy Ent.	5	3/4	5	5/8	1/8		02.22	30	108
O (QNTXQ) Quintex Ent.		1/8		1/8			00.00		26
O (QVCN) QVC Network	10		10				00.00	-26	173
O (RVCC) Reeves Commun.	6	3/4	6	3/4			00.00	-16	85
O (RPICA) Republic Pic.'A'	8	1/4	8	1/4			00.00	45	35
A (SP) Spelling Ent.	5	3/8	5	1/4	1/8		02.38	35	177
O (JUK) Video Jukebox	5		4		1		25.00	-38	47
O (WONE) Westwood One	2		2	1/16	- 1/16		-03.03	-1	29

CABLE

A (ATN) Acton Corp.	5	7/8	4	7/8	1		20.51	-4	9
O (ATCMA) ATC	41	3/4	40	7/8		7/8	02.14	40	4,552
A (CVC) Cablevision Sys.'A'	24	1/2	24			1/2	02.08	-2	543
A (CTY) Century Comm.	9	1/4	8	5/8		5/8	07.24	9	604
O (CMCSA) Comcast	15	7/8	15			7/8	05.83	-10	1,792
A (FAL) Falcon Cable	8		8	3/8	- 3/8		-04.47	-6	51
O (JOIN) Jones Intercable	9	3/4	10	1/4	- 1/2		-04.87	-6	121
N (KRI) Knight-Ridder	50	7/8	50	7/8			00.00	15	2,552
T (RCI.A) Rogers'A'	12	1/2	13		- 1/2		-03.90	-17	349
O (TCAT) TCA Cable TV	16	1/4	15		1	1/4	08.33	70	393
O (TCOMA) TCI	14	7/8	15	1/8	- 1/4		-01.65	-21	5,295
N (TWX) Time Warner	106	3/4	107	3/4	- 1		-00.92	-7	6,135
O (UAECA) United Art.'A'	12	7/8	12	3/4	1/8		00.98	-18	1,808
A (VIA) Viacom	25	3/8	24	1/4	1	1/8	04.63	-84	2,708

MOVIE ADVERTISING

Continued from page 61.

works sell time. "We have not found a way to use cable and be comfortable," said one studio marketing executive. One thing that bothers the executive about cable is that they, according to the studio executive, try to sell as much inventory as possible in the upfront leaving little room for the scatter market: "They sell out too quickly."

Whether studio spending in 1991 will continue to increase at 1990's overall pace remains to be seen. Hollywood, in a very loud manner, has indicated that at least for now big budget pictures and marketing bonanzas may take a back seat to the bottom line. Several big budget films released last year did not command the box office draw that the studios were hoping for, and most are said to be re-evaluating their strategy. How that will affect the broadcasting industry is unknown. Said one studio executive: "As production costs have escalated, so have marketing costs. We have been somewhat conservative watching overhead and to do it wisely you have to look at both production and marketing."

Despite disappointing earnings for some studios last year, the bottom line also says that films—whether big budget or small budget—need heavy promotion and advertising—and it could turn out

that while the films may look different this year, of marketing isn't.

One area of heavy spending by studios is the local/retail category. Although many of these "local" buys are done through rep firms, they are generally classified as local buys. Also, many studios conduct buying through regional agencies or directly with exhibitors.

However, last year local/retail spending for the six studios tracked by BROADCASTING was up only 1.3%. Time Warner's Warner Brothers Studio cut its spending in that category by 7.5% to about \$26.7 million. And although 20th Century Fox, Paramount and Walt Disney increased spending in that category by more than 30%, they did not increase the overall category by much.

One reason for the decline may have been the heavily discounted network scatter rates in the fourth quarter that saw many advertisers pull money from other budgets and put it into network. West Coast station reps contacted by BROADCASTING are optimistic that the second quarter will be a good one. Marty Ozer, president, Katz Independent Television, said that first-quarter spending by the studios was up over last year despite the loss of some money to the networks. Now, with the networks said to be re-evaluating their pricing and considering raising their rates, the reps are hopeful that the flow of business will pick up again.

-JF

INFOMERCIALS

Continued from page 63.

Guthy-Renker, the association is now searching for an executive director, much of whose job will be devoted to enforcement of those guidelines.

Three years ago, he said, more than half the infomercials on the air would have violated the guidelines, which require identification of sponsors, and which prohibit misleading viewers about a product's effectiveness or about the commercial nature of the program.

NIMA, he said, faces difficulties in attempting to "wash our hands of old methods" of infomercial production and presentation yet being barred by antitrust law from forcing producers to join the association or, therefore, ultimately to abide by its guidelines.

The seven defendants named by Morales include Synchronal, Omexin Corp., Smoothline Inc., and two current and one former Synchronal executive. The three infomercials are *Looking Closer*, promoting Omexin, a nonprescription baldness remedy; *Straight Talk*, "designed to sell Anushka Body Contouring Program" creams, gels and pills to help remove cellulite, and *Men's Health Forum*, which promotes the Kurk Clinic Program impotence remedy. Wachtel said the Omexin and Kurk products have not been marketed in the past year.

-PDL

STOCK INDEX (CONT.)

	Closing Wed Mar 20	Closing Wed Mar 13	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
EQUIPMENT & MANUFACTURING						
N (MMI) 3M	88 1/8	87 1/2	5/8	00.71	14	19,561
N (ARV) Arvin Industries	23 1/8	23	1/8	00.54	21	434
O (CCBL) C-Cor Electronics	8	6 1/2	1 1/2	23.07	8	34
O (CTEX) C-Tec Corp.	16	15 1/4	3/4	04.91	30	263
N (CHY) Chyron	13 1/6	7/8	- 1/16	-07.14	2	9
A (COH) Coha	12 1/8	12 1/8		00.00	9	23
N (EK) Eastman Kodak	42 5/8	41 7/8	3/4	01.79	43	13,829
N (HRS) Harris Corp.	25 1/2	25 1/8	3/8	01.49	8	1,022
N (IV) Mark IV Indus.	11 1/4	11 3/8	- 1/8	-01.09	2	152
O (MAT) Matthews Equip.	2 9/16	2	9/16	28.12	128	15
O (MCDY) Microdyne	9 3/8	7 5/8	1 3/4	22.95	133	39
O (MCOM) Midwest Comm.	3/4	15/16	- 3/16	-20.00	2	2
N (MOT) Motorola	58 3/8	58 1/4	1/8	00.21	14	7,677
A (PPD) Pico Products	5 5/8	7/8	- 1/4	-28.57		2
N (SFA) Sci-Atlanta	17 3/4	16 1/4	1 1/2	09.23	10	398
N (SNE) Sony Corp.	47 5/8	49	- 1 3/8	-02.80	25	15,808
N (TEK) Tektronix	23 5/8	23 1/2	1/8	00.53	-8	686
N (VAR) Varian Assoc.	45 3/8	41 1/2	3 7/8	09.33	-216	868
O (WGNR) Wegener	1 1/6	1 1/8	- 5/16	-27.77	-5	5
N (ZE) Zenith	8 1/2	8 1/4	1/4	03.03	3	227

	Closing Wed Mar 20	Closing Wed Mar 13	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
SERVICE						
O (AFTI) Am. Film Tech.	6	6		00.00	20	58
O (BSIM) Burnup & Sims	9 1/2	9 5/8	- 1/8	-01.29	105	119
A (CLR) Color Systems	3 5/8	3 1/2	1/8	03.57	-4	33
N (CQ) Comsal	27 1/2	26	1 1/2	05.76	9	514
N (CDA) Control Data	11 7/8	11 3/8	1/2	04.39	-2	505
N (DNB) Dun & Bradstreet	47 3/8	45 1/8	2 1/4	04.98	17	8,644
N (FCB) Foote Cone & B.	25 3/8	25 1/8	1/4	00.99	13	274
O (GREY) Grey Adv.	134	142	- 8	-05.63	12	151
O (IDBX) IDB Commun.	9	7 3/4	1 1/4	16.12	100	57
N (IPG) Interpublic Group	44	43 1/2	1/2	01.14	19	1,504
N (OMC) Omnicom	29 1/4	26 3/4	2 1/2	09.34	14	767
O (RTRSY) Reuters	46	47 1/2	- 1 1/2	-03.15	21	19,829
N (SAA) Saatchi & Saatchi	1 1/8	1 1/8		00.00	-1	178
O (TLMT) Telemation	1/4	1/4		00.00	-1	5
O (TMCI) TM Commun.	1/4	1/4		00.00	-1	5
A (UNV) Unitel Video	8 5/8	8 3/8	1/4	02.98	-14	13
O (WPPGY) WPP Group	5 1/8	5 1/8		00.00	1	210
Standard & Poor's 400						
	444.63	436.62	+ 8.01	+ 1.8%		

TECHNOLOGY

ON THE
ROAD
TO
NAB



Looking ahead to the NAB convention in Las Vegas, **BROADCASTING**—in an eight-part series—previews what's new on the hardware side. This week: Videotape.

SEEKING DIGITAL VIDEO RECORDING EVOLUTION

D-2 and half-inch system will vie for lead in composite digital recording; new products at NAB will offer interfaces to ease digital into analog plants

Now that digital video recording has been around for a while, manufacturers are working on refinements to make their D-1 (component digital) and D-2 (composite digital) recorders more accessible. Demonstrations of their progress will be offered at the National Association of Broadcasters equipment exhibition in Las Vegas, April 15-18.

Thousands of digital VTR's have been delivered, but they are still too expensive and complex to be of use to many TV studios. The latest digital recorders cost less than the first D-1 and D-2 machines introduced in the mid-1980's. D-2 now comes in configurations to fit every application from sophisticated graphics and animation to simple editing for corporate video.

Steps are being taken to ease integration of the digital recorders into the current analog world. The draft serial interface for component and composite digital video now being considered by the Society of Motion Picture and Television Engineers (SMPTE) is designed as a first step toward future all-digital television production. Equipment built to the serial standard is expected to reduce the cost and logistical burdens as-

sociated with the digital islands currently built with parallel interfaces.

A number of observers are expecting an escalation in the battle between D-2 and its new rival composite digital format, the half-inch system developed by Japan Broadcasting Corp. (NHK) and marketed by Matsushita. Since Matsushita's U.S. subsidiary, Panasonic Broadcast Systems, Secaucus, N.J., started taking orders on half-inch digital equipment late last year, it has been holding demonstrations in several cities. Matsushita has begun PAL deliveries to its first big customer, the BBC. The first NTSC units will go out immediately after the NAB show.

Both Panasonic and Sony Corp., distributor of D-2, have signed contracts in recent weeks to provide digital recorders for 1992 Olympics coverage. NBC

picked half-inch for the summer games in Barcelona, Spain, while CBS will be using D-2 at the winter games in Albertville, France.

It will be a comparatively quiet convention for video cart system introductions. The exception will be Odetics Broadcast, Anaheim, Calif., which will have the TCS90, a smaller-scale version of its full TCS2000 video cart system. TCS90 provides the software features of the TCS2000 to operators who need to control only about 100 cassettes. Small stations will be able to afford the new cart system "and at the same time, this is designed to be a program record and play machine. Anybody with a TCS2000 has a potential use for this machine," said William Keegan, director, broadcast sales.

Odetics will also introduce its Break-Tape Manager (BTM), a hardware/software enhancement designed to make cart systems more cost-effective for small rural broadcasters and cable systems. The system expands the capability of the main cart machine to insert commercials and programs to different regional feeds. "We have three of them installed.... They are on TV3 in Auckland, New Zealand. They are using them



Sony DVR-28 and DVR-20 digital recorders

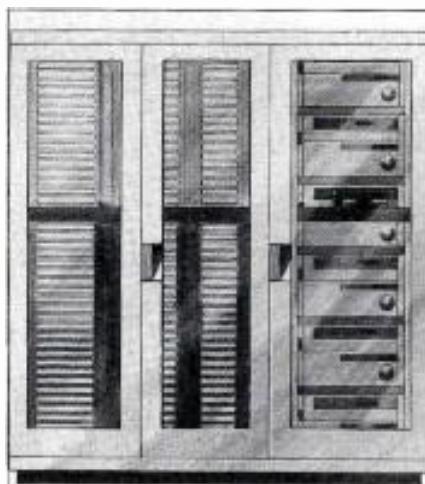
to feed subregional commercials to South New Zealanders," Keegan said. The system could also be applied to multiple-transmitter operations in lightly populated parts of the U.S. and Canada.

"This is the year of the video recorder for Sony at NAB" with the introduction of eight new videotape recorders, said Conrad Coffield, vice president, videotape recorders, Sony Business and Professional Group, Montvale, N.J. Two of the eight are new D-2 recorders, the DVR-28 and the DVR-20. The DVR-20 replaces the original Sony D-2 machine, introduced in 1988, the DVR-10. It accepts small- and medium-sized tape cassettes and "is a bit more cost effective" for customers not using D-2 in any large-cassette (90 minute) applications, Coffield said.

New features to the DVR-20/28 include 10-bit video recording (compared to 8-bit on DVR-10/18); 20-bit audio recording (over earlier 16-bit); three-line correlating comb filter in slow-motion mode; improved shuttle speed, and logging of digital errors in the recorder's memory. The DVR-28 replaces Sony's earlier long-playing D-2 machine, the DVR-18. DVR-20 sells for \$52,000 and DVR-28 for \$70,000. Both will be available next October.

Perhaps the most noteworthy enhancement to the new D-2 VTR's is a control-panel option. Most recorders will be sold with the standard BKDV-201. "This particular panel was designed for broadcast operations," Coffield said. All of the necessary software for two-VTR suites and insert spot editing are easily accessible. A simpler panel, the BKDV-200, provides menus for the most basic VTR functions—duplication, satellite delay recording, on-air playback—and omits many of the maintenance menus. The advanced panel, BKDV-101, is designed for operators who need to access all of the D-2 machine's internal software. BKDV-200 (\$3,500) and 201 (\$5,500) will be ready for delivery in October with the DVR-20/28. No pricing has been set for BKDV-101.

Instead of multiple control panel options, Ampex Corp., Redwood City, Calif., introduced four D-2 recorders to fit high-end and low-end applications a year ago. Since then, the company has been concentrating on software enhancements to the system. It started last summer with the well-received Accu-Mark feature, which greatly simplifies the task of D-2 audio editing (BROADCASTING, Sept. 10, 1990). At NAB 1991 Ampex will introduce the 4.0 D-2 software package with automatic tracking, scanner phase adjustments and head-end-of-



Artist's conception of Odetics TCS90

tape, cue-point storage.

Scanner phase features will be a key element of the 4.0 packages. "We do not only a lateral adjustment of scanner position, but also longitudinal, along the track length as well as along the tape length.... We now will be able to initiate that automatically by pushing a button, hopefully during the preroll of each edit," said Ken Shaw, studio recorder

product manager. "It certainly will make life a lot easier on the operators."

Hitachi Denshi America, Woodbury, N.Y., and BTS Broadcast Television Systems, Salt Lake City, are the only other companies demonstrating D-2 at NAB. No information on enhancements to the Hitachi machine was available last week. BTS, which licenses rights to market Sony D-2 systems, will introduce its new long-play component digital VTR, the DCR-28, with all of the features of Sony's DVR-28. Price and delivery are not yet determined.

Many are waiting for an NAB format battle—a competition for attention and sales—between D-2 marketers and the half-inch digital system at the Panasonic Broadcast Systems booth. There are differing expectations of what form the conflict will take. "I'm sure there will be varied approaches from the different companies. From Ampex's point of view, we don't see it as a format war," Shaw said.

"I think you'll see the lobbing of vicious words and technical derring-do across the aisles and between the booths, most of which will be invisible to the passing customer," Phil Livingston,

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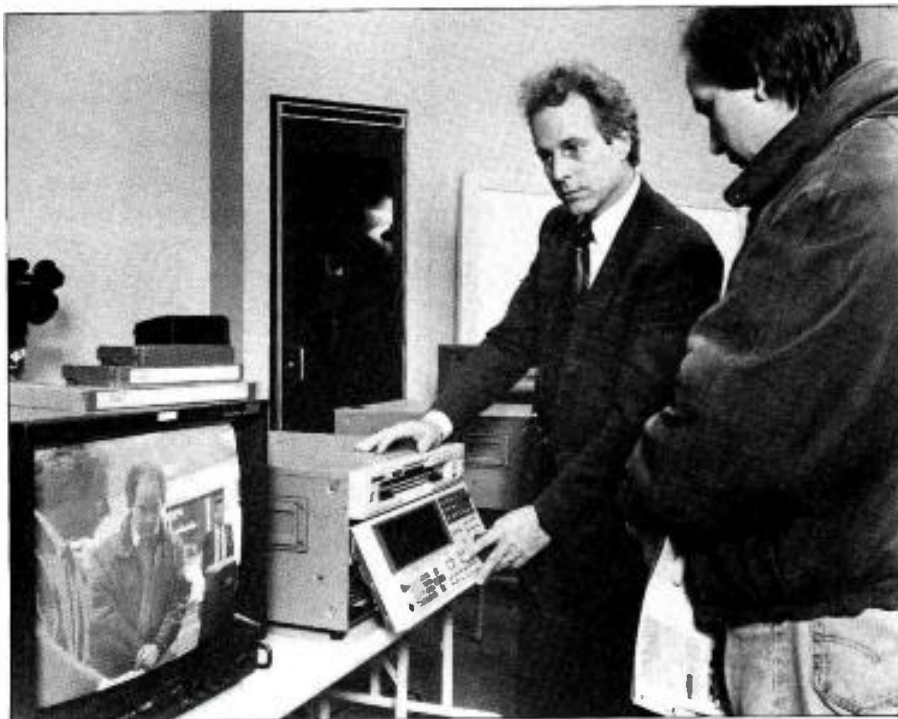
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New York demonstration of Panasonic half-inch digital studio recorder

Panasonic assistant general manager, said.

Panasonic will demonstrate studio recorders, one-piece camcorders and other related equipment in the half-inch composite digital format (commonly called D-X and soon expected to be designated D-3 by the SMPTE). JVC Professional Products Co. said it would support the format during NAB 1990. "Last year it was in a private suite, but this year a couple of D-X machines will be in the booth," said Dave Walton, marketing manager. A D-X demonstration is also scheduled for the NHK Technology Open House at the Las Vegas Hilton (BROADCASTING, March 25).

The small format has several advantages over D-2, Livingston said. Besides miniaturization into a size small enough to construct an all-digital camcorder, D-X consumes less tape, has an improved modulation scheme over D-1 and D-2 and reduces tape tension to 30 grams, a third the tension of D-2, which increases the life of the tape and heads and provides cleaner playback when interchanging between VTR's. D-2 VTR construction was based mainly on the earlier three-quarter-inch D-1 and did not use later-developed advances in packing density, which made a half-inch format possible, Livingston said. "At the time, D-2 was very visionary. But the selection of the parameters of D-2 are probably seven or eight years old now. A lot has changed."

D-2 has the advantage of being first. "We believe that D-2 is the defacto

composite digital standard for replacement of composite NTSC recording," Sony's Coffield said. D-2 is well on the way toward overtaking composite analog Type C, both Sony and Ampex say. Over 4,000 D-2 VTR's have been delivered worldwide (nearly 1,500 in the U.S.), a significantly quicker sales rate than Type C over its first three years. "We look at D-X as an attempt to provide an all-purpose digital format that broaches two different areas [D-2 and Betacam SP] and we have reasons to feel that it does not do an adequate job to supplant either," Shaw said. The half-inch digital ENG equipment is too heavy to replace Betacam SP in the field and is not robust enough to replace D-2 in the studio, he said.

"If you look at the spec sheets [of the studio recorders] we are absolutely equal to or better [than D-2] in every conceivable specification," Livingston said in response. The one-piece half-inch digital weighs only a pound more than comparable half-inch analog camcorders and will maintain video quality better because fewer analog/digital conversions will be needed. "Starting out on the same format you're going to edit on [D-X] is going to preserve the luminance channel resolution and is going to give you about 3 dB signal to noise. Any producer knows that 3 dB is going to give you another generation or two," Livingston said. "Until the world migrates to all-digital equipment, you've got to pay attention to both sides of the equation."

Evolution into all-digital production is the purpose of the SMPTE draft standard serial interface for component and composite digital video. Several companies are already building products to conform to the interface. Sony will offer serial inputs and outputs as an option to its new D-2 and D-1 VTR's and component and composite serial boards for its 13-inch and 19-inch monitors.

(The new Sony component digital VTR, DVR-2100, is the first new D-1 unit from Sony since the original DVR-1000 was introduced in 1986. Sony's goal is to make D-1 affordable to a wider range of customers. The sale price, \$120,000, is less than half the price of the original D-1 VTR. "It is significantly lighter than the DVR-1000.... You really could begin to have D-1 OB vans," Coffield said. DVR-2100 deliveries will begin next September.)

Panasonic does not yet offer serial interfaces for its D-X equipment, but intends to add them soon. External serial interfaces will be used at Panasonic's NAB booth, which will include all-digital and hybrid analog-digital suites as they are expected to be set up at the Barcelona Olympics.

The Sony BVW-D75, one of five new Betacam SP recorders to be introduced this year, will be "the first machine designed primarily as the bridge between Betacam and digital," Coffield said. It will have embedded serial digital inputs and outputs. The \$32,000 recorder will be available next fall.

Ampex and BTS, licensees of Betacam SP, will also show new recorders with embedded serial digital interfaces. Prices and availabilities for both the Ampex CVR-D75 and BTS BCB-D75 have not been set.

Digital interface with the component analog Betacam SP format is a major element of Ampex's strategy for evolution into future all-component-digital studios (BROADCASTING, Jan. 28). Until a component digital production switcher has been perfected, Ampex believes studios will gradually add analog systems with digital interfaces and devices to fill in the multi-generational deficiencies of current composite systems. Ampex's ADAPT digital layering device, to be introduced at this year's NAB, is meant to fill one of those holes. Frequent installation of all-digital facilities "is not going to happen overnight," said Neville Cumming, manager for Ampex Betacam products. "But with the introduction of pieces of the puzzle, such as Betacam SP with the serial digital interface, there's going to be a growing acceptance by customers."

-RMS

NEXT WEEK: NAB ADVANCE

SATELLITE

SATELLITE OPERATORS SPELL OUT 'NO' TO THREE DEGREES

AT&T, GTE, Hughes and Nexsat comments to FCC dispute purported benefits, say high costs to industry include loss of five hybrid C-Ku orbital positions

Petitioners calling on the FCC to space five future C-band cable television satellites at three, rather than two, degrees apart in the sky have underestimated both the costs and benefits of such a change, according to lengthy comments filed with the commission by AT&T Satellite, GTE Spacenet and Hughes Communications.

The satellite operators submitted their oppositions in response to the filing of two petitions for rulemaking by groups of home satellite equipment manufacturers, distributors, retailers and home dish programmers (BROADCASTING, March 25).

Those petitions, and comments filed two weeks ago by three-degree supporters, argued that the current plan to space GE Americom's Satcom C-1, C-3 and C-4 birds and Hughes' Galaxy V and IR satellites at only two degrees threatens interference-free reception of satellite TV for current owners of dishes smaller than eight feet. Placing those satellites three degrees away from other satellites, they said, would allow the interference-free use of home television receive-only (TVRO) antennas as small as four feet across. Such a reduction in size and cost from the current eight- to 10-foot average, the petitions argued, would more than double the market's growth rate over the next five to eight years "without harm to the satellite industry."

To the contrary, argued the satellite operators, the two-degree plan will not adversely affect the home dish market, and the three-degree proposal would create only marginal benefits—and only "at the expense of the numerous other users, services and licensees," expenses which, said GTE, "the petitioners seek to minimize." In fact, said Hughes, the three-degree proposal would cost satellite operators and their users "tens of millions of dollars" to relocate satellites and re-point more than 100,000 C-band earth stations.

Additionally, the operators said,

three-degree spacing would take away five of eight orbital locations available to hybrid C-Ku-band birds, thereby precluding almost certain financial gains for operators and users. Spacenet has operated hybrids since 1984, and AT&T, Contel (now part of GTE), GE Americom and Hughes all plan in the 1990's to combine C and Ku licenses aboard single spacecraft, a design that offers "great efficiencies in construction, launch and insurance costs" and therefore, "cost savings to operators and customers," according to Hughes.

And, said Hughes, three of the five C-band birds in question are scheduled for launch this year, the other two by late 1992—all their designs based on the commission's adoption of two-degree spacing in 1983. With "billions of dollars" already expended to build and launch next-generation space and ground segments, Hughes said, "It makes no sense at all to turn the clock back and retrace the steps the commission and the industry have taken over the past decade to implement two-degree spacing."

Also on the cost side, all three com-

PROPOSED ORBITAL ASSIGNMENTS WITH THREE-DEGREE AMENDMENTS

Slot (degrees West longitude)	Current 1993	Plan 1 Proposed 1993	Plan 2 Proposed 1993
144	—	—	—
142	—	Aurora 2	Aurora 2
141	—	—	—
140	—	Contelsat 2	SATCOM C-1
139	Aurora 2	—	—
138	—	—	—
137	SATCOM C-1	SATCOM C-1	SATCOM C-4
135	SATCOM C-4	—	—
134	—	SATCOM C-4	GALAXY IR
133	GALAXY IR	—	—
132	—	—	—
131	SATCOM C-3	GALAXY IR	SATCOM C-3
129	Contelsat 2	—	—
128	—	SATCOM C-3	Contelsat 2
127	Spotnet 2*	—	—
125	GALAXY V	GALAXY V	GALAXY V
124.5	—	—	—
123	Telstar 303	—	—
122	—	Telstar 303	Telstar 303
120	Spacenet 1	Spacenet 1	Spacenet 1

Note: All caps signifies cable programming satellites that petitioners argue should be placed three degrees away from other satellites.

*In both proposed plans, orbital assignment for National Exchange's Spotnet 2 would be eliminated.

menters objected to the fact that the proposed plan would require that the FCC take away one of two orbital slots it has assigned to newcomer operator National Exchange (Nexsat). In describing that cancellation as "only one," said Space-net, "apparently the petitioners understand little about the domestic satellite industry in assuming that a satellite operator can maintain a viable system long-term with only one spacecraft in orbit. Two spacecraft, at a minimum, are needed in the long term to provide restoration capabilities and to provide for expansion needs." Nexsat's own comments described the proposal as "a direct threat to the long-term survivability" of its proposed business.

AT&T, GTE and Hughes also devoted much of their comments to challenging the petitioners' claims.

Not only will two-degree spacing bring no harm to the quality of video reception by eight- to 10-foot TVRO's, the operators said; at two degrees apart, higher-powered next-generation satellites (about double the current average seven to 10 watts per transponder) and improved receiving equipment could combine to allow the use of dishes as small as 6.5 to 7.5 feet across.

But arguments that four-foot dishes would accrue from three-degree spacing, added Hughes, were based on an experiment conducted under "ideal test conditions and does not account for real world complications," including low look an-

gles and rain attenuation.

The need for cross-polarization among the five satellites and their neighbors is chief among the factors not considered in the argument that three-degree spacing would provide for smaller television receive-only antennas (TRVO's), said Spacenet and Hughes. Given matching horizontal or vertical polarization between one bird and one neighboring bird, said GTE, even a five-foot antenna could not discriminate enough between the satellites to receive a quality video signal.

Each of the petitioners' orbital reassignment plans, said Hughes, places horizontally polarized Contelsat 2 two or three degrees away from another horizontally polarized bird, either Satcom C-1 or Galaxy V. And even if it were possible to change the polarization of Contelsat 2 (now only several months from its scheduled launch) to vertical, it would then be only two degrees away from vertically polarized Satcom C-1.

Conceding that a move to three degrees might provide less interference for "some" of the currently owned five- to seven-foot TVRO's than would two-degree spacing, GTE argued that the number of such dishes is too small to justify the cost.

Also disputing the claim that four-foot antennas would work at three-degree spacing, AT&T projected that, at two-degree spacing, higher-power C-band birds "will make 6.5 foot dishes techno-

logically feasible." Conceding that such a reduction in dish size with no rulemaking would "presumably achieve some of the growth in the [home dish] market sought by the petitioners," AT&T argued further, however, that the petitioners fail "do not show...that any substantial incremental benefit would result from a reduction from 6.5 foot dishes to four foot dishes."

The operators also disputed the petitioners' argument that video compression and a drop in C-band demand mean the need for as many orbital slots as had been thought in 1983. That argument, said Hughes, "does not consider that any 'increase' in C-band capacity that results from compression would effectively reduce the price" for that capacity, thereby, "stimulating new demand."

Finally, the commenters argued that FCC policy has already provided opportunities via FSS Ku-band and via the separate direct broadcast satellite arc to reach very small dishes. "Because of the higher frequencies and greater emitted power (45-60 watts) of the next generation of Ku-band satellites," said AT&T, "smaller earth stations are technically feasible...without any change in satellite spacing [and] extensive video programming is expected soon to become available on Ku-band satellite through the SkyPix Corporation, and is available now through PrimeStar service. Thus, petitioners can obtain the benefits they seek at Ku-band."

-PDL

SATELLITE FOOTPRINTS

All cable. Conus and Viacom have inaugurated a cue-tone system they say will allow cable operators to more easily and quickly produce localized versions of the 24-hour video "news wheel" service, All News Channel. The new system will purportedly allow cable systems to use standard commercial insertion equipment to create "seamless insertion of local segments on cue." In a related development, Conus Satellite News Cooperative said KOB-TV Albuquerque, N.M.; KSTP-TV Saint Paul, Minn., and WCMH-TV Columbus, Ohio, will serve as three of nine regional hubs Conus expects to establish by year's end. Operating hubs include WWOR-TV Secaucus, N.J., and KXAN-TV Austin, Tex.

The future is now. PrimeStar expects by this month to begin leasing upgraded Ku-band home satellite integrated receiver-decoders (IRD) with replaceable decryption "smart card" and built-in digital compression and HDTV interface capabilities. Advances in PrimeStar's Scientific-Atlanta-built IRD also include a remote control that allows the home dish subscriber to control pay-per-view ordering, volume and parental control lockout and to access assist channels.

Separate but equal. Charging that companies owned by London-based Cable & Wireless PLC have used a "dominant position in foreign markets to deny access to U.S. companies," Pan American Satellite has told the FCC it

opposes the transfer of TRT-FTC Communications' license to operate a separate international satellite system to Cable & Wireless North America. In an opposition filed with the commission, PanAmSat charges that C&W affiliated company executives in Barbados, Trinidad, Grand Cayman and Jamaica "repeatedly delayed Intelsat consultation for PAS and the negotiation of an operating agreement with PAS, or they proceeded with such negotiations without a good faith intention to conclude them." PAS also charges that in three cases those C&W affiliates directly sought to persuade potential PAS users "to use facilities other than PAS."

C&W was to file reply comments late last week. Said C&W spokesman Phil Verveer: "Some of PAS's statements reflect misunderstandings on their part. We're confident that they can be worked out."

Broadcast support. The National Association of Broadcasters told the FCC that "overly restrictive local and state standards" concerning satellite dishes and "other types of radio and TV antennas" necessitates "stronger federal action" to protect radio and TV users. The comments supported a request for an FCC declaratory ruling to override a Deerfield, N.Y., zoning ordinance on satellite dishes. The NAB also requested a broader FCC inquiry into the effects of "unreasonable local limitation" on broadcast station facilities.

FOR THE RECORD

As compiled by BROADCASTING from Mar. 21 through Mar. 27 and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours.; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; HAAT—height above average terrain; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; MP—modification permit; mod.—modification; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Applications

- **WMML(AM) Mobile, AL** (BAL910311EF; 1410 khz; 5 kw-U)—Seeks assignment of license from Lonnie M. Tillis to Albert L. Crain for \$25,000. Seller has no other broadcast interests. Buyer is headed by Albert Crain and Lois B. Crain, husband and wife. Lois Crain is 100% owner of CP KGRW(FM) Friona, TX; 100% owner of WAVN(AM) Savannah, MS; and 100% owner of CP WHLE(FM) Holly Springs, MS. Albert Crain is 100% owner of CP KAIR(FM) Crane, TX, and 100% owner of CP KWTA(FM) Electra, TX. Filed March 11.
- **KESP(AM) Santa Barbara, CA** (BAL910311EA; 1290 khz; 500 w-D, 122 w-N)—Seeks assignment of license from Malcolm Morehouse, receiver, to Joyce Erway for \$15,000. Seller has no other broadcast interests. Buyer has no other broadcast interests. Filed March 11.
- **KTMW(TV) Caldwell, ID** (BALCT910312KE; ch. 9; 155 kw-V; ant. 2,736 ft.)—Seeks assignment of license from TRC Communications Inc. to Schuyler Broadcasting Corp.; purchase agreement will be submitted as amendment to application when it has been received in Washington. Seller is headed by Donald E. Smullin, and has interests in KLOO(AM)-KFAT(FM) Corvallis, OR. Buyer is headed by William Schuyler and Kristine M. Schuyler, husband and wife, and has no other broadcast interests. Filed March 12.
- **WSMD(AM) La Plata, MD** (BAL910311EE; 1560 khz; 1 kw-D)—Seeks assignment of license from Joseph N. Schaller and Stephen F. Fruin, receivers, to Somar Communications Inc. for \$65,000. Sellers also have interests in WDLE-FM Federalsburg, MD. Buyer is headed by Roy E. Robertson Jr. (66%), Donald E. Smolinski (33%), Mary Smolinski (.5%) and Sharon Robertson (.5%). Roy Robertson and Donald Smolinski are general partner (67.5%) and limited partner (32.5%), respectively, of Mechanicsville Community Broadcasting Co. Ltd., licensee of WQMR(FM) Mechanicsville, MD. Filed March 11.
- **WXXV-TV Gulfport, MS** (BALCT910312KF; ch. 25; 2,240 kw-V; 224 kw-A; ant. 1,780 ft.)—Seeks assignment of license from AmSouth Realty Inc. to Prime Cities Broadcasters Corp. of Mississippi for \$3.2 million. Seller is headed by John W. McRoberts, and is subsidiary of guarantor AmSouth Bank N.A.

McRoberts is vice president of Star Cablevision Inc., operator of cable systems at Brunswick, GA. Buyer is headed by John B. Tupper (40%), Richard F. Shively (40%), Harry B. Smart (10%), Lawrence C. McQuade (5%), William L. Kepper (5%) and Jon J. Masters. Shively holds 63% interest in Shively Communications Inc., which holds controlling interest in North Platte Television Inc., licensee of KNOP-TV North Platte, NE. Filed March 12.

■ **WPNC-AM-FM Plymouth, NC** (AM: BAL910311GQ; 1470 khz; 5 kw-D; FM: BALH910311GR; 95.9 mhz; 2.6 kw; ant. 350 ft.)—Seeks assignment of license from Ralph D. Epperson to Diane Scott Flowers for \$300,000. Seller has interests in WPAQ(AM) Mt. Airy, NC; 40% interest in Chesapeake-Portsmouth Broadcasting Corp., licensee of WPMH(AM) Portsmouth, VA and 50% interest in Blue Ridge Radio Inc., licensee of WBRF(FM) Galax, VA. Buyer has no other broadcast interests. Filed March 11.

■ **WIEC(TV) Ponce, PR** (BALCT910313KE; ch. 48; 100 kw-V; ant. 858 ft.)—Seeks assignment of license from Canal 48 Inc. to International Broadcasting Corp. for \$50,000. Seller is headed by Joseph F. Murphy and Jena Vasquez. Murphy is father of Linda F. Estevez and father-in-law of Anthony J. Estevez, who has 41.67% interest in Bay Broadcasting Inc., licensee and permittee, respectively, of WRWR-TV San Juan and WTRA(TV) Mayaguez, both Puerto Rico. Buyer is headed by Pedro Roman Collazo and Margarita Nazario, and is licensee of WVOZ-FM Carolina, and WSJU(TV) San Juan, PR. Collazo holds 100% of voting stock of Southwestern Broadcasting Corp., licensee of WBOZ-FM Hormigueros, PR, and WVEO(TV) Aguadilla, PR. Filed March 13.

■ **WBNI(AM) Roanoke, VA** (BAL910314EC; 910 khz; 1 kw-D)—Seeks assignment of license from Commonwealth Media Corporation to Perception Media Group Inc. for \$150,000. Station is currently dark. Licensee, Commonwealth Media, is headed by Michael M. Waldvogel, and has no other broadcast interests. Buyer is headed by Ben Peyton and Joann Peyton, husband and wife, and Lucy G. Raines Jr. and Betty Raines, husband and wife, and has no other broadcast interests. Filed March 14.

Actions

- **WVCA(FM) Selma, AL** (BAPH901205GZ; 105.3 mhz; 5 kw; ant. 492 ft.)—Granted assignment of license from Broadcasting Company of Selma Inc. to FM 103 Corporation in exchange for WIMV(FM) Madison, of which buyer is licensee (see below). Action March 8.
- **KGMS(FM) Green Valley, AZ** (BAPH901220GW; 97.10 mhz; 1.64 kw; ant. 118 ft.)—Granted assignment of CP from Abundant Life Ministries to Good Music Inc. for \$637,756. Seller's general partner is Grace Broadcasting System Inc., headed by Douglas E. Martin, Robert Gentala and Joe Engineri. Buyer is headed by Martin, George Mehl and Thomas L. Regina, who are each 33.3% owners of Good News Broadcasting Inc., licensee of KVOI(AM) Tucson, AZ. Action March 11.
- **KTFS-AM-FM Texarkana, TX and Ashdown, AR** (AM: BAL910117EA; 1400 khz; 1 kw; FM: BALH910117EB; 103.9 mhz; 3 kw; ant. 210 ft.)—Granted assignment of license from KTFS Radio Inc. and KMLA Radio to Beat of His Heart Broadcasting Inc. for \$225,000. Station is currently off the air and expects to be broadcasting after ownership transfer. Seller is headed by John David Crow (80%), David C. Crow (20%) and Andrew L. Hartzle. John Crow and David Crow have interests in KMLA Radio Co. Buyer is headed by George Lavender (90%) and Jay T. Calhoun (10%), and has no other broadcast interests.

Action March 12.

■ **KSQI(FM) Greeley, CO** (BALH910114HM; 96.1 mhz; 100 kw; ant. 660 ft.)—Granted assignment of license from Radio Ingstad Colorado Inc. to Duchossois Communications Co. of Arizona Inc. for \$525,000. Seller is headed by Tom, James and Robert Ingstad, brothers, and Randy Holland (see KZIQ-AM-FM Ridgecrest, CA, above). Buyer is headed by Richard L. Duchossois (100%) and Rolland C. Johnson, and owns 100% of stock of licensees of WHFS-FM Annapolis, MD; KQPT(FM) Sacramento, CA; KDSM-TV Des Moines, IA (sale currently pending, see "For the Record" December 10, 1990); KJYK(AM)-KKLD(FM) Tucson, AZ, and FM translator K249BE Green Valley, AZ. Action March 15.

■ **KFKA(AM) Greeley, CO** (BAL910130EB; 1310 khz; 5 kw-D, 1 kw-N)—Granted assignment of license from Radio Ingstad Colorado Inc. to Weld Broadcasting Co. Inc. for \$405,000. Seller is headed by Tom, James and Robert Ingstad, brothers, and Randy Holland. Ingstads and Holland own separately and collectively, through various licensees, radio stations throughout the West. They are also selling KSQ(FM) Greeley, CO (see "Changing Hands" January 28). Buyer is headed by Joseph J. Tennesen (35%), and has no other broadcast interests. Action March 15.

■ **WJED(FM) Dogwood Lake Estates, FL** (BAPED901210HS; 91.1 mhz; 700 w)—Granted assignment of CP from Shady Grove Baptist Church Inc. to Bethany Bible College & Bethany Theological Seminary Inc. for \$2240; station is not on air. Seller is headed by W.T. Retherford, Edward Gene Elkins and Linwood Tharpe, and has no other broadcast interests. Buyer is headed by H. D. Shumake, (33 1/3%), Steve A. Shumake (33 1/3%) and Mary E. Shumake (33 1/3%). Bethany Bible College and Bethany Theological Seminary Inc. also own WVOB(FM) Dothan, AL. Action March 11.

■ **WIMV(FM) Madison, FL** (BAPLH901205HA; 102.7 mhz; 3 kw; ant. 91 ft.)—Granted assignment of CP from FM 103 Corporation to Broadcasting Company of Selma Inc. in exchange for WVCA(FM) Selma, AL (see above), of which buyer is licensee. Seller is headed by Levi E. Willis Sr. and Hortense Willis, husband and wife. Levi Willis is president, director and 100% shareholder of Willis Broadcasting Corp., which owns Crusade Broadcasting Corp., licensee of WIMG(AM) Ewing, NJ; Christian Broadcasting Corp., licensee of WBOK(AM) New Orleans; Big Ben Communications Inc., licensee of KFTH(FM) Marion, AR; FM 96 Corp., licensee of WPZZ(FM) Marshall, AR; Charlotte Christian Radio Inc., licensee of WGSP(AM) Charlotte, NC; Edenton Christian Radio, licensee of WBXB(FM) Edenton, NC; Columbia Christian Radio Inc., licensee of WKWQ(FM) Batesburg, NC; Durham Christian Radio Inc., licensee of WSRG(AM) Durham, NC; Belhaven Christian Radio Inc., licensee of WKJA(FM) Belhaven, NC; Birmingham Christian Radio, Inc., licensee of WAYE(AM) Birmingham, AL; Gospel Broadcasting Corp. of Montgomery Inc., licensee of WSFU-FM Union Springs, AL; Philadelphia Christian Radio Inc., licensee of WURD(AM) Philadelphia; Willis also holds 100% voting stock of 6 other licensee corporations. Buyer is headed by Randolph W. Williams, and is licensee of WVCA(FM) Selma, AL. Action March 8.

■ **WKJM(FM) Monticello, IN** (BALH910124HX; 95.3 mhz; 1 kw; ant. 520 ft.)—Granted assignment of license from WKJM Inc. to Bomar Broadcasting Co. Lafayette for \$525,000. Seller is headed by Robert J. Truitt, Roger Bauer, Edward Mugg, Robert V. Rohman, James E. Young, Essie E. Nussbaum and son Kent A. Nussbaum, and Jeffrey A. Pence, and has no other broadcast interests. Buyer is headed by Anthony Bove Sr. (29.33%), Frank Bove, (14.66%), James C.

Mareuccilli (14.66%) and Thomas M. Mareuccilli (14.66%), who also have 14.81%, 14.9%, 7.4% and 7.3% interest, respectively, in WMRI Inc., licensee of WGM(AM)-WMRI(FM) Marion, IN, and is permittee of WMJC(FM) Bremen, IN. Action March 14.

■ **WKID(FM)** Vevay, IN (BALH900109GP; 95.9 mhz; 2.8 kw; 310 ft.)—Granted assignment of license from McDowell Communications of Indiana Inc. to Gray and Gray Communications Inc. for \$109,500. Seller is headed by Kenneth L. McDowell, and has no other broadcast interests. Buyer is headed by Carlos P. Gray, and has no other broadcast interests. Action March 11.

■ **WAGM-TV Presque Isle, ME** (BTCCT910125KF; ch. 8; 58.9 kw-V; 5.37 kw-A; ant. 350 ft.)—Granted transfer of control from NEPSK Inc. to Peter P. Kozloski (sale includes KIKC-AM-FM Forsyth, MT, see below). Transferors are Thomas P. Shelburne III, Deborah Honkus and George Wensel, and are transferring 54.3% of shares. Transferees are Kozloski, Norman W. Johnson and Cathy Donovan, and is also licensee of KIKC-AM-FM. Action March 8.

■ **WLBM-TV Meridian, MS** (BALCT901214KH; ch. 30; 89.1 kw-V; 8.91 kw-A; ant. 610 ft.)—Granted assignment of license from TV-3 Inc. to Global Communications Inc. for \$85,000. Seller is headed by Frank E. Melton, William Cole, Aaron E. Henry, Eric C. Neuman and Civic Communications Corp. II, and is licensee of WLBT-TV Jackson, MS; KLTV(TV) Tyler and KTRF-TV Lufkin, both Texas. Buyer is headed by Charles L. Young, president and sole majority shareholder of assignee. Global Communications is beneficiary of voting trust which holds 150 shares of Civic Communications. Action March 12.

■ **KIKC-AM-FM Forsyth, MT** (AM: BTC910125EC; 1250 khz; 5 kw-D; FM: BTCH910125ED; 101.3 mhz; 100 kw; ant. 1,010 ft.)—Granted transfer of control from NEPSK Inc. to Peter P. Kozloski (sale includes WAGM-TV Presque Isle, ME, see above). Action March 8.

■ **WLMJ(AM)-WCJO(FM)** Jackson, OH (AM: BTC910107GT; 1280 khz; 1 kw-D; FM: BTCH910107GU; 97.7 mhz; 3 kw; ant. 300 ft.)—Granted app. of transfer of control from Radio Jackson Inc. to William W. Johnson for \$175,000. Seller is headed by Harry Lloyd White, James R. Thompson and Emogene White, and has no other broadcast interests. Buyer has no other broadcast interests. Action March 11.

■ **KZBB(FM)** Poteau, OK (BALH910116HO; 97.9 mhz; 100 kw; ant. 2,000 ft.)—Granted assignment of CP from Arrow Communications Inc. to Tate Communications Inc. for \$1.5 million. Seller is headed by Paul Rothfuss, who owns WRLX(AM)-WFFX(FM) Tuscaloosa, AL; KMJC-FM Clinton, IA; WHDL(AM)-WPIG(FM) Olean and WFRG-AM-FM Rome, both New York, and WZOQ(FM) Wapakoneta, OH. Buyer is headed by Harvey J. Tate (45.3%) and George Hochman (14.4%). Tate Communications Inc. is licensee of KVJY(AM) Pharr and KTEX(FM) Brownsville, both Texas; KMCK-FM Siloam Springs, AR, and KHAT(AM)-KMXA-FM Lincoln, NE. Tate and Hochman are each 45% shareholders in Big Sioux Broadcasting Inc., permittee of KIKN-FM Salem, SD. Action March 8.

■ **WBUX(AM)** Doylestown, PA (BTC910131EA; 1570 khz; 5 kw-D, 500 w-N)—Granted app. of transfer of control from Central Bucks Broadcasting Company to Network Broadcasting Corp. for \$1 million. Seller is headed by Herbert Barness, John E. Knoell, Donald Meredith and James A. Michener. Buyer is headed by Douglas A. Hawley, Network Broadcasting Corp. (100% GP), Joseph L. Wesley (50%) and Marion M. Wesley (50%), husband and wife, and Loretta Kerr, and has no other broadcast interests. Action March 14.

■ **WAJY(FM)** New Ellenton, SC (BTCH910124GN; 102.7 mhz; 3 kw; ant. 328 ft.)—Granted app. of transfer of control from William G. Dudley III to W. Greg Ryberg, et al., for \$829,539. Dudley is transferring 50% of company stock. He is also 75% shareholder of Jett Communications, licensee of WTMA(AM) Charleston, SC, and 90% shareholder of Southern Communications Inc., licensee of WSUY(FM) Charleston, SC. Transferees are F. William Stewart (25%), Leslie P. Garnett (18.75%), Rebecca T. Robbins (18.75%) and James D. Ryberg (18.75%), and has no other broadcast interests. Action March 15.

■ **WJPJ(AM)** Huntingdon, TN (BAL910204EA; 1530 khz; .25 kw-D)—Granted assignment of license from WJPJ Inc. to Radio Station WJPJ for \$25,000. Seller is headed by Randall S. McGowan, and has no other broadcast interests. Buyer is headed by Howard E. Dickinson (40%), Lynn M. Dickinson (40%) and Alfred Chandler (20%), and has no other broadcast interests. Action March 18.

NEW STATIONS

Applications

■ **Pawley's Island, SC** (BPH910312MC)—Carocom Media seeks 98.5 mhz; 6 kw; ant. 100 m. Address: 171 Church St., Suite 210, Charleston, SC 29401. Principal is headed by William J. Pennington II and Gregory P. Bunce, and has no other broadcast interests. Filed March 12.

■ **Eagle Pass, TX** (BPED910307MB)—World Radio Network Inc. seeks 89.5 mhz; 100 kw; ant. 57 m. Address: P.O. Box 3333 McAllen, TX 78502. Principal is headed by Abe C. Vanderpuy and Ben Cummings, and is licensee of KBNR(FM) Brownsville, KBNJ(FM) Corpus Christi, KBNL(FM) Laredo, KVMV(FM) McAllen, all Texas. Filed March 7.

Actions

■ **Uniontown, AL** (BPH890608MF)—Granted app. of Union Broadcast Associates for 107.5 mhz; 1.43 kw; ant. 143 m. Address: P.O. Box 116, Enterprise, AL 36331. Principal is headed by Stephen G. McGowan and Virgle Leon Strickland, and has no other broadcast interests. Action March 14.

■ **Independence, CA** (BPH880519MF)—Granted app. of Ms. Benett Kessler for 106.3 mhz; 3 kw H&V; ant. .493 m. Address: 532 N. Edwards St. Independence, CA 93526. Principal has no other broadcast interests. Action March 14.

■ **Mount Shasta, CA** (BPED890112MS)—Granted app. of Oregon State Board of Education for 88.1 mhz; 2.28 kw; 727 m. Address: P.O. Box 3175, Eugene OR 97403. Principal is headed by Richard F. Hensley and Mark S. Dodson, and has no other broadcast interests. Action March 11.

■ **Coral Cove, FL** (BPH871203MJ)—Granted app. of Wayne L. Dilucete for 107.9 mhz; 3 kw H&V; ant. 100 m. Address: 455 38th Court Vero Beach, FL 32962. Principal is VP and director of Treasure Coast Media Inc., licensee of WCXL(FM) Vero Beach, FL. Action March 11.

■ **Irvine, KY** (BPH880324ME)—Granted app. of Kentucky River Broadcasting Co. Inc. for 106.1 mhz; .67 kw H&V; ant. 199 m. Address: P.O. Box 281, Irvine, KY 40336. Principal is headed by Marshall E. Sidebottom and Kelly T. Wallingford, and has no other broadcast interests. Action March 12.

■ **Marion, KY** (BPH900329MH)—Granted app. of Crittenden County Broadcasting Co. Inc. for 102.7 mhz; 3 kw; ant. 100 m. Address: P.O. Box 68, Marion, KY 42064. Principal is headed by Samuel L. Crawley, George Patmor, Janie Crawley Killian, D.W. Crawley Jr. and James B. Crawley Jr., and has no other broadcast interests. Action March 12.

■ **Duluth, MN** (BPED890609MD)—Granted app. of Minnesota Public Radio Inc. for 97.3 mhz; 40 kw; 167 m. Address: 45 E. Eighth St., Saint Paul, MN 55101. Principal is headed by Joanne Von Blon, Thomas R. McBurney, William H. Kling, Robert Auritt, Stanley W. Thiele and William J. Cosgriff, and has interests in 17 noncommercial FM's, 1 AM, 10 FM translator stations and applications pending for 5 new FM's. Action March 14.

■ **Magee, MS** (BPH890511MF)—Returned app. of Jeanette Mathis for 93.9 mhz; 3 kw; ant. 100 m. Address: 615 N. Main St., Magee, MS 39111. Principal has no other broadcast interests. Action March 13.

■ **Magee, MS** (BPH890511MI)—Returned app. of Airwaves Company for 93.9 mhz; 3 kw; ant. 100 m. Address: P.O. Box 649, Magee, MS 39111. Principal is headed by Jean Lee, O'Quin Hall and Kay Easterling, and has no other broadcast interests. Action March 13.

■ **Essex, NY** (BPH891012NB)—Returned app. of R.J. Winter Inc. for 101.3 mhz; .52 kw; ant. 236 m. Ad-

dress: 8 Main St., Essex Jct., VT 05452. Principal is headed by Richard Winter and Joanne Winter, and has no other broadcast interests. Action March 13.

■ **Essex, NY** (BPH891012MO)—Granted app. of Bruce M. Lyons for 101.3 mhz; .86 kw; ant. 259 m. Address: Canal Square, Schenectady, NY 12305. Principal is licensee of WSCM(AM) Cobleskill, NY; 51% shareholder of Radioactive Group Inc., licensee of WXXX(FM) Newport, NH; WSHQ(FM) Cobleskill and WSHZ(FM) Rotterdam, both New York. Action March 13.

■ **Delaware, OH** (BPH870604MB)—Granted app. of Radio Delaware Inc. for 107.9 mhz; 3 kw H&V; ant. 100 m. Address: P.O. Box 448, Delaware, OH 43015. Principal is headed by James N. Shaheen, Sylvia Shaheen, Charlotte Shaheen, Sadie Shaheen and Marguerite Turk, and is licensee of WDLR(AM) Delaware, OH. Action March 7.

■ **Delaware, OH** (BPH870604MB)—Granted app. of Radio Delaware Inc. for 107.9 mhz; 3 kw H&V; ant. 100 m. Address: P.O. Box 448, Delaware, OH 43015. Principal is headed by James N. Shaheen, Sylvia Shaheen, Charlotte Shaheen, Sadie Shaheen and Marguerite Turk, and is licensee of WDLR(AM) Delaware, OH. Action March 7.

■ **Kershaw, SC** (BPH880324NK)—Granted app. of Jeffrey C. Sigmon for 106.1 mhz; 3 kw H&V; ant. 100 m. Address: State Rd 23, York, SC 29745. Principal has no other broadcast interests. Action March 7.

■ **Columbia, TN** (BPED890727MH)—Granted app. of Southwest Florida Community Radio Inc. for 88.7 mhz; 3.5 kw; ant. 155 m. Address: P.O. Box 061275, Fort Myers, FL 33906. Principal is headed by Robert D. Augsburg, and is licensee of WAYJ(FM) Fort Myers, FL. Action March 13.

FACILITIES CHANGES

Applications

AM's

■ **West Point, GA** WPLV(AM) 1310 khz—Dec. 13, 1990 application for CP to correct coordinates to: 32 53 48N 85 09 24W.

■ **La Grange, IL** WTAQ(AM) 1300 khz—March 13 application for mod. of CP (BP861106AA) to augment nighttime standard pattern.

■ **Newburgh, IN** WGAB(AM) 1180 khz—March 12 application for CP to reduce power to .675 kw and make changes in antenna system.

■ **Albany, MN** KASM(AM) 1150 khz—March 14 application for CP to make changes in ant system; reduce power to 2.1 kw and correct coordinates to 45 37 53N 94 36 00W.

■ **Brevard, NC** WPNF(AM) 1240 khz—March 8 application (BMP910308AC) for mod. of CP to increase tower height.

■ **San Juan, PR** WAPA(AM) 680 khz—March 15 application for mod. of CP (BP900405BB) to change TL: to Hoyo Mulas District Carolina Municipio and make changes in antenna system.

FM's

■ **Los Gatos, CA** KRTY(FM) 95.3 mhz—March 11 application for CP to change ERP: .83 kw H&V.

■ **Lewes, DE** (no call letters) 105.9 mhz—March 4 application for mod. of CP (BPH870910OE) to change ERP: 6 kw H&V; change ant.: 104 m; TL: 16.59 km 200.4 DT from Lewes, DE.

■ **Bethany Beach, DE** WWTR-FM 95.9 mhz—March 5 application for CP to change ant.: 100 m.

■ **Adel, GA** WDDQ(FM) 92.1 mhz—March 11 application for CP to change ERP: 4.2 kw H&V; ant.: 119 m.; change TL: 3.9 km E of intersection of Hwy. 76 & Hwy. 37, GA.

■ **Byron, GA** WPWB(FM) 90.5 mhz—March 11 application for CP to change TL: Bullard Rd., 2.21 km W SW of the intersection of State Rtes. 96 & 19, GA.

■ **Plymouth, IN** WNZE(FM) 94.3 mhz—March 8 application for CP to change ERP: 11.3 kw H&V; change ant.: 150 m.; change TL: .15 km N of Jackson St., .72 km E of U.S. 31, Lakeville, class: B1 (per docket #90-203).

- **Boyce, LA KBCE(FM)** 102.3 mhz—March 11 application for CP to change ERP: 25 kw H&V; ant.: 88 m.; class: C3 (per docket #89-463).
- **Mesquite, NV KIPP(FM)** 97.5 mhz—Jan. 24 application for mod. of CP (BPH880615MD) to change ant.: 299 m.; change TL: 20 km W of Mesquite, NV, and 9 km N of U.S. Hwy. 15.
- **Holdenville, OK KHUD(FM)** 106.5 mhz—March 11 application for mod. of CP (BPH880707MC) to change ERP: 4.5 kw H&V; change ant.: 62 m.
- **Barnwell, SC WBAW-FM** 101.7 mhz—March 11 application for CP to change ERP: 25 kw H&V; change Channel to 256C3 (per docket #89-489).
- **Gatlinburg, TN WDLY(FM)** 105.5 mhz—March 11 application for CP to change ERP: .654 kw H&V; ant.: 294 m.
- **Jasper, TX KJAS(FM)** 100.9 mhz—March 6 application for CP to change ERP: 50.0 kw H&V; change ant.: 150 m.; change TL: 4 mi N of Curtiss, TX.
- **Chase City, VA** (no call letters) 99.9 mhz—March 4 application for mod. of CP (BPH880107NH) to change ERP: 25 kw H&V; change channel to 260C3 (per docket #89-601).

Actions

AM's

- **Brawley, CA KROP(AM)** 1300 khz—March 12 application (BP900803AF) granted for CP to change TL: .43 mi E of Hwy. 111, 2.6 mi SE of Brawley, CA and make changes in antenna system.
- **Douglas, GA WDMG(AM)** 860 khz—March 18 application (BP900625AC) granted for CP to change TL: to Georgia 32, 2.9 km E of Douglas, GA 31 30 23N 82 49 10W.
- **Scottsville, KY WLCK(AM)** 1250 khz—March 12 application (BP900907AE) granted for CP to reduce power to 860 watts; correct coordinates to: 36 44 25N 86 10 31W; and make changes in antenna system.
- **Laurel, MD WILC(AM)** 900 khz—March 12 application (BMP901228AA) granted for mod. of CP (BP880204AD) to make changes in antenna system and reduce day power to 1.9 kw.

FM's

- **Pago Pago, AS KSBS-FM** 92.1 mhz—March 14 application (BPH9008161I) granted for CP to change ERP: 15 kw H&V; change ant.: -28 m.; change to class C3.
- **Payson, AZ KRMM(FM)** 101.1 mhz—Feb. 27 application (BMPH890811IF) granted for mod. of CP (BPH860212MF) to change ERP: 88.3 kw H, 80.87 kw V; TL: 5 mi Electronics Site, Hwy. 87, 2.7 km NW of Strawberry, AZ; class: C1 (per docket #88-118).
- **Wynne, AR KWYN-FM** 92.7 mhz—March 18 application (BPH901203IB) returned for CP to change freq: 92.5 mhz; change ERP: 25 kw H&V; ant.: 100 m.; TL: app. 4.1 mi SW of City of Wynne, AR on Rural Rd. 131 degrees; change to class C3 (per docket #89-529).
- **Ellijay, GA WLJA-FM** 93.5 mhz—March 14 application (BPH900410ID) granted for CP to change ERP: 6 kw H&V; change ant.: 83 m.
- **Chicago WXAV(FM)** 88.3 mhz—March 11 application (BMPED910129ID) granted for mod. of CP (BPED880324MA) to change ERP: .150 kw H&V; ant.: 39 m.; TL: 10044 S Central Park, Chicago, IL.
- **Decatur, IL** (no call letters) 93.1 mhz—March 12 application (BMPH901106IB) granted for mod. of CP (BPH880407MU) to change ERP: 6 kw H&V (max.) (directional antenna).
- **Belle Chasse, LA KNOK(FM)** 102.9 mhz—March 7 application (BMPH901231IC) granted for mod. of CP (BPH900531IE) to change ERP: 5.2 kw H&V; ant.: 184 m.; class: C3; TL: 3900 Mariette St., Chalmette, St. Bernard Parish, LA (per docket #89-569).
- **Ludington, MI WKLA-FM** 106.3 mhz—Feb. 27 application (BPH900920IF) granted for CP to change ERP: 4.05 kw H&V; change ant.: 122 m.; TL: the tower site is located 600 ft. N on Ehler Rd. and 1000 ft. E of Jebavy Rd. and 9.8 km bearing 192 degree to Ludington.

- **Rochester, MN KRCH(FM)** 101.7 mhz—March 12 application (BPH900710IB) granted for CP to change ERP: 39.1 kw H&V; change ant.: 169 m.; TL: 2.65 km NE of Village of Danesville, Milton Township State of Minnesota; change to class C2 (per docket #89-321).
- **Belgrade, MT KGVW-FM** 96.7 mhz—March 12 application (BPH901025IB) dismissed for CP to change ant.: 212.4 m.; TL: High Flat, 11 mi W-SW of Bozeman, MT.
- **Winnebago, NE KSUX(FM)** 105.7 mhz—March 11 application (BPH900911IE) granted for CP to change ERP: 50 kw H&V; change ant.: 141 m.; change to class C2 (per docket #88-502).
- **Fayetteville, NC WFSS(FM)** 88.1 mhz—March 11 application (BPED860811MF) granted for CP to change freq: 91.9 mhz; change ERP: 100 kw (max).
- **Knoxville, TN WIVK-FM** 107.7 mhz—March 12 application (BPH900730IB) granted for CP to change ERP: 96 kw H&V; change ant.: 626 m.; TL: on Greentop Mountain, 4.7 km at 304.9 degrees (T) from Walden Creek, TN.
- **Clifton, TX KWOW(FM)** 103.3 mhz—March 19 application (BPH910108IA) returned for CP to change ERP: 8.369 kw H&V; change ant.: 175 m.; TL: State

Rte. 708, 6.5 mi E of Clifton, TX; change class: C3 (per docket #89-568).

- **Livingston, TX KETX-FM** 92.1 mhz—March 6 application (BPH880613IA) granted for CP to change ERP: 50 kw H&V; change freq: 92.3 mhz; and change class A to class C2.
- **Pecos, TX KPTX(FM)** 98.3 mhz—March 11 application (BPH901119IH) returned for CP to change ERP: 6 kw H&V; change ant.: 99.9 m.; TL: 1.7 mi N of U.S. Hwy. 80, 10 mi NE of Pecos, TX.
- **Staunton, VA WSGM(FM)** 93.5 mhz—March 4 application (BPH900830IF) granted for CP to correct coordinates: 38 10 32N 79 04 12W.
- **Ravenswood, WV WRZZ(FM)** 102.3 mhz—March 12 application (BMLH900510KB) returned for mod. of license to increase ERP: 1.84 kw H&V (pursuant to docket #88-375).
- **Shawano, WI WOWN-FM** 99.3 mhz—March 19 application (BPH910104IA) returned for CP to change ERP: 13.9 kw H&V; ant.: 134 m.; TL: SE corner of the SE Quarter of section 5, town of Angelica, WI; class: C3; other: change of antenna system from Omni-Directional to Directional (per docket #89-511).

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

SERVICE	ON AIR	CP's ¹	TOTAL ²
Commercial AM	4,986	246	5,232
Commercial FM	4,402	944	5,346
Educational FM	1,442	305	1,747
Total Radio	10,830	1,495	12,325
Commercial VHF TV	553	18	571
Commercial UHF TV	564	178	742
Educational VHF TV	124	3	127
Educational UHF TV	229	16	245
■ Total TV	1,470	215	1,685
VHF LPTV	192	173	365
UHF LPTV	629	1,015	1,645
■ Total LPTV	821	1,188	2,009
FM translators	1,874	337	2,211
VHF translators	2,709	94	2,803
UHF translators	2,256	371	2,627

CABLE

Total subscribers	53,900,000
Homes passed	71,300,000
Total systems	10,823
Household penetration†	58.6%
Pay cable penetration	29.2%

¹ Includes off-air licenses. ² Penetration percentages are of TV household universe of 92.1 million. ³ Construction permit. ⁴ Instructional TV fixed service. ⁵ Studio-transmitter link. Source: Nielsen and Broadcasting's own research.

ACTIONS

■ **Anderson Cablevision V. Duke Power Company** Dismissed Anderson's complaint against Duke seeking Commission determination that Duke had imposed unjust and unreasonable rates for cable television pole attachments. (By Order [DA 91-287] adopted March 7 by Chief, Accounting and Audits Division, Common Carrier Bureau.)

■ **Fresno, CA** Granted application of Laura R. Noon for new FM on channel 257A (99.3 mhz) in Fresno; denied competing applications of Fresno FM Ltd., JMH Broadcasting, John Edward Ostlund, and Valley Radio Ltd., California Limited Partnership. (MM docket 88-21 by decision [FCC 91R-23] adopted February 28 by Review Board.)

■ **San Francisco** Accepted settlement agreement which will transfer license of KFRC(AM) San Francisco from RKO to South Jersey Radio, Inc., which will, in turn, sell station to Bedford Broadcasting Co. for \$8 million; marks complete withdrawal of RKO General Inc., from broadcasting. (MM docket 84-1098, et al., by Commission March 15 by MO&O [FCC 91-82] and Order [FCC 91-83]; Report DC-1515.)

■ **San Francisco** Dismissed as moot pending exceptions and related pleadings to partial initial decision in proceeding to renew license of KFRC(AM) and competing applications for new AM operating on KFRC's frequency at San Francisco and Richmond, CA. (MM docket 84-1099 by Order [FCC 91R-28] adopted March 20 by Review Board.)

■ **Aspen, CO** Affirmed grant of application of Aspen FM Inc., for new FM on channel 296A (107.1 mhz). (MM docket 87-424, by Order [FCC 91-68] adopted March 11 by Commission.)

■ **Englewood, FL** Commission has affirmed decision by Review Board which granted application of Sandpiper Broadcasting, Inc., for new FM on channel 290A at Englewood, FL, and denied competing applications of Sarasota-Charlotte Broadcasting Corporation and Cawley Broadcasting Corporation, Inc. (MM docket 88-538, Report DC-1823, action by Commission March 14 by MO&O [FCC 91-75].)

■ **Jacksonville, FL** Reversed action by Mass Media Bureau which rescinded grant of Nelson Broadcasting Corp.'s application for CP for FM booster station WIOI-FM1 (Report MM-528, Mass Media action.)

■ **Key West, FL** Granted assignment of channel 13 to

United States Information Agency (USIA) for use by Voice of America's TV Marti facilities, pursuant to directives of Television Broadcasting to Cuba Act. At such time when USIA no longer needs channel 13 for TV Marti, it will become available for noncommercial educational use. (Report MM-527, Mass Media Action, by commission March 14 by MO&O [FCC 91-80]).

■ **Key West, FL** Dismissed petition by Jacksonville Educators Broadcasting, Inc., seeking reconsideration of FCC's action dismissing application to assign license of WETV(TV) ch. 13 Key West, FL, from Palmetto Broadcasters Associated for Communities Inc. to Jacksonville. (By Letter [FCC 91-66] adopted March 6 by Commission.)

■ **Palm Bay, FL** Granted application of Palm Bay Radio Inc. for new noncommercial FM on channel 212A (90.3 mhz) over objections of Florida Institute of Technology. (Report MM-529, Mass Media action.)

■ **Sumter, SC** Denied Sharron Annette Haley's appeal of Order which dismissed her application in this proceeding for new FM on channel 234A (94.7 mhz) at Sumter. (MM docket 90-108 by MO&O [FCC 91R-25] adopted March 5 by Review Board.)

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FIN-SYN COMMENTS

Continued from page 60.

network definition to allow "Fox or other potential entrants to develop into competitive national distribution systems." Many of INTV's members are Fox affiliates, and their new stand on the issue is a reflection of those members' concerns that Fox not be forced to abandon its five-year attempt to build a fourth network.

The Fox affiliates urged the FCC to change the network definition.

INTV also wants to insure that the networks' financial interest in first-run syndication be "truly passive" and that "specific guidelines be adopted to assure that syndication decisions remain insulated from network influence." The association wants the definition of in-house production to require programs to be produced by network employees. This way, said INTV, the definition would "encompass only truly in-house productions, rather than those actually produced by outside producers."

Comments were also submitted by the Justice Department. It was Justice's request to comment on the majority plan that led to Sikes's decision to pull fin-syn from the FCC agenda March 14.

The department reiterated its opposition to the fin-syn rules and warned that limiting in-house productions to 40% of a network's prime time entertainment schedule as recommended in the majority plan may "operate to the detriment of independent producers as well as to competition."

Furthermore, Justice argued that under the in-house production definition, a network could avoid the syndication prohibition by "joint venturing with a 'foreign entity' rather than a domestic entity." "The department sees no basis in competition policy for favoring foreign entities in this way."

If the FCC were to adopt rules, the department said the minority plan is a better approach. In a footnote, Justice said that if the FCC concludes that 50% is not appropriate, an initial limit of 25%, with an increase to 50% over a short period, would "deserve consideration."

Moreover, if the FCC is to impose "safeguards," Justice thinks antiwarehousing and nondiscrimination options should be included. And it said the definition of a network should continue to be based on the number of stations and hours of prime time programming. Their comments also suggested that the rule

should apply only to "interests acquired after an entity meets the network definition threshold." The Justice Department endorsed the minority plan's suggested four-year review provision.

The Federal Trade Commission's comments also maintained that abolition of the rules is the "best course." But like the Justice Department, the FTC preferred the minority plan, whereas the majority proposal "represents the kind of compromise that might leave consumers worse off than if complete elimination or complete retention of the rules were chosen," wrote the FTC.

Comments filed by the network affiliate organizations object to any exemption for Fox.

Westinghouse Broadcasting, which is a station group operator with production and syndication interests, said it continued to support "those aspects of both proposals which allow the networks to bargain for a financial interest in programs that they air." However, Group W remains opposed to lifting the syndication ban.

The Program Producers and Distributors Committee favors the majority proposal but wants revisions. PPDC said the networks should not be allowed to retain a continuing financial interest in an 'in-house' first-run syndicated program. If, however, the FCC permits that to occur, the proposed "affiliate favoritism" safeguards must be strengthened. Also, they think the networks should be barred from syndicating off-network programs, including "in-house" programs. And PPDC said the two-year option period restriction should also apply to financial interest.

King World Productions also endorsed the majority proposal. However, King World has concerns. For example, the syndicator feels the majority proposal "would allow the networks to both produce and retain a continuing financial interest in in-house, first-run syndicated programming 'without limit.'"

Moreover, King World argued that the networks could "coerce" their own stations and their affiliates to clear the first-run syndicated programming they produce in-house.

The Media Access Project thinks the FCC should no longer delay the fin-syn proceeding. "It is time to complete this proceeding and move on," MAP said. "If there is to be deregulation, the FCC's first proposal—the majority plan—is a superior alternative." However, the organization said the affiliate favoritism presumption should be strengthened and that the networks should submit semi-annual reports for review.

-KM

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Sales oriented general manager wanted for small market AM/FM combo in New York's scenic Hudson Valley region. Experienced leader, strong sales, promotion, training. Prior small market turn-around background. Equity available to the right person for performance and/or cash. Send resume, salary history, references and requirements. EOE. Box E-46.

Experienced general sales manager for desirable Michigan medium market. Successful candidate will possess the skills to lead our established combo to new revenue highs. Qualifications must include ability to advance to GM position. Enjoy the support and advancement potential of a premier group-owned station. Paid benefits. Reply with cover letter and resume to Box L-1. EOE.

General manager: North Central: Dynamic top rated AM/FM contemporary in marvelous 250,000 population metro. Great staff, great physical plant in a great community needs a motivator/leader. If you are competitive, a winner, disciplined, organized and truly love radio, we need to hear from you immediately. Please respond to: Mr. Charles Stone, Broadcast Services, 1650 Tysons Blvd., Suite 790, McLean, VA 22102. EOE.

GM/partner: NW MO small market group. Requires \$25-\$50K investment. Sell \$20K/Mo.; return \$250K 4-5 years. Enormous potential. AM/FM Richmond-Lexington, MO. Need street-seller with demonstrated sales record and strong ownership motivation. Shelby Hendee, KMRN, Cameron, MO 64429. 816-632-6661 EOE

Outstanding sales manager wanted KARN Newsradio 920 seeks proven leader, teacher, motivator and manager. Our strong station has room for growth, and we want the person who can make that happen. Strong on air product. Great community reputation. We offer a positive environment and above average compensation in a very livable city. Reply in confidence to Neal Gladner, KARN, PO Box 4189, Little Rock, AR 72214. EOE/MF.

Administrative/sales assistant: Successful candidate should have WP skills of 60 WPM or better, excellent multi-line telephone techniques, be highly organized with multi-task orientation; knowledge of Lotus and dBase a plus. Salary commensurate with experience. Send resumes to: Admin/Sales Assistant, WASH-FM, 3400 Idaho Ave., NW, Washington, DC 20016; No calls please. WASH-FM is an EOE.

Come home to Ohio. Small market with a giant signal. Seeks community minded general manager. Salary, car, monthly percentage of profit and equity in station overtime. You will carry a list. A great opportunity for someone who can make it happen. Equal opportunity employer. Reply Box L-5.

HELP WANTED SALES

95.1 The Fox, Montgomery's Classic Rock is conducting a search for an experienced account executive. If you've been selling local direct successfully for at least two years and desire a key position that could be a fast track to sales management, rush your resume to General Manager, WXFX, PO Box 604, Prattville, AL 36067. EOE M/F

Successful urban contemporary format. Expanding group: Needs experience account executives for future management positions contact: John Wilson 318-322-1491 EOE.

WHOT AM/FM Youngstown, Ohio is looking for an enthusiastic, bright, energetic, and creative street-fighter. If you are an organized self-starter, with a demand for excellence, send resume and references to Sales Manager, WHOT Radio, 4040 Simon Road, Youngstown, OH 44512. Sales experience in a small or medium market is preferred but not required. Equal opportunity and affirmative action employer

WLWI AM/FM, now taking applications for future sales position. Send resumes to Rick Brown, PO Box 4999; Montgomery, AL 36195. WLWI is an equal opportunity employer.

Advertising salesperson for syndicated radio talk show, excellent commission structure. Call 702-798-1798 or write Chancellor Broadcasting, 2550 Chandler #50, Las Vegas, NV 89120. EOE.

HELP WANTED ANNOUNCERS

We're ready to hear your audition tape. 50,000 watt Jazz and information station KXJZ is scheduled for sign-on July 1, 1991. We are hiring two jazz announcers, two news reporter/producers and a classical announcer. If you haven't already sent us your tape and resume, call or write for detailed job descriptions and an application: KXPR/KXJZ Search, c/o Homet Foundation, California State University, Sacramento, 6000 J Street, Sacramento, CA 95819, 916-278-7003. KXPR/KXJZ, Inc. is an AA/EOE employer. Women and minorities are encouraged to apply.

Radio announcer/part-time: Talented individual should have a minimum of two (2) years commercial radio experience. Person must have working knowledge and skills of studio broadcast equipment, plus have a smooth, natural vocal presence compatible with a soft adult-contemporary format. Send cassette tape, resume and references to WASH, c/o Jerry Kane, 3400 Idaho Avenue, NW, Washington, DC 20016. No calls please. EOE M/F.

HELP WANTED TECHNICAL

KTNQ/KLVE seeks chief engineer. Qualifications include knowledge of digital transmitters; modern AM/FM audio processing; AM directional patterns; studio maintenance; FCC rules and regs. Knowledge of Spanish helpful but not necessary. Resumes only to: Kenneth D. Wolt, President/General Manager, KTNQ/KLVE, 1645 North Vine St., Hollywood, CA 90028. Equal opportunity employer.

HELP WANTED NEWS

Sports call-in show host, asst. producer and salesperson for established one hour show in smaller market. Need 1 person. Operation expanding. Professional experience preferred, but not mandatory. Entry level possibility. Please respond quickly with T&R to J.F.S.P., PO Box 3252, Lake Charles, LA 70602. EOE.

Tampa: WUSF-FM has the following opening: **Reporter/producer** (State title: Broadcast specialist) Responsibilities: To research, write, produce, and voice in-depth news reports for local and national broadcast; to write and anchor daily newscasts; and to provide any other assistance as required to assure the smooth operations of a public radio news department. Qualifications: Required - A high school diploma and five years appropriate experience. Preferred - A college degree and three years of news reporting or producing experience with special emphasis on in-depth stories. Salary: \$20,000 to \$28,000. Application requirements: To apply you must submit: 1) a letter of application, 2) your resume, 3) an audio tape with examples of your reporting and on-air work, 4) an official USF application form and 5) appropriate college transcripts. All five of these items must be received by April 30th in order for your application to be processed. If you have any questions about the application process, or wish to obtain an official USF application, you may call Susan Lavery at 813-974-3733 or write to the address below. Send application materials to: Susan Lavery, WUSF-FM, University of South Florida, 4202 E. Fowler Avenue, Tampa, FL 33620. USF is an AA/EO employer.

HELP WANTED PROGRAMING PRODUCTION AND OTHERS

Program director: Alternative AOR WBRU-FM looking for experienced, self-sufficient, jack-of-all-trades PD. Coaching and training ability a must at this student staffed/managed two time Rolling Stone Reader's Poll winner. Three years professional programming experience also desired. No calls please. Send tapes, resume and salary to: Vincent Rubino, 88 Benevolent St., Providence, RI 02906. EOE.

Production director needed: Major Philadelphia FM. Must be team player, creative copywriter, technically proficient and have great pipes. Overnight T + R to: David Rimmer, Program Director, WWDB, 166 E. Levering Mill Road, Bala Cynwyd, PA 19004. WWDB is an equal opportunity employer.

SITUATIONS WANTED MANAGEMENT

Looking for solutions? 26+ yrs. ownership and mgt. Bachelors in Adm., multi media background, all aspects. Programing #9 to #4 in 12 months, sales (med. Mkt.) \$40k to \$150k, sm. & med. mkt. experience available to train, develop, and help establish your property. Strong legal, E.E.O. collections, and contract background with small group. Willing to travel. 208-378-9414.

One of radios best general managers now available. Sober, reliable, honest, family man. Non drinker, non smoker, experienced in management, with a sales emphasis. William E. Powley, 1301 2nd Avenue, Brunswick, GA 31520 912-262-9703.

Window of opportunity, don't let this one pass you by. Your next GM/GSM is a motivator, trainer, team builder and success oriented tactician. Proven success record. I have never failed. Rod 719-520-1671.

Successful PD available now for PD or station manager position. Sales and programing experience in AC, Lite AC and Oldies formats 21 years radio experience. Win with ratings and revenue! Call now. Neil Matthews at 619-672-2225.

Leader available for station or group. 25+ years including major market & ownership. Let me control your bottom line, improve your profits and make you #1. Let's talk now or at NAB. Reply Box E-6.

Aggressive bottom line VP/GM/GSM with proven sales track record! Prefer Top 100 markets! Call Tim Bryan, CRMC. 919-256-4019.

GM ready to lead. Motivator, trainer, producer, twenty year sales pro, programing, production, organization and turnaround expert. Costs down profits up. Ready now. Reply to Box E-30.

They sold my reason for getting up and going to work in the morning. Now I am looking for a new reason to expend my energy and dedication in management, sales management or operations. Prefer the West coast. Call Mike Jones, former GM at KEKA/KFLI in Eureka, Calif., at 707-444-2918. Call my competitors for references.

Very successful general manager... Looking for a new challenge. Experienced GSM in three top 50 markets. Turned two top 50 stations around as general manager. Strong sales background. Call Jim 606-986-4576.

Leader/motivator: Experienced take-charge pro with successful track record in sales and programing seeks situation in small/medium market. Dedicated hands-on, bottom line oriented. Potential equity a plus. Darryl, 916-345-9468.

SITUATIONS WANTED ANNOUNCERS

Outstanding PBP announcer seeks SD/PBP position. Integrity, education, experience, ability & commitment to excellence. Only stations with same commitment need respond. Responsibilities could include sales, production, or news. T&R Ron Goodman 816-364-3349.

Broadcaster with 20 years experience wants to relocate. News is my main thing. Good voice, creative, reliable. Available from September. Please phone John Shepard if you want details and a tape. Tel. 504-882-3301.

Former college radio announcer, mid forties wants to return to broadcasting as general assignment reporter. BSBA and good camera presence potential. Will relocate. Ron 214-754-7052.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Traffic/continuity/sales service. Experience in TV and radio, using Columbine, J.D.S. Bias and Marketrone. Call George 908-417-1923. NY, NJ, CT area.

MISCELLANEOUS

Make money in voiceovers. Cassette course offers marketing and technique for success in commercials and industrials. Money-back guarantee. Call for info: Susan Berkley, 1-800-333-8108.

TELEVISION

HELP WANTED MANAGEMENT

Growing TV group searching for the best GM's & SM's in the US. Resume, references & salary history first letter. M/F. EOE/AA. Box L-6

Promotion/marketing manager: Experienced combination person for small Texas ABC affiliate. Knowledge of all phases of promotion with strong emphasis on news. Will work with GSM in market station. This is a one person department. Send resume, salary requirements, and reel to A.C. Wimberly, Station Manager, KAMC Television, Box 3790, Lubbock, TX 79452. EOE.

General sales manager: Candidates must have 7 to 10 years television sales management experience and proven track record to oversee all facets of local, regional and national sales. Must be aggressive, self-motivated and goal oriented possessing strong leadership, organizational and motivational skills along with thorough knowledge of marketing, research, sales promotion and pricing. Strictly confidential - send resume and salary history. Box L-4. EOE - women and minorities are encouraged to apply.

HELP WANTED SALES

TV/radio national sales position. Immediate opening with broadcasting's oldest media/merchandising/sales-promotion firm (38 years). TV/radio sales experience required. Full-time travel (Mon./Fri.) required. Substantial draw against generous commission. Resume and recent picture to: John Gilmore, President, CCA, Inc., Box 151, Westport, CT 06881. EOE.

Account executives needed in Southeast Georgia. Two (2) openings at WBSG-TV, Brunswick and the Golden Isles. One or more years required, development and selling skills a must. Resumes to Sales Manager, WBSG-TV, 7321 GA Hwy 303, Brunswick, GA 31520. EOE.

Local sales manager to head local sales team of Spanish language TV station. Looking for aggressive, motivated individual with 5 years or more experience in sales and 2 or more years management experience. Send resume and salary req. to: Human Resources Dept., WSCV Ch 51, 2340 W. 8 Ave., Hialeah, FL 33010. EOE.

HELP WANTED TECHNICAL

Chief engineer: KETA-TV, Oklahoma City, is seeking a hands on leader with a strong maintenance background. Supervisory and organizational skills will be essential in guiding our technical team in planning and implementing projects. Please send your resume and salary history to the Personnel Department, Oklahoma Educational Television Authority, PO Box 14190, Oklahoma City, OK 73113. AA/EOE.

Auburn University seeks a maintenance professional for a teleproduction center with C and Ku satellite uplink facility. Candidates must be experienced in troubleshooting and repairing complex analog and digital systems to the component level. Working knowledge of Sony Betacam, Ikegami HL-55 cameras, Ampex ADO, VPR-80, Vista, CMX-3400 and Ulah routing is desirable. Uplink facilities include Varian HPA's, S-A exciters, antennas and remote control equipment. This position requires a technical school degree and four to six years of related experience. FCC General Radiotelephone or SBE certification desired. Salary range \$24,100 with excellent fringe benefits package. Interested applicants should send a letter of application, resume and three professional references to: Joy Yeager, Personnel Services, Auburn University, AL 36849. Phone 205-844-4145. Auburn University is an EOE/AA employer. Women and minorities are encouraged to apply.

TV master control operator in Denver for live on-air audio/video switching, 3/4" & 1" tape editing, maintain on-air quality, daily logs, etc. Req's min 2-yr master control operation or related exper, 1-yr exper w/video tape editing, 2-yr TV production degree or equiv work exper. Drug test req. Send resume w/cover letter and salary history to TV Master Control Operator, PO Box 4117, Englewood, CO 80155. EOE.

HELP WANTED NEWS

Chief photographer at number one station in East Texas. Must be creative photojournalist with strong administrative skills and leadership capabilities. At least 3 years experience required. Send tape and references to Jerry Fisher, News Director, KLTU, PO Box 957, Tyler, TX 75710. EOE.

One man band: Number one station in East Texas is looking for a skilled photographer who'd like the chance to do occasional reporting. Two years experience required. Send tape demonstrating both shooting and reporting skills to Jerry Fisher, News Director, KLTU, PO Box 957, Tyler, TX 75710. EOE.

Meteorologist: Must have at least one year's anchoring experience. Top East Texas TV station needs weather anchor for Daybreak Show and morning cut-ins. Send tape and references to Jerry Fisher, News Director, KLTU, PO Box 957, Tyler, TX 75710. EOE.

Producer: Applications being accepted for possible future producer opening. Two years producing experience required. Knowledge of Hawaii a plus. Send resume, philosophy and salary requirements to Steve Hunsicker, News Director, KGMB-TV, 1534 Kapiolani Blvd., Honolulu, HI 96814. Equal opportunity employer M/F.

News director: Immediate opening for strong leader, motivator, problem solver with proven abilities in writing, producing, planning and implementing action plans and budget management. Resume to Brad Streit, KLTU, PO Box 957, Tyler, TX 75710. EOE.

Weathercaster/reporter: Report during day, produce and present weather forecast for early evening news. Degree, seal, experience with Triton-X preferred. Send resume, cover letter and tape to WNWO-TV, 300 South Byrne Road, Toledo, OH 43615. Deadline: April 15, 1991. No calls please. WNWO-TV is an equal opportunity employer.

Leading medium market, midwest, network affiliate seeking to fill two position: Reporter. Excellent reporting and live shot skills necessary. Minimum one year experience. Meteorologist. State of the art equipment. Minimum one year experience. AMS certified or eligible. Send resume to Box L-2. EOE.

News anchor for 6 & 10pm newscast to compliment male anchor on NBC affiliate in Texas. Applicants should have a minimum of two years anchoring experience. Send tapes and resumes to: Richard Howard, KTPX-TV, PO Box 60150, Midland, TX 79711. EOE.

Dynamite news anchor wanted for growing Northern Michigan station to compliment our highly respected male anchor. We want a leader who has excellent writing, editing and producing skills. Send resume, non-returnable tape to Michael Kent, WPBN TV, PO Box 546, Traverse City, MI 49685. EOE.

Bureau chief, three station network, western Montana. Located in Butte, you'll develop regional stories for network news programs, and local stories for your own newscast. Able to organize and motivate staff, report, write, produce and anchor. Aggressive. Solid news judgement. Resume, tape, references to: Jim Harmon, Corporate News Director, KECI-TV, 340 West Main, Missoula, MT 59806. No calls. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

WLS-TV/Chicago, the number one station in the best news market in the country, is looking for an on-air promotion producer, with experience in topical news, entertainment and public affairs promotion. If you have excellent writing skills, post production experience with 1", 3/4" and Beta and thrive on quick turn-around, send your tape and resume to Fran Preston, Director of Creative Services, WLS-TV, 190 N. State St., Chicago, IL 60601. No phone calls, please. EOE M/F

WTXX-TV, Waterbury, CT, independent serving the Hartford-New Haven market, is seeking a programming/promotion manager. Applicants must have previous management experience in both programming, promotion and sales promotions. Send resume to: Rod Bacon, VP/GM, WTXX-TV, 414 Meadow St., Waterbury, CT 06702 203-575-2020. WTXX is a Renaissance Communications Corp. station. Note: Drug abuse screening test. EOE.

Creative services director for ABC affiliate in Las Vegas. Here's what we're looking for: A thinker, a doer, a writer, a producer, a manager who knows media, the look of a good spot and a clean ad; someone who understands marketing and appreciates the value of community relations and a station's own air. A team player who can recognize the good ideas of others as well as her or his own. This is a hands-on position with the opportunity to become involved in total station planning. Agency or TV experience a must. Send resume and tape of your best stuff to: Creative Services, KTNV-TV, 3355 S. Valley View Blvd., Las Vegas, NV 89102. No phone calls. KTNV-TV is an EEO employer.

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 resume must be received no later than April 30, 1991. Send resume to: TV Satellite Engineer Search, Educational Television Services, Telecommunications Center, Stillwater, Oklahoma 74078-0585. OSU is an affirmative action/equal opportunity employer.

Producer/director for fundraising activities for public TV. Produce TV membership drives and auction. Produce/direct promos for fundraising events. Three-five years' experience in television production, editing, field work, directing, one-inch production, chyron animation, Adda still store, and DVE equipment. Public broadcast fundraising production experience desired. Resume, salary requirement, and tape to: Personnel, WMFE-TV, 11510 E. Colonial Drive, Orlando, FL 32817. Minorities encouraged to apply. EEO.

SITUATIONS WANTED MANAGEMENT

General manager-plus past 25 years! Outstanding record of achievements! Has produced spectacular ratings, sales, profits; prestige nationwide! Expertise: Management, sales, programming, news, promotion; turnarounds! Compensation based on performance! Also, excellent outside board-director! Box L-3.

Let my 25+ years in all areas of broadcasting including major market TV. Radio ownership. Let me control your bottom line, improve your profits and lead your station's community involvement. Let's talk now or at NAB. Reply Box E-14.

General/operations manager with 15 yrs. experience. Recently sold my own broadcast affiliated business. Have television station start-up experience. Strong background in operations, personnel, production, news and sales. Ready to relocate and take on new challenge. Call D. Rolf Aanstad at 701-293-8459.

SITUATIONS WANTED TECHNICAL

Transmitter/studio maintenance engineer: Ambitiously seeking position with progressively growing TV station. Proficient with transmitters, Sony, Betacam, systems installation. Reply Box E-41.

11 years experience in master control operations. Knowledgeable with satellite reception, videotape editing and operations; computer-assisted/live assisted program switching; plus commercial voice-overs and narrations. Degreed and licensed. Prefer PA, MD area. Steve Ambrose 717-843-2609.

SITUATIONS WANTED NEWS

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

News directors: Freelance news photographer /editor available in Pittsburgh PA and surrounding area. Betacam SP or 3/4". Ron Bruno 412-276-0497.

More audience. More revenues. A new, informative, entertaining way to cover local business is yours by mail if you're seriously interested in hiring a 25 year veteran Emmy award-winning TV newscaster. 213-221-3550.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Aggressive young journalist with professional experience in television, radio and print journalism seeks position behind-the-scenes in sports production. Willing to relocate. Call Seth at 516-295-4332.

MISCELLANEOUS

Get a job in TV News! Secrets revealed in book by news director. Send \$14.95 plus \$3.00 shipping. Mastercard & Visa send number, expiration. Overnight \$14.00. FirstNews Consulting, 5145 Harvest Road, Colorado Springs, CO 80917.

Bill Slatter and Associates gets you that better TV job. Coaching and placement help for reporters, anchors, weather, sports. Help with audition tape. 601-446-6347.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Western State College of Colorado: Position: Tenure-track position in communication. Starting date: Fall semester (August 1991). Salary: Dependent on qualifications and experience. Duties: Teach courses in video production both ENG and studio. Should be able to teach theory and content courses in Mass Communication, television and speech fundamentals. Candidate will supervise students in the production of audio and video programs for limited cable access television. Qualifications: Ph.D. preferred, others considered if experience and scholarship equivalent. Preference will be given to teaching, technical, organizational and managerial experience. Broadcast journalism experience desirable. Applications: Send letter of application with resume, transcripts, three letters of recommendation and, if available, student evaluations to: Jim Getwicks, Chair, Search Committee, Communication Arts/Sociology, Western State College of Colorado, Gunnison, CO 81231. Phone 303-943-2025 or 943-3004. Screening of applications will begin May 15, 1991, and will continue until position is filled. Western State College of Colorado is an affirmative action/equal opportunity employer. Women and minorities are encouraged to apply.

HELP WANTED SALES

Business opportunity: CASCOM Syndication is seeking individuals who want to own their own business. You should have broadcast advertising sales experience and/or video production knowledge. You will become a full-time exclusive Cascom representative responsible for marketing a wide variety of industry-related products including a library of stock graphic animated effects, custom character productions like Ernest P. Worrell and Jose Jimenez, pre-produced generic commercials, station image packages, a music library, and many other related products. You must be a self-starter and want to earn a minimum six-figure income. This is a rare opportunity for the right individual! If you meet the above criteria and are seriously interested, please call Lee Michaels at 615-242-8900. EOE.

HELP WANTED TECHNICAL

George Mason University Television: The Capitol Connection has an immediate opening for an organized and self-motivated microwave technician to maintain its extensive 2.5 GHz to 23 GHz microwave television system in the Washington, DC area. The system serves government, educational, and business clients in the greater Washington region. Most equipment is new or nearly new. The successful candidate will have experience in the maintenance and component level repair of modern microwave and satellite uplink equipment and knowledge of how to use state-of-the-art test equipment, including spectrum analyzers, sweep generators, frequency counters, and so forth. FCC General license required, SBE certification preferred. Salary range \$35,000-\$45,000, depending on experience. George Mason University offers an excellent benefits package, including a variety of retirement and health plans. George Mason Television is an EEO/affirmative action employer in spirit and in fact. Direct initial letter and resume to: Search Committee, The Capital Connection, Kelley Drive, George Mason University, 4400 University Drive, Fairfax, VA 22030-4444. Deadline for applications is April 19, 1991.

Satellite technicians: Three persons wanted effective immediately, including lead and "second" technician for fly-away systems. International experience desired, willing to travel on short notice to exciting locations, domestic and international. Must be comfortable as part of two-man team operating alone with direct client and Intelsat/Eutelsat coordination responsibilities. Comfortable with component repair, knowledge of PAL and NTSC. Best equipment available, full spares with each system. Class act needs best people. Full benefits. Send resume, references, salary requirements in confidence. Responses evaluated immediately for hiring within thirty days. Please reply to Box E-53. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

PGA Tour Productions in Jacksonville, Florida is seeking an art director to fill a creative/management position with 2-3 years experience in computer graphics. Must have the ability to create and execute computer graphic designs, storyboards, and print materials for all of PGA Tour Productions. Knowledge of a computer paint systems is essential. Send tapes and resumes to: Mrs. Beth Larson, PGA Tour Productions, 8160 Baymeadows Way West, Suite 300, Jacksonville, FL 32256. 904-737-7001. EOE.

Director, WLSU-FM public radio station in Mass Communications department. Position develops, implements programing policies; oversees total station operation in programing, fundraising, technical and production areas; supervises four full-time professionals, part-time student interns and volunteers; teaches one course/semester in department. Requires: seven years experience in public radio, at least four in management; knowledge of FCC regulations; master's in communications or related. Begin July 1, 1991. Correspondence, credentials to: Dr. John Jenks, Chair, Mass Communications Department, University of Wisconsin-La Crosse, La Crosse, WI 54601. Application review begins May 3, continues till position filled. Women, minorities encouraged to apply. AA/EOE.

MISCELLANEOUS

Government seized vehicles from \$100. Fords, Mercedes, Corvettes, Chevys. Surplus. Buyers Guide. 1-805-962-8000 Ext. S-7833.

Government homes from \$1 (U repair). Delinquent tax property. Repossessions. Your area 1-805-962-8000 Ext. GH-7833 for current repo list.

SALES TRAINING

Presentation skills training: GM's/department heads/sales people. Kiss your butterflies goodbye! Speak with comfort, confidence, conviction. Videotaping/critiquing. Groups/privately. Make your next presentation your best. Call Jon Rosen, Impact Communications, 212-557-5610. "25 years of broadcast/training expertise."

EMPLOYMENT SERVICES

Reporters: Are you looking for your first or second position in TV news? We can help. Call M.T.C. at 619-270-6808. Demo tape preparation also available.

Government jobs \$16,040-\$59,230/yr. Now hiring. Call 1-805-962-8000 Ext. R-7833 for current federal list.

Resume tapes duplicated 3/4" 20 min., \$15 each: New Maxell stock, laser printed label in hard plastic shipper. Other formats also available. Call Video Services Company 301-379-5620.

Intelligence jobs. All branches. US Customs, DEA etc. Now hiring. Call 1-805-962-8000 Ext. K-7833.

Looking for a position in radio or television? If I can't find you the position you're looking for, nobody else can! Only \$250.00 for 1 year of service. Free information. Write: Bill Elliott, Consultant/Headhunter, 48 Imperial Avenue, Pittsfield, MA 01201.

Radio account executives: We have sales jobs in all markets. Tell us where you want to work, we take care of the rest! Radio Placement Services, Inc. 516-367-6273.

Expose yourself to our Canadian and American radio and TV client stations. Put your air check or demo tape on file with Broadcast Talent Source, for maximum market exposure - small, medium and major markets. Send your resume and a non-returnable cassette demo, plus a \$25.00 dubbing fee to Broadcast Talent Source, 641 St. Clair Ave. West, Ste. 27, Toronto, Ontario M6C 1A7 Canada. Certified cheque or money order. No additional fee charged for this service.

EDUCATIONAL SERVICES

Camera coaching: Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart. Eckhart Special Productions.

Syracuse University Sportscasting Academy, June 29-July 5 (tentatively). Performance-oriented. Get both TV & radio play-by-play experience daily. Do simulated live broadcasts at the Carrier Dome (Big Orange Basketball camp) & MacArthur Stadium (Syracuse Chiefs Baseball). Create audio & video tapes of your performances. Work with veteran network sportscasters. For more info, call Syracuse University, 315-443-5404/4181, or write the Div. of Summer Sessions, Suite 230, 111 Waverly Ave., Syracuse, NY 13244-2320. EOE.

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.

Wanted dead or alive! FM transmitters, any age or power. Will pay shipping. PMA Marketing. Phone 414-482-2638. Fax 414-483-1980.

Equipment wanted: Puerto Rico telecaster in need of 20KW low band VHF solid state TV transmitter and 6-GHZ microwave system. Also need "A" category 6-GHZ dishes. Please fax availabilities to 809-833-0075.

Need used tower for UHF TV antenna 750' - 1000' guyed. Call 803-244-1616 ask for Director of Engineering.

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.

AM transmitters: Collins 820E/F, 10KW (1974), Cont. 316F, 10KW (1980), RCA BTA 10U, 10KW (1972), RCA BTA 5L, 5KW (1977), CCA AM5000D, 5KW (1972), McMartin BASK, 5KW (1980), McMartin BA2.5K, 2.5KW (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

FM transmitters: Collins 831G2, 20KW (1975), Harris FM20H3, 20KW (1972), RCA BTA 20E1, 20KW (1973), CCA 2500R, 2.5KW (1978), Harris FM1H3, 1KW (1976), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

Transmitters, radio & television: TTC manufactures state-of-the-art low power and full power television; and FM transmitters 10 watts to 50Kw, solid state from 10 watt to 8Kw. Call 303-665-8000.

FM antennas. CP antennas, excellent price, quick delivery from recognized leader in antenna design. Jampro Antennas, Inc. 916-383-1177.

TV antennas. Custom design 60KW peak input power. Quick delivery. Excellent coverage. Recognized in design and manufacturing. Horizontal, elliptical and circular polarized. Jampro Antennas, Inc. 916-383-1177.

Betacam 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.

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.

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. 1-800-275-0185.

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.

Save on videotape stock. We carry 3/4" & 1" evaluated broadcast quality videotape. 3/4 20 min. - \$4.59. 60 min - \$7.49. All time lengths available. Try us you'll like us. Call toll free IVC 800-726-0241.

Save \$\$\$ - Demo, overstock, repo - composite clipper, carts, mics, DA's cassette decks, speakers, etc. - 806-372-5130.

FM antenna's: Jampro 2 Bay with Radomes (89.5), Jampro 2 Bay with Radomes (95.9), ERI 10 Bay with Deicers (89.9), Shively 4 Bay (88.5), 5 Kw Dummy Load - 806-372-5130.

Used/new TV transmitters, full power-LPTV, antennas, cable, connectors, STL's, etc. Save thousands. Broadcasting Systems. 602-582-6550.

Used television production equipment: See us in Las Vegas at the NAB Show, Booth 7341 in the West Hall. If you have equipment to sell or a particular need, Call us. Media Concepts 918-252-3600.

Complete FM facility less than 1 year old including a BE FM-10B transmitter and Wheatstone consoles. Call 800-438-6040 for listing and cost. SCMS, Inc.

Harris UHF visual exciter \$5,000. UHF logic unit \$800. RCA TTUE-44 UHF exciter, with heterodyne up converter \$5,000. BMA Inc. 417-451-1440.

For parts and service for Townsend transmitters, Gary Kenny, Broadcast Maintenance Associates, Inc. PO Box 932, Neosho, MO 64850. 417-451-1440.

RADIO

Help Wanted News

WRC Radio, Washington, DC, invites qualified applicants to apply for two positions within the news department.

A writer/reporter position will involve writing newscasts, assigning reporters and coordinating the flow of information from the newsroom to the air studio. Individual will also cover stories as needed.

A reporter position will involve covering stories from the field. This position requires several years of air experience in a major market.

Interested applicants should submit a tape and a resume to:

EOE

Rita Foley
News Director
WRC Radio
8121 Georgia Avenue
Silver Spring, MD 20910

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Box L-7

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Help Wanted News

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36-12 35th Ave, Astoria, NY 11106
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Advertising and Marketing
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(916) 444-2237

California Broadcasters Association

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- Ark Med. Mkt. CL-C-\$800K/Terms

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FAX (202) 293-FAST

OR MAIL TO: Classified Dept., 1705 DeSales Street, NW, Washington, DC 20036.

Deadline is Monday at noon Eastern Time for the following Monday's issue.

BROADCASTING'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036. 202-659-2340 (Information only).

Payable in advance. Check, money order or credit card (Visa or Mastercard). Full and correct payment must accompany all orders. All orders must be in writing by either letter or Fax 202-293-3278. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published above this ratecard. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS. CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will be run if all information is not included. No personal ads.

Rates: Classified listings (non-display). Per issue Help Wanted \$1.20 per word, \$22 weekly minimum. Situations Wanted 60¢ per word, \$11 weekly minimum. All other classifications: \$1.30 per word, \$24 weekly minimum.

Rates: Classified display (minimum 1 inch, upward in half inch increments) Per issue. Help Wanted: \$90 per inch Situations Wanted: \$50 per inch. All other classifications: \$120 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space.

Blind Box Service: (In addition to basic advertising costs) Situations wanted: \$5 per ad per issue. All other classifications: \$10 per ad per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING will not forward tapes, transcripts, portfolios, writing samples, or other oversized materials; such materials are returned to sender. Do not use folders, binders or the like.

Replies to ads with Blind Box numbers should be addressed to: Box (letter & number), c/o BROADCASTING, 1705 DeSales St., NW, Washington, DC 20036 Please do not send tapes.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. A phone number with area code and the zip code count as one word each.

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



Adams

Douglas Adams, president and general manager, WAVY-TV Portsmouth, Va. (Hampton Roads, Va.), joins co-owned KXAS-TV Fort Worth (Dallas), in same capacity, succeeding **Frank O'Neil**, resigned to form new company, Perspective Communications.

David J. Woodcock, VP and general manager, KTVX(TV) Salt Lake City, joins KCAL(TV) Norwalk, Calif. (Hollywood), as president and general manager.

Neil Pugh, relinquishes responsibilities as VP and general manager, WHIO-TV Dayton, Ohio, and continues as director of special projects, succeeded by **David B. Lippoff**, station manager and director of news, co-owned WSB-TV Atlanta.

Robert T. Sutton, president and CEO, Media General Broadcast Group, division of Media General Inc., Richmond, Va., joins Home Shopping Network Inc., St. Petersburg, Fla., as president.

Patricia M. King, director of program administration, Corporation for Public Broadcasting, joins Public Broadcasting Service, Alexandria, Va., as director of program administration.



Esserman

Eddie Esserman, general manager, WFOX(FM) Gainesville, Ga. (Atlanta), elected VP of parent company, Shamrock Broadcasting Inc.

Paul J. Cassidy, general manager, KATC(TV) Lafayette, La., joins WBRE-TV Scranton, Pa. (Wilkes-Barre), as VP and general manager.

David A. Olmsted, VP and general manager, CBS-TV affiliate relations, New York, joins WCTV(TV) Thomasville, Ga.

(Tallahassee), as VP and general manager.

Dennis Linsin, president, Capstone Communications radio acquisition and consulting company, joins WNOG(AM)-WCVU(FM) Naples, Fla., as general manager.

Christopher S. Coffey, maintenance, Comcast Cablevision, Philadelphia, named director of operations, co-owned Cable London, there.

Thomas McClung, director of administration, Nebraska Furniture Mart, joins American Express Informations Services, Omaha, as director of quality, cable services group.

Robert Williams, technical director, KZOK(AM) Seattle, named operations manager.

Susan P. McMullen, general sales manager, WDOS(AM)-WSRK(FM) Oneonta, N.Y., elected corporate VP, parent company, Hastings Broadcasting Corp.

SALES AND MARKETING

Nance Guilmartin, national director of corporate marketing and public affairs, Group W Television, New York, joins WGBH-TV Boston, as national sales and marketing manager, corporate sales.

Lisa R. Pesanello, account executive, WCVB-TV Boston, joins WFXT(TV) there in same capacity.

New account executives appointed at WLIT-FM Chicago: **Stacy DuPree**, account executive, Cable Media Inc. and Gateway Outdoor Advertising; **Anita Pool-Genes**, account executive, WFYR(FM) Chicago, and **Shara Todd**, account executive, WNUA(FM) Chicago.

Pamela Greeley, senior account executive, WMTG(AM)-WNIC(FM) Dearborn, Mich. (Detroit), joins WKQI-FM Detroit, as national sales manager.

Dino Masi, manager, affiliate sales, CBS Radio Networks, New York, named district director, Southeast Central region, affiliate sales.

Kateri Yager, account executive, WTGI-TV Wilmington, Del. (Philadelphia), joins WGBS-TV Philadelphia, in same capacity.

Phyllis Ned, national sales manager,

KETV(TV) Omaha, named local and regional sales manager. **Don Grubaugh**, general sales manager, WOWT(TV) Omaha, joins KETV there as national sales manager.

John D. Hurlbut, senior VP, group account director, Bohbot Communications, New York, named senior VP and general manager, Bohbot Communications, Chicago.

Appointments at The Interep Radio Store: At HNWH Radio Sales: **Luke Condolora**, senior buyer and account manager, Foote Cone & Belding Communications, New York, named account executive there; **Kathleen Crowley**, account executive, *Massachusetts Business Review*, named regional manager and director of sales, Boston. At McGavren Guild Radio: **Lisa Bonk**, account executive, WABC(AM) New York, named to same capacity there; **Sharon Guild**, former intern, The Museum of Broadcasting, named sales associate, Atlanta; At Group W Radio Sales: **Bob Turner**, VP, New York director of sales, named senior VP and general sales manager, New York; **Kevin Garrity**, associate New York director of sales, named VP, New York director of sales; **Nancy Cowan**, account executive, Major Market Radio Sales, named account executive, Chicago; **Sheila Denton**, VP, manager, Katz Radio, named VP, director of sales, San Francisco, and **Carol Lawrence**, sales executive, Michigan Funding Services Inc., Rochester, Mich., named account executive, Detroit.

John Catalano, account manager, MTV Networks, joins Sight & Sound Television Network retail television network, Seattle, as VP, national advertising sales.

Julio Bermudez, VP and general manager, KTXH(TV) Houston, joins Medstar Communications, Allentown, Pa., as director of sales.

Cindy Harrington, marketing director, Prime Network, Dallas, named VP.

Mike Hills, from WPTT-TV Pittsburgh, joins WPGH-TV there as account executive.

Tom Knapp, graduate of HRP Television Station Representatives training program and former senior research analyst, Group W, named account executive, silver team, HRP, New York.

PROGRAMING

Lou Patrick, associate director of business affairs, Aaron Spelling Productions Inc., Los Angeles, named director of business affairs.

Ken Raskoff, director of motion pictures, NBC-TV, joins Steve White Productions, Los Angeles, as executive VP, Los Angeles.

Marie Megale, VP, sales, VTC Teletape, joins Viacom Enterprises, New York, as director, international sales service.

William Butler, program director, WLVI-TV Cambridge, Mass. (Boston), joins WTXF-TV Philadelphia, in same capacity, succeeding **Lonnie Burstein**, who resigned to join MCA, Los Angeles.

Thana Johnson, account manager, Canadian affiliate sales, Arts & Entertainment Network, New York, named director, affiliate sales, Eastern region.

Joseph Middleburg, VP, national sales manager, New World Television, joins Turner Program Services, New York, as VP, Northeast region.

Edward C. Casey, account executive, Welsh Publishing, joins Turner Home Entertainment, New York, as account executive, licensing and merchandising.

Leslie Mazzola, post production coordinator, New World Entertainment, Los Angeles, named supervisor, post production administration.

Pat Bodnar, host, *Early Edition*, The Christian Science Monitor, Boston, named co-host, *Daily Edition*. **Kate Dearborn**, executive producer, Monitor Radio, Boston, named director of radio, The Christian Science Monitor.

Steven Borden, executive producer, *Fox Morning News*, WTTG(TV) Washington, joins ABC/Kane Productions, there as co-developer and co-executive producer.

Bob Sanitsky, VP, production and development, Orion Television, joins International Creative Management's television division, Los Angeles, responsible for packaging, syndication, cable, late-night and daytime programming.

Derek McGinty, co-host, *The Daily Drum*, WHUR-FM Washington, joins WAMU(FM) Washington, as host, *The Derek McGinty Show*.

Carlos R. Barba, senior VP, programming and promotion, Telemundo Group Inc., resigned and remains as director, Telemundo board.

Lee R. Salas, manager, administration services, Group W Productions, Los Angeles, named manager, West Coast



WOMEN IN CABLE BESTOWS ACCOLADE AWARD WINNERS

Women in Cable handed out its 1991 Accolade awards at a breakfast last week in New Orleans at the NCTA convention. Sitting (l-r): Shirley Hill, vice president, western director of affiliate relations, Family Channel; Kathleen Wagner, area manager, Chambers Cable; Gayle Greer, vice president, central operations, ATC, and Margaret Richebourg, president, Richebourg Marketing.

Back row (l-r): Ruth Otte, president, Discovery Channel (keynote speaker); Jill Slavin, director of affiliate services, HBO (WIC president); Joan Etten, manager of affiliate sales and marketing, A&E (breakfast co-chair); Marvin Jones, chief executive officer, United Artists Cablesystems; William McGorry, group publisher, *Cablevision*; Nicholas Davatzes, chief executive officer, A&E; Jim O'Brien, president, Jones Intercable; Ron Rizzuto, University of Denver professor of finance; Terri Karam, principal, Communications Pro Search (breakfast co-chair), and Patty McCaskill, director of affiliate sales, Travel Channel (breakfast co-chair).

sales, Group W Video Services.

Randy Brown, morning air personality, KOAI(FM) Dallas, joins KLRX(FM) Dallas-Fort Worth, in same capacity.

Greg Solk, VP and station manager, WLUP-AM-FM Chicago, named VP, programming.

Virginia Giritlian Jaye, independent producer, Hollywood, joins Longbow Productions, Culver City, Calif., as VP, feature film development. **Susan Levin**, research director, Longbow Productions, named associate director of development.

NEWS AND PUBLIC AFFAIRS



Montagne

Renee Montagne, national correspondent, National Public Radio, Washington, named special correspondent, *Morning Edition*.

Manuel Quaresma, managing editor, Voice of America, Washington, D.C., named chief, Portuguese-to-Africa Service.

Dianne Burr, anchor, CBS Radio Network, New York, joins ABC Radio Networks, there in same capacity.

Juliet Dragos, anchor and reporter, WPXI(TV) Pittsburgh, joins WZZM-TV Grand Rapids, Mich., as 6 p.m. and 11 p.m. co-anchor.

Barry Judge, freelance anchor, Cable News Network, joins KING-TV Seattle, as 5 p.m. and 11 p.m. co-anchor, succeeding **Don Porter**, co-anchor, KING-TV Seattle, resigned.

Bryan Seip, formerly from Turner Broadcasting Service, joins WLWT(TV) Cincinnati, as producer and director, Cincinnati Reds Television Network.

Randy Scott, anchor, WTOG(TV) St. Petersburg, Fla., joins WBSV-TV Venice, Fla. (Sarasota), as 5 p.m. and 10 p.m. anchor.

Anchors and reporters appointed at Guam Cable TV, Guam: **Kai Maxwell**, from KITT-TV Honolulu; **Glen Gaither**, from Continental Cablevision, Marina Del Rey, Calif.; **Andy Alcock**, from WCBI-TV Columbus, Mo., and **Patrick McMurtry**, from WKPT-TV Kingsport, Tenn. (Bristol).

Laurie Tosi, commercial production manager, WNNH-TV Hartford, Conn., joins WCAX-TV Burlington, Vt., as commercial producer and director.

Roxane Battle, general assignment re-

porter, WJXT(TV) Jacksonville, Fla., joins WDAF-TV Kansas City, Mo., in same capacity.

Jack Ankerson, part time sports assistant, WTAR(AM) Norfolk, Va., named director of sports and sports marketing.

Bryan Brosamle, news director, WMTV(TV) Madison, Wis., joins KTIV(TV) Sioux City, Iowa, in same capacity.

TECHNOLOGY

Robert T. Zito, director, public affairs, Sony USA, New York, named VP, communications, Sony USA and Sony Software.

J. Scott Bachman, director of engineering and operations, Scripps Howard Cable Co., Cincinnati, joins Cable Television Laboratories Inc. (CableLabs), Boulder, Colo., as director of technical operations projects. **Michael Schwartz**, director of clearinghouse, CableLabs, Boulder, Colo., named VP, communications.

Lyle D. Kaufman, former operations manager and chief engineer, KOLN(TV)-KGIN(TV) Grand Island, Neb. (Lincoln), joins Panasonic Broadcast Systems Co. as district sales manager, St. Louis.

Thomas Dumit, senior VP, law and general counsel, Whitman Corp., joins General Instrument Corp., San Diego, as acting general manager, VideoCipher division. **James L. Faust**, VP, strategic marketing, CommScope division, General Instrument, San Diego, named VP, international and special programs.

Sheila Ross, Western sales manager, Digital F/X Inc., Mountain View, Calif., named national sales manager.

Bob Richardson, chief engineer, KFVS-TV Cape Girardeau, Mo., joins WSPA-TV Spartanburg, S.C., in same capacity.

Mike Cappi, engineering maintenance

supervisor, KTXL(TV) Sacramento, Calif., joins Pacific Satellite Connection Inc. (PACSAT), there as chief engineer.

Frank Wolff, cameraman, KSBW(TV) Salinas, Calif., joins PACSAT, Sacramento, Calif., as cameraman and satellite uplink operator.

J. Thad Schork, production assistant, The Covieo Co., Detroit, named production coordinator.

PROMOTION AND PR

Appointments at *Sally Jessy Raphael*, Multimedia Entertainment, New York: **Cindy Schneider**, director of publicity, named director of creative services; **Giuseppina Bonanni**, stage manager, named director of on-air promotions and **Kerstin Heine**, executive assistant to the executive producer, named manager of affiliate relations.

Steve Langston, senior manager, sports promotion, Turner Broadcasting Sales Inc., and co-editor, *TurnerVision Magazine*, Atlanta, named director of promotions, Turner Home Entertainment.

Greg Jones, manager, corporate communications, Arts & Entertainment Network, New York, named senior manager, corporate communications.

Sandy Montgomery, executive assistant to executive VP of broadcast operations, KOMO-TV Seattle, named press relations director.

Bill McDonald, president, Chuck Blore & Don Richman Inc. creative services company, Hollywood, re-named as Chuck Blore & Bill McDonald Inc.

Christina M. Phelps, from The Salvation Army, joins WGUC(FM) Cincinnati, as promotion coordinator.

David Rhoades, senior writer producer, KSTP-TV Phoenix, named promotion supervisor.

Kelley Grover, assistant publicist, Showtime Networks Inc., Los Angeles, joins Pryor & Associates, Burbank, Calif., as publicist.

ALLIED FIELDS

Michael Drake, chief financial officer, Cardiff Communications, joins Milestone Media Management Inc., Englewood, Colo., as corporate VP and chief financial officer.

Keith A. Scarborough, executive director, Midlands Consortium, joins The Association of National Advertisers Inc., Washington, as manager, state government.

Appointments at The Arbitron Co.: **Nancy Lankford**, account executive, Los Angeles, named national accounts supervisor, Western advertiser agency services there; **Henry Laura**, national accounts supervisor, radio advertiser agency services, named VP, sales, New York, and **Jay Guyther**, Southern division manager, radio station services, Atlanta, named VP, sales and marketing, radio station services.

Jay Purdy, former weather anchor, KRCG(TV) Jefferson City, Mo., joins Pennsylvania House of Representatives, Harrisburg, Pa., as media information specialist, Office of Democratic Legislative Information.

Jeremy H. Stern, from Hogan & Hartson law firm, joins National Cable Television Association, Washington, as director and counsel, state legislative and regulatory affairs.

DEATHS

George Robert McLeod, 82, retired executive secretary, Radio Technical Commission for Marine Services, FCC, Washington, died March 20 of Parkinson's disease in Adelphi, Md. McLeod joined Baltimore office of FCC in 1938 and was transferred to Fresno, Calif., in 1940. He was appointed engineer in charge of West Coast Net Control Monitoring Station in Livermore, Calif., before moving to Washington in 1960. He retired from FCC in 1968. He is survived by wife, Hilda; two sons, Stephen and Glenn, and four grandchildren.

Nick Vanoff, 61, TV producer, died March 20 of heart attack in Los Angeles. Vanoff was co-producer of Kennedy Center Honors program since 1978. His other TV credits include *The Perry Como Show*, *Tonight Show*, *Hee-Haw* and *The Sonny and Cher Show*.

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FIFTH ESTATE

SARAH FRANK: BBC/LIONHEART'S TOP GUN

Spaghetti westerns may not fit the profile for a senior posting at one of the world's most prestigious broadcast companies, but don't tell that to Sarah Frank.

Since last July, the 44-year-old Frank, who got her start on Serge Leone's "Once Upon a Time in the West," has been the British Broadcasting Corp.'s top executive in the largest market in the world—the U.S.—with full responsibility for both its high-profile co-production efforts here and its all-important U.S. program sales.

Frank, the first American and the first woman to hold such a high rank for the BBC's U.S. arm, BBC/Lionheart, is no newcomer to the BBC, having first worked with the broadcaster's programming nearly 15 years ago, and since the mid-1980's helping to expand its U.S. co-production business to more than 100 hours a year.

The British are also dear to her heart for another reason—Frank's mother is a British-born actress who helped put the theater forever into her daughter's blood (her interest in the business side of entertainment apparently coming from her accountant father).

Born in Detroit, Frank's first love was not the theater, but Italy, where she spent a summer at age 16 exploring the streets of Rome on a Vespa. She returned to Paris for a year during college, and upon graduation in 1968, returned to Rome and quickly found a job as production secretary on location in southern Spain on the Leone classic. Although the romantic image may have been tarnished somewhat by the realities—no running water, no proper plumbing and a minuscule salary—Frank stayed in Rome for three more years.

Back in the U.S. in 1971, Frank entered the world of program sales accidentally when, as a secretary at Children's Television Workshop, an empty lunch-time office left her to close a deal with a Chilean buyer. By the time she departed in 1977, Frank was associate director of the international department.

Since then, BBC television has been a recurring partner in nearly all her subsequent efforts. During her tenure at Time-Life Films, for instance, where she



headed sales to public television, the unit held U.S. rights to BBC programs and co-productions.

After the Time-Life unit folded in 1981, Frank had the chance to join the newly formed BBC/Lionheart unit that took over from Time-Life the sale of programs and handled co-productions for the company in the U.S. Instead, she grabbed a two-year stint as director of theater programming for cable service The Entertainment Channel. Even there, however, she was not far from the BBC, since the cable channel held U.S. rights to the British broadcaster's programs. [TEC later became part of the Arts & Entertainment channel and today is the major U.S. user of BBC TV programming.]

After a less-than-successful attempt to back her own independently produced series on American art, Frank in 1984 was approached by BBC's co-production arm in London to help restore a U.S. co-production presence that had lagged since the start of the decade. That part-time posting grew into a full-time job as director of co-productions in

New York and has since led her to the top of the U.S. chain of command.

According to Frank, BBC's interest in co-productions is no luxury, but a necessity borne of the rapidly growing cost of productions and the need for partners in major productions.

With partners like Turner Broadcasting and National Geographic, BBC co-productions in the U.S. since 1984 have increased to \$25 million annually under Frank's Guidance, up by a factor of seven. While Frank acknowledges those co-productions and the total of approximately 300 hours produced by the BBC annually are only a tiny fraction of the giant, two-channel broadcaster's yearly 6,000-8,000 hour output, they are often among the highest profile of its programming efforts.

But with her appointment to head BBC/Lionheart last year, Frank is no longer solely in the familiar world of co-productions; all U.S. sales now fall to her, and given the size of the U.S. market, her role for BBC's commercial enterprises arm is critical. It's a business that has shifted dramatically in the last several years, as cable TV overtook public TV as the BBC's biggest U.S. buyer.

And unlike Lionheart managers in the recent past who saw U.S. commercial syndication as an important entry point for the company, Frank is content to pursue critical niche markets. Despite a highly publicized comedy program development deal between BBC and CBS, Lionheart's mark is to be made on cable and public television, she maintains, arguing that generally short-run and narrowly targeted BBC series are not ideally suited to the syndication marketplace. "I have to make the most of what I have," she says. "At a 1.3 rating, you can't sustain a network, but you can a cable channel." ■

Sarah Joan Frank

President and CEO of BBC/Lionheart, New York; b. June 25, 1946, Detroit; BA, French, University of Michigan, Ann Arbor, 1968; film production, Rome, Italy, 1968-71; associate director, international, Children's Television Workshop, New York, 1971-1977; director, public television sales, Time-Life Films, New York, 1977-1981; director of theater programming, The Entertainment Channel, New York, 1981-1983; director of co-productions, BBC/Lionheart, New York, 1984-1989; senior vice president, U.S. co-productions, BBC/Lionheart, New York, 1989-1990; present position since July 1990; m. Andy Olesker, Jan. 6, 1980; children: Josh, 23 (stepson); Elizabeth, 3.

IN BRIEF

Warren Potash resigned as president-CEO of Radio Advertising Bureau last Thursday (March 28). Potash will leave at end of



year. He cited "unforeseen personal matters" as reason for leaving organization less than three years after he joined. Rick Buckley, president of Buckley Broadcasting, and chairman of RAB board; Gary Edens, chairman of Edens Broadcasting and RAB finance committee chairman, and Paul Fiddick, president, radio group, Heritage Media and RAB board vice chairman, have been named to search committee formed to find Potash's replacement. New York-

based Joe Sullivan & Associates has been hired to assist in search.

NCTA board, meeting in New Orleans last week following convention, **approved dues increase** that will generate up to \$10 million annually for association's expanded public relations efforts. And as part of those efforts, board approved selection of Bozell Inc. to handle \$6 million multimedia advertising campaign touting virtues of cable TV. According to NCTA President Jim Mooney, Bozell will place ads on cable and, possibly, in newspapers and magazines. There are no plans for broadcast buy, he said. And in apparent effort to make policymaking executive committee more democratic, board expanded it to even dozen by adding three new seats. Filling them are: Glenn Jones, Jones Intercable; Brian Roberts, Comcast, and Robert Miron, Newhouse Broadcasting. Miron had been on committee as immediate past-chairman. Board also elected new officers: Jim Robbins, Cox Cable, chairman; Joe Collins, Time Warner, vice chairman; Amos Hostetter, Continental

Cablevision, secretary; Dick Roberts, TeleCable Corp., treasurer. In addition to those elected to new seats and officers, executive committee now includes Mooney, John Malone, Tele-Communications Inc.; Tony Cox, Showtime; Larry Wangberg, Times Mirror, and Jerry Lindauer Prime Cable, as immediate past chairman.

ABC announced several schedule changes last week that will bring two new comedies onto schedule. *Dinosaurs*, half-hour live-action show, debuts in 8:30-9 time slot on Friday, April 26. *Family Matters*, currently in that slot, will move to 9-9:30 and *Perfect Strangers* will also move up half hour to 9:30-10. *Dinosaurs* is based on idea from late Jim Henson and is produced by Jim Henson Productions and Michael Jacobs Productions in association with Walt Disney Television. *Stat*, latest project from producer/director Danny Arnold debuts on Tuesday, April 16, in 9:30-10 slot. In addition, *Baby Talk*, currently airing on Friday at 9:30, moves to Tuesday at 8:30. *Coach* and *Davis Rules*, currently airing Tuesday at 9:30-10 and 8:30-9, respectively, will have completed their series orders. ABC also announced that *Into the Night Starring Rick Dees* has been renewed through October 1991. Late-night series, which premiered in July 1990, airs Monday-Friday from midnight to 1 a.m.

Washington news bureaus for ABC, CBS, NBC and CNN have agreed to one-month experiment, beginning April 8, to pool coverage of President Bush's daily schedule. Network news executives, characterizing experiment as cost-saving measure, already pool Bush speeches from Oval Office and major press conferences.

Supreme Court heard oral arguments last Wednesday in *Cohen v. Cowles Media Co.* that could decide if news organizations can break reporters' promises of confidentiality without being liable for damages that result. Source, Dan Cohen, lost his public relations job after story during campaign for lieutenant governor ran that said Cohen supplied paper with "tip" that democratic candidate had once been arrested for shoplifting. Attorney representing two Minnesota pa-

PRESS ACCESS TO EXECUTIONS SOUGHT

U.S. District Judge Robert Schnacke last Wednesday granted KQED-TV San Francisco's request for a recess until May 3, when its attorneys plan to present evidence that the California news media and public have historically retained access to witness state executions.

A week earlier, California Governor Pete Wilson approved a San Quentin prison decision to bar all news media from the gas chamber witness area, broadening the stakes of the case beyond KQED-TV's year-old request to videotape and audiotape executions. Until then, print media had been allowed to witness executions with pen and pad provided by the state; sketch pads, tape recorders and cameras were banned. The *Los Angeles Times* and *San Francisco Examiner* and other print organizations will now join the RTNDA of Southern California in filing amicus briefs, said KQED-TV attorney William Turner.

"The editorial decision about whether to cover executions," said RTNDA President David Bartlett, "properly rests with news organizations, not with the government." He doubted that the right would be "exercised very often, if at all. But it's an important action of the state, and we believe that sort of activity should be available to the widest possible scrutiny."

Although Schnacke said he believes the law does not require media presence, Turner said the judge "obviously has an open mind on the First Amendment question, whether all the media could be banned," and on historical evidence. Said KQED-TV General Manager David Hosley. "We believe we've stood up for the First Amendment...for the industry, and we believe others will stand up too." Hosley said up to 10 California inmates could reach the gas chamber over the next three to four years.

pers said decision to reveal was "editorial judgment," that public had right to know Cohen's association with state Republican party. Cohen's attorney, Elliot Rothenberg, said promises made by reporters to source are no different than promise made during course of any other business, and First Amendment "ought not give [the media] protection from violating that process."

CBS News Correspondent Mike Wallace will be presented Radio-Television News Directors Association Paul White Award for dis-



tinguished service during RTNDA's annual International Conference and Exhibition Sept. 25-28 in Denver. Past winners include Walter Cronkite, David Brinkley, John Chancellor and Eric Sevareid. Also, Bill Yeager of KFWB(AM) Los Angeles received Rob Downey Citation for exceptional service to RTNDA Board during past year.

Fox dropped three shows from Saturday morning schedule: *Zazoo U*, *Piggsgburg Pigs* and *Fox's Funhouse*. Latter two have been put on hiatus, while *Zazoo U* has been canceled and will not return to schedule. To fill time periods, Fox added its Monday-Friday strip, *Peter Pan & The Pirates*, in 8-8:30 slot, expanded *Tom and Jerry Kids Show* to hour at 9-10 and debuted *Swamp Thing* in 10:30-11 slot.

Republic Pictures Domestic Television signed separate barter sales representation deals last week with Group W Media Sales and Action Media Group for 1991-92 syndicated programing. Republic spokeswoman declined to reveal terms of both deals, but said "product-specific" agreements call for Group W to handle national ad sales of *Beauty and the Beast*, off-network hour cleared for 1991-92 weekly syndication with five minutes of national spot time (and seven minutes locally). Group W will also be handling sales of feature films "Hondo" (12 minutes nationally) and "The Bells of St. Mary's" (11½ minutes). Action Media Group will continue to sell time for Republic's All Nite Movie package (11 minutes national), in addition to Re-

public Pictures Two, package of four colorized features.

Three new members were elected to NAB television board: **Richard Benedek**, Benedek Broadcasting, Rockford, Ill.; **Bruce McGorrell**, Maine Broadcasting, Portland, Me., and **G. William Ryan**, Post-Newsweek Stations, Miami. Re-elected to board: John Behnke, Fisher Broadcasting, Seattle; Jerry Colvin, WUHQ-TV Battle Creek, Mich., and Ron Townsend, Gannett, Arlington, Va. Preston Padden, former INTV president and senior VP, affiliates, for Fox Broadcasting, failed to win seat on board. Winners in run-off for radio board seats: J. Douglas Williams, KWOX-FM Woodward, Okla., and David Benjamin, Community Pacific Broadcasting, Salinas, Calif.

NBC announced late last week it had renewed *Quantum Leap* and *Law & Order* for 1991-92 season. *Quantum Leap* is currently in its second season and *Law & Order*, its first.

INTV passed resolution that called for cooperation and coordination with NAB to insure prompt passage of cable legislation insuring mandatory carriage and channel position. Resolution, adopted at board of directors meeting in Dallas March 18, opposes efforts to replace carriage with retransmission consent or similar proposals. INTV President James Hedlund said resolution was intended to "counter some of the [networks' and some group owners'] efforts to throw out must-carry for retransmission." Said Hedlund: "Those people are not speaking for the majority of broadcasters...they are doing the rest of us a great disservice."

Jeff Franklin, creator, writer and executive producer of ABC's *Full House*, has signed three-year agreement to remain with **Lorimar Television**. According to sources, deal is worth \$5 million-\$7 million, and includes revenue expected from off-network sales of *Full House*. Franklin is currently developing two pilots for fall, for ABC and NBC. Franklin also recently signed 13-episode series commitment with ABC to create and produce series for fall.

Discovery Channel expects to sign definitive agreement to purchase The Learning Channel early next week. Deal is then in hands of bankruptcy judge handling case of TLC's parents Infotechnology and FNN and will close after 20-day application period, but during that time another bidder could come in. Discovery spokesman said chances of another offer "are slim," and Thomas Burchill, president of Lifetime Television, (which paved way for Discovery bid by backing

out of its own agreement to buy the channel), said it "is not a likely possibility" Lifetime would rebid.

George N. Gillett Jr. and Edward W. Karels have agreed to sell WOKR(TV) Rochester, N.Y., to company formed by Paul M. Hughes and VS&A Communications Partners Ltd. Undisclosed price is believed to be less than proposed \$55 million ABC affiliate was to sell for in 1989 to David Johnson before that deal fell through. Licensee, WOKR Partners, is separate from group owner Gillett Holdings Inc., headed by Gillett, which owns 11 TV's. VS&A Communications is investment fund affiliated with New York investment banking firm Veronis Suhler & Associates Inc. and headed by Jeffrey T. Stevenson.

WTUE(AM)-WONE(FM) Dayton, Ohio, was sold by Summit Broadcasting to Lakeshore Communications. Price, which was not disclosed but speculated to be \$10 million, "might be on the high side, but makes sense," source said. Seller, which recently sold WFYR-FM Chicago for \$19 million ("Changing Hands" Feb. 18) is headed by James Wesley and Owen Weber and owns four AM's and five FM's. Buyer is headed by Drew Horowitz and has no other broadcast interests.

Jones Spacelink Ltd. acquired Southern Wisconsin Cable Inc. and Ripon Cable Co. for undisclosed price. Southern Wisconsin Cable serves 2,625 basic and 750 pay subscribers with 2,900 homes passed in Lake Geneva, Wis., area. Ripon Cable serves 2,275 basic and 650 pay subscribers with 2,700 homes passed in Ripon, Wis. Purchase gives Jones Spacelink 14 systems in 11 states. Broker: Daniels & Associates.

Carolco Pictures Inc., owners of Orbis Communications, announced that **Carlton Communications has invested \$14 million in purchase of just over one million shares of Carolco common stock.** Investment gives Carlton 3% stake in Carolco. Carlton's wholly owned United States subsidiary, Technicolor Inc., also signed seven-year exclusive agreement with Carolco for all Carolco's film processing requirements for film and TV production in North America. Contract covers Carolco and its affiliate companies. Carlton has been actively interested in United Kingdom broadcasting for some time. Company joins Pioneer Electronics, which has 10% stake in Carolco, and Canal Plus, which has 5% stake. Carolco also owns 47% voting interest in LIVE Entertainment, Los Angeles-based entertainment software producer.

EDITORIALS

Committed to the First Amendment and the Fifth Estate

MEGACHANNEL NEWS

The future got here too soon. It always does. While most Fifth Estaters were still trying to compete in a 36-channel television universe, the technologists have conjured up a 150-500 channel model that will be in place the day after tomorrow. Its implications are so staggering that no one really grasps them yet, but one thing is clear: Everything you thought you knew about television is about to change.

For one thing, the concept of a limited television spectrum will be gone forever, and with it the government's excuse to regulate the electronic press differently from the printed press—which is to say, at all.

For another, the certainty that high-definition television will now be within the technical grasp of all TV media—including over the air—should spur all hands to anticipate a quantum leap in the quality as well as the quantity that television will provide.

And for another, the thought of all that programming opportunity should encourage the government to get out of the way of any who can conceive, produce and distribute it—including over-the-air broadcasters, whose own medium is as awash with program expertise as it is constrained by spectrum. The "gatekeeper" rationale for a limited schedule is about to be overtaken by a "spillway" approach to a flood.

The freedom that all this channel capacity should obtain on the program side may be matched by a temptation to increase cable's regulation on the carriage side. Some in that medium appear prepared for such a tradeoff once the national penetration level goes north of 70%.

And then there's the matter of telco entry, which presumably would be less urgent in a cable universe that has already preempted TV by the hundreds.

Taken all together, there are far more pluses than minuses in the prospect of a megachannel universe. Those who have only dreamed of such a universe should awake from their reveries and get serious: It's here.

BAD VIBRATIONS

At the gridiron dinner in Washington, where speech writers trade one-liners, Secretary of State James Baker got in a good one: "Who could not be moved by the sight of that poor demoralized rabble—outwitted, outflanked, outmaneuvered by the U.S. military. But I think, given time, the press will bounce right back." The line is funny, but the grain—or more—of truth that makes it so remains an irritant. It could become more so if the military's relative success in orchestrating coverage of the Persian Gulf war breeds imitation elsewhere.

We are prompted to raise the issue by the case of noncommercial KQED-TV San Francisco, which has gone to court for permission to videotape a California execution. Taking a page

from the federal courts, the warden of San Quentin, site of the scheduled execution, drafted a policy last year excluding reporting equipment (including not only cameras and microphones but even pencils and note pads). The policy was adjusted to allow writing utensils and paper (or a clay tablet and stylus, we suppose), but the ban remained on the news-gathering implements of the Fifth Estate. Then the warden suddenly changed policy once again, deciding to bar all reporters rather than risk having to admit broadcasters.

If the warden's prejudices about broadcast newsgatherers were not enough, the initial read from Judge Robert Schnacke was not encouraging. "I'm quite satisfied that the First Amendment requires neither the press nor the television media to be there," he said at the hearing's outset. (Isn't it justice, not journalism, that is meant to be blindfolded?) According to reports (since it was a federal court, no cameras or microphones were allowed), in response to the station's suggestion that it wanted to record the sights and sounds of the event, the judge snapped: "If you got a scream, it would be a lot more salable program."

Deterrence is one of the avowed aims of capital punishment. To ban cameras and reporters clearly works at cross purposes to that end. Some have suggested that the ban is politically motivated by those who believe the public would be less inclined toward the death penalty if it saw the process up close and personal.

KQED has said it would not show the execution live, would air it at night, when children were less likely to be in the audience, would air disclaimers and would shield the faces of any guards or witnesses who did not wish to be identified. Nor is it likely that executions would become standard TV fare. RTNDA President David Bartlett says he believes it is an opportunity that would be used "sparingly, if at all." In short, journalists are asking for access to a news event of public importance (the first California execution in almost 25 years), to which they will apply their editorial judgment, as they do to all other stories.

The argument that the presence of the press may not be convenient or comfortable is hardly a justification for its exclusion. On the contrary, that's just what the First Amendment was designed to prevent.



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- 
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 - February 25 - Transmitters.
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 - March 11 - Graphics & Effects.
 - March 18 - Radio.
 - March 25 - High Definition Television.
 - April 1 - Videotape.
 - April 8 - NAB Advance.
 - April 15 - NAB Convention.
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