

Broadcasting May 6

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60th Year 1991

TOP OF THE WEEK / 19

Exclusive accounting of three-network revenues and profits ■ Will they cut back to 15 hours? ■ He's Paramount's Tartikoff now

TELEVISION / 30

CBS plans aggressive summer programming to compete with Fox, others

RADIO / 33

Major groups support FCC's review of duopoly rules, ownership caps

RADIO

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THIS WEEK

**19 / NETWORK VITAL SIGNS**

In 1990, the overall profit margins for the broadcasting segments of Capital Cities/ABC, CBS and NBC matched the past decade's average margin of 12%, but that stability masks a divergence between the healthier and now larger television station groups and the struggling TV network operations.

20 / FIN-SYN LOOPHOLE

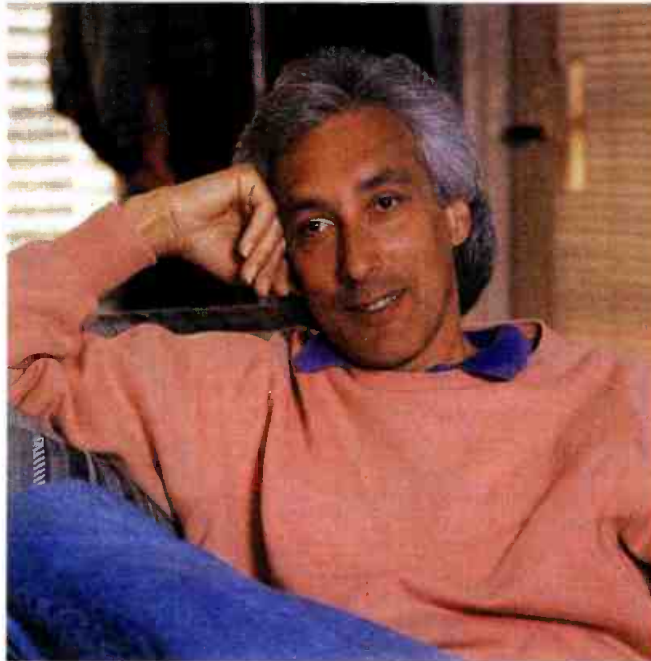
The three major commercial broadcast networks have often been derisively referred to as dinosaurs in a new media age. Thanks to the new financial interest and syndication rules passed by the FCC last week, those dinosaurs could become extinct by reconfiguring themselves as nonnetworks.

22 / TARTIKOFF GOES TO PARAMOUNT

After 14 years with NBC, Brandon Tartikoff, chairman of NBC's Entertainment Group, is appointed chairman of Paramount Pictures. He will oversee all Paramount's motion picture and television activities. He officially begins at Paramount on July 1.

23 / BROADER REACH

Fox Broadcasting's Fox Net will premiere in June before one million cable subscribers on systems that do not have access to local Fox Broadcast affiliates. Fox



Steven Bochco: Life after 'Cop Rock' (page 25)

benefits not only by reaching more homes, but operators will attempt to put Fox Net on their V band.

23 / CALIFORNIA NEWS CHANNEL

Cox Enterprises is pitching a proposal for a statewide news channel in California. The plan envisions a 30-minute news wheel, a format similar to Headline News. Each half hour would include a short public affairs segment, and each evening in prime time there would be a more detailed public affairs show. The first step for Cox is to gain the distribution support of 60%-70% of the state's operators.

24 / CLOUDY FUTURE

State funding shortfalls may jeopardize the continued

competitiveness, and in some cases the continued existence, of some noncommercial television and radio stations in Tennessee and North Carolina.

25 / THE BOCHCO TOUCH

In this exclusive interview, BROADCASTING talks to Steven Bochco about his goals for Steven Bochco Productions, the process of producing programs for network television and "narrowing the gap" between life and how the medium portrays it.

29 / MTM BOUNCES BACK

Over the last few years, MTM's reputation as a place that nurtured its creative talent first and tended to its

bottom line second was tarnished by an absence of hits. There were suggestions that MTM's creative and fiscal priorities had changed places. Now, however, company officials say recent successes in the network, and syndication divisions are helping to improve the company's fiscal standing and maintain some of the traditional quality of product.

30 / NO SUMMER VACATION FOR CBS

A new Norman Lear situation comedy will be among the 45-50 hours of new or classic programming CBS has scheduled this summer as part of its effort to develop new product for its regular season.

31 / MOVING FORWARD

ITC Entertainment Group is gearing up its syndication unit with the development of a new weekly reality-based strip for 1992-93 while also slating the release of three new movie packages and several specials for next season.

33 / CAPS OFF

If the FCC acts as expected and launches a rulemaking to review multiple ownership and duopoly rules, a broad spectrum of the radio industry will be pleased. While only a handful of groups at present own a full complement of either AM's or FM's as allowed under the 12-12 rule, if the

commission moves to either raise the limit or do away with ownership caps altogether, a number of companies might add to their current holdings. These broadcasters insist that lifting ownership limits would not keep stations from public service-minded licensees and claim that relaxing the rules would strengthen the industry by allowing established broadcasters to improve their respective commitments to radio—and the public it serves.

35 / RAB REPORT CARD

The Radio Advertising Bureau has undergone changes over the last two years, ones designed to streamline and modernize the agency. In the midst of RAB's search for a new leader, **BROADCASTING** polled a variety of radio operators to get a sense of what they want from their sales organization and what they think the RAB is doing right or wrong.

38 / 'BAD FOR CABLE'

Comcast President Brian Roberts said his company is against the prospect of the Philadelphia 76'ers signing a cable-only rights deal in its next contract. It would, he said, be "bad business and bad policy"—not to mention that it is likely cable operators, and then the public, would pay more if 76'ers games are only on cable.

41 / SYNDICATION UPFRONT: READY, SET, WAIT?

Sellers of ad time for syndicated programming may find themselves waiting for the networks to finish up



Brandon Tartikoff moves to Paramount (page 22)

before advertisers start thinking about barter syndication. Normally, syndication upfront moves before networks. "It is an incredibly volatile time for everybody," said one major syndication programming executive, adding that "with the networks looking at smaller budgets, syndication shows that are not on top will have considerably less demand, and even the top performing shows will feel pressure."

42 / SURVEY SAYS BIG 3 IMPORTANT TO CABLE SUBSCRIBERS

According to a survey conducted by The Roper Organization and released by the Network Television Association and the National Association of Broadcasters, two-thirds of all cable subscribers would probably cancel their subscriptions to cable if their local operators did not carry ABC, CBS and NBC; 84% of all cable

subscribers think the cost of their subscriptions should be cut by almost half if such a move were made.

48 / TELCO ENTRY BILL PROPOSED

Republican Senator Conrad Burns of Montana is expected to reintroduce a telco entry bill that would initially enable phone companies to deliver a video

dial tone service and later, with FCC certification, to package and produce programming. The measure is similar to one Burns tried to move through the Commerce Committee last year.

51 / THE INVISIBLE TRAFFIC JAM

DAB, PCS, high-definition television and other new technologies promise to radically change the face of communications in coming years. But some services may not reach consumers if more efficient ways to use today's jammed air waves are not found. Representatives from the FCC, National Telecommunications and Information Administration and the broadcasting and telephone industries discussed new approaches to spectrum management during a Washington conference last week.

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The Fifth Estate TELEVISION Broadcasting Cable

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St. Louis – KDNL
Denver – KTVD

Phoenix – KTVK
Hartford/New Haven – WTNH
Indianapolis – WMCC
Portland – KATU
Milwaukee – WDJT
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Las Vegas – KRLR
Evansville – WTVW
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Monroe/El Dorado – KARD
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Anchorage – KYES
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CLOSED CIRCUIT

LOS ANGELES

Tired of New Orleans

At low-profile distributors meeting last week, according to syndication sources, NATPE International President Phil Corvo and other officials explained to some travel-weary and cost-conscious West Coast suppliers that cost of pulling 1994 programming conference out of Miami in favor of four-year stretch in San Francisco (1993-96) would cost NATPE \$1.5 million in penalties for canceling advanced booking. NATPE also says hotel and exhibit space in San Francisco for 1994 is almost completely booked that January, and other associations holding conventions there would be difficult to persuade to reschedule or move to another city.

However, Michael King, president of King World Productions, said other

syndicators wish NATPE would decide to hold convention in different cities each year. "Look, being at the convention is an expensive proposition no matter what city it is held in," King said. "We might as well create an atmosphere where everyone enjoys attending. Besides, it has been really boring going to New Orleans the last two years and next year. How many times can you eat shrimp etouffe and gumbo?"

NEW YORK

Bankruptcy bellwether

Lenders and financial consultants who are pushing for right to take limited security interest in FCC licenses will be watching bankruptcy court in Madison, Wis., where group owner Tak Communications (three FM's, six TV's) has filed restructuring plan. Tak

Communication's senior lender, Bank of New England, acting individually and as agent for Tak's other senior lenders, has filed complaint in Madison asking court to declare that Bank of New England and other senior lenders have security interest in Tak's licenses and have legal claim to Tak's broadcast properties.

Not done yet

Merger talks between SportsChannel America and Prime Network may be heating up, but most particulars of deal are still unresolved, and deal does not include merger of regional networks in markets where two services compete, according to Roger Werner, president of Prime Ventures, which oversees Daniels & Associates' stake in Prime. Although Prime will likely walk away as managing partner, no operating decisions have yet been made as to how combined backdrop service would be used in markets with both Prime and SC regional network. Conversations on merging regionals is far more complicated and involves host of different issues as well as involved parties. Separate merger talks are continuing in San Francisco and Los Angeles.

King-sized financing

Buyers of King Broadcasting, who last week signed definitive agreement to purchase TV stations and cable systems, are currently in market putting finishing touches on \$560 million financing for deal. Equity financing accounts for hefty 38% of price with two acquiring partners, Providence Journal Co. and Kelso & Co., said to be contributing \$105 million each. Bank commitment is available for all of remaining \$350 million; however, buyers last week were in market testing interest in placing part of debt with insurance companies and other institutional lenders.

Priming prime time pump

Networks may be trying to jumpstart 1991 prime time upfront market, which is expected to be down this year. With fall schedules due out at end of

A.D. Ring & Associates, Professional Consultants (the parent company of du Treil, Lundin & Rackley Inc.), which boasts being Washington's oldest consulting broadcast engineering firm, celebrated its 50th anniversary last Wednesday (May 1). Today, the firm of about a dozen engineers specializes in radio and TV broadcasting, antenna design, propagation studies and digital communications systems.

The firm opened its doors on May 1, 1941, under the name Ring & Clark. The founders were three retiring FCC engineers, the late A.D. (Andy) Ring (who retired as FCC assistant chief engineer), Ralph L. Clark and Helvi Mustaparta Terry. The venture was underwritten by the late Sol Taishoff, BROADCASTING editor and publisher, and communications attorney Horace Lohnes (Dow, Lohnes & Albertson).

Among the current and retired engineers who gathered at the firm's offices for an anniversary party last week were: (seated) Howard Head and (standing, l-r) Ogden Prestholdt, John Lundin, Marvin Blumberg, Ruth Prestholdt and Harold Kassens.



THE WONDER YEARS

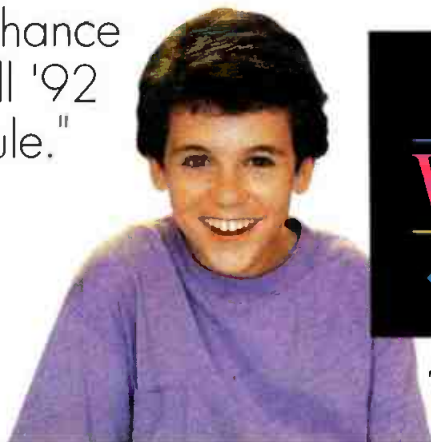
**"I lived them...
now I've
bought
them."**



"The Wonder Years' reminds me of my family. We grew up in Detroit, just simple working people. There was sibling rivalry, parents who didn't always treat us the way we wanted to be treated, and all the difficult things

that happen when you're growing up. But also, there was always love in our family. That's the way it is in 'The Wonder Years.' It's a real home environment as I know it.

"I think 'The Wonder Years' is going to be a terrific addition to the sitcoms we have in our line-up, and will enhance our Fall '92 schedule."



**The
WONDER
YEARS**

Produced By:
NEW WORLD TELEVISION

Distributed By
TURNER PROGRAM SERVICES

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JULIE NUNNARI - AGE 10
VICE PRESIDENT OF PROGRAMMING
WPIX NEW YORK

QUELLO PULLS EFFECTIVE COMPETITION

In hopes of taking the steam out of congressional efforts to reregulate cable, the cable industry has been pushing for swift FCC action on adopting a new "effective competition" standard that would increase the number of cable systems subject to local rate regulation. So why were cable's Washington representatives pleased when FCC Commissioner James Quello pulled the effective competition item from this Thursday's (May 9) meeting agenda? The proposed standard may not be tough enough—that is, it may not subject enough cable systems to local regulation to appease Congress, sources said.

The proposed standard has exempted systems in markets with six broadcast signals or with competition from another multichannel video provider with 50% coverage and 10% subscriber penetration. According to FCC sources, cable has promised to return with some new ideas for forging a stricter, more "credible" standard. One idea floated last week: couple the six-signal test with the requirement that cable system rates fall within a "zone of reasonableness."

According to Quello, his decision to postpone the rules had less to do with cable than with his desire to work out a way of incorporating must carry into the standard to make the item as solid as possible prior to the vote.

month, network executives are reportedly meeting with media buyers offering, as one advertiser put it, "tantalizing" deals. If effort fails to increase advertiser interest in prime time, next daypart to be sold will probably be daytime since networks don't want to set tone with weak market, and daytime is still stronghold for big three.

Third stream

Lifetime Television is looking for new way to get money for programing besides raising advertising or cable operator rates. Basic cable network is beginning to talk to cable operators about taking equity in programing itself. While Lifetime President Thomas Burchill said concept is still in exploratory stage, idea is that Lifetime would offer specific daypart in which operators would get equity and/or portion of national advertising revenue shows bring in, or possibly, more local advertising time.

WASHINGTON

First Amendment hope

It's nothing new that First Amendment lacks champion on Supreme Court since William J. Brennan Jr.'s retirement. Indeed, some observers think court has become downright hostile to press since Brennan's departure. But there are glimmers of hope. Some believe media strategy in defending cases may be evolving because current strategy of claiming First Amendment right to unethical journalism is failing. New strategy may require admitting mistakes—such as breaking promises

of confidentiality and fictionalizing quotes—while arguing on principle of protection and practical ramifications should First Amendment rights be eroded further. That strategy might be enough to give court better chance to act favorably on First Amendment issues, some say. Media might be surprised to find that several constitutional lawyers think justices Anthony M. Kennedy and David H. Souter may be most sympathetic to such arguments.

Five more years

White House may notify Senate as early as this week that it will renominate FCC Commissioner Jim Quello for another five-year term. Chief of Staff John Sununu gave go-ahead on Quello after House Energy and Commerce Committee Chairman John Dingell (D-Mich.) asked about status of Quello nomination. Dingell was at White House on another matter but took opportunity to make pitch for Quello, former Detroit broadcaster and friend.

Austerity revisited

Just when National Public Radio thought it could ride new wave of Persian Gulf popularity, it now faces series of budget cuts that will eliminate special programing-documentary unit, cut staff and limit cost of living increases, travel and health insurance premiums. Altogether, cuts will amount to \$2.6 million, necessary to offset revenue loss expected in 1992. Recession driven "financial whiplash" has hit member stations' ability to support network—much of it related to state cuts in funding of universities (licensees

of two-thirds of NPR members). At same time, NPR costs will grow in election coverage year.

News division and basic services take \$2.2 million brunt of hits. Elimination of documentary unit will save \$222,000; 2% cap on cost of living allowances will save \$195,000; insurance premiums will be reduced \$172,000; travel will be cut \$143,000. Delay in move to more expensive quarters is expected to save \$730,000. There'll be additional cuts in other NPR divisions. On upside, NPR audiences are higher than ever, and stations have endorsed 8% dues increase for next year. NPR is determined to preserve daily core news programing, including hourly newscasts.

Figuring out position

Three TV networks and their affiliates are said to be in midst of intensive discussions over amendment to Senate cable bill that would give broadcasters retransmission consent right. Affiliates are concerned about "practical applications" of how right would be negotiated with cable and networks' role as originator of programing. Source said affiliates see issue as "very complex with lots of ramifications."

HOLLYWOOD

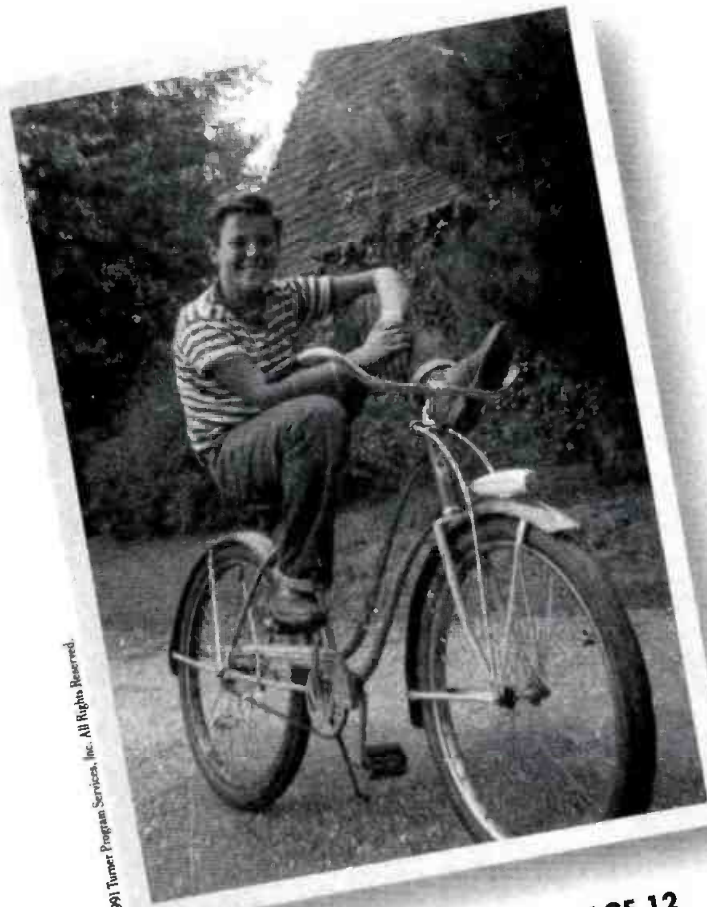
Government roadblock

Hollywood studios and major cable operators may finally be trying to improve their pay-per-view relationship, but so far they can't figure out way to do that without upsetting feds. Source says talks over past couple of months to bring studios and operators together, possibly via merger of PPV networks Viewer's Choice and Request Television (BROADCASTING, April 29), were culmination of conversations that began six to eight months ago. But talks finally hit logjam when parties couldn't figure out way to come together without raising mammoth anti-trust problems. Whether parties will sit down again remains to be seen. "Some problems just don't have a solution," said source.

Fever's back

Howard Hesseman, former co-star of *WKRP in Cincinnati*, will return to cast of new version of show being produced by MTM for first-run syndication. MTM was negotiating with Hesseman's agent last week, with agreement expected to come sometime this week.

THE WONDER YEARS



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WILLIAM T. (BILL) CROWELL - AGE 12
VICE PRESIDENT/GENERAL MANAGER
KPLR-TV ST. LOUIS

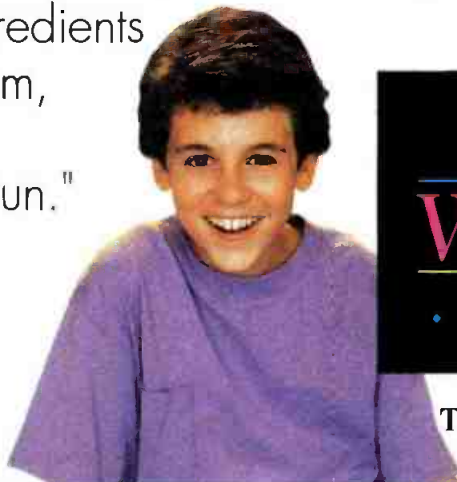
**"I lived them...
now I've
bought
them."**



"The Wonder Years' has tremendous appeal to viewers under 50 years of age – viewers who can identify with the memories that 'The Wonder Years' always evokes.

This audience represents the most valuable demographics for our station – a youthful, vibrant audience that recognizes in 'The Wonder Years' something of themselves.

"I also think the series connects with viewers because it is extremely well acted, written and produced. All of these are essential ingredients for a long-term, successful syndication run."



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DATEBOOK

■ Indicates new listing or changed item.

THIS WEEK

May 5-8—*Association of National Advertisers* advertising financial management conference, "Advertising and Accountability." Walt Disney World Dolphin, Orlando, Fla.

May 5-11—31st annual Golden Rose of Montreux festival for light entertainment television programs, sponsored by *Swiss Broadcasting Corp.* and *City of Montreux, Switzerland*. Information: John Nathan, (212) 223-0044.

■ **May 6**—Ninth annual *Detroit Sports Broadcasters and Writers Association* golf scramble, to benefit association's scholarship fund. Oak Pointe Golf Club, Brighton, Mich. Information: (313) 535-1819.

May 6-9—Nebraska Interactive Media Symposium, "A New Decade of Technology," forum for exploring strengths of various interactive formats, sponsored by *University of Nebraska-Lincoln*. Nebraska Center for Continuing Edu-

cation, Lincoln, Neb. Information: (402) 472-3611.

May 7—*USA Network* local ad sales workshop. Boston Marriott Copley, Boston. Information: Tracey Muhlfeld, (212) 408-9170.

May 7—"Public Broadcasting in Britain and America," panel sponsored by BBC. Panelists include Michael Checkland, director general, BBC; Bruce Christensen, president, PBS; Erwin Duggan, FCC commissioner and Lawrence Grossman, senior fellow, Gannett Center, and former president, PBS. Annenberg auditorium, Willard Office Building, Washington.

May 8—Speech by film distributor Gretchen Ellsner-Sommer, seventh in series, "Getting Into the Business," sponsored by *Center for New Television*. 912 South Wabash, Chicago. Information: (312) 427-5446.

May 8—"Television's New Power Partnership: Advertisers and Regional Sports Networks," speech by John Severino, president and chief executive officer, Prime Ticket Network, to drop-in luncheon of *National Academy of Television Arts and Sciences, New York chapter*. Copac-

abana, New York. Information: (212) 768-7050.

May 8-14—First International Advertising Conference and Exhibition, sponsored by *International Advertising Association's China Chapter*. Theme: "Successful Advertising in a Changing Age." National Library of China, Beijing. Information: (212) 557-1133.

May 9—"How Vast the Wasteland Now?" lecture sponsored by *Gannett Foundation Media Center*. Kathryn Bache Miller Theater, New York. Information: (212) 280-8392.

ALSO IN MAY

May 12-14—*Pacific Telecommunications Council* mid-year seminar, "The Telecommunications and Travel Industry Interface and its Role in National and Regional Development." Bali Beach Resort, Indonesia. Information: (808) 941-3789.

May 13—George Foster Peabody luncheon, sponsored by *Broadcast Pioneers*. Plaza Hotel, New York. Information: (212) 586-2000.

MAJOR MEETINGS

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. 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, 1992—*Association of Independent Television Stations* annual convention. 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.

■ **Jan. 30-Feb. 2, 1992**—*Radio Advertising Bureau* Managing Sales Conference. Nashville.

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.

April 13-16, 1992—*National Association of Broadcasters* 70th annual convention. Las Vegas Convention Center, Las Vegas. Future convention: Las Vegas, April 19-22, 1993.

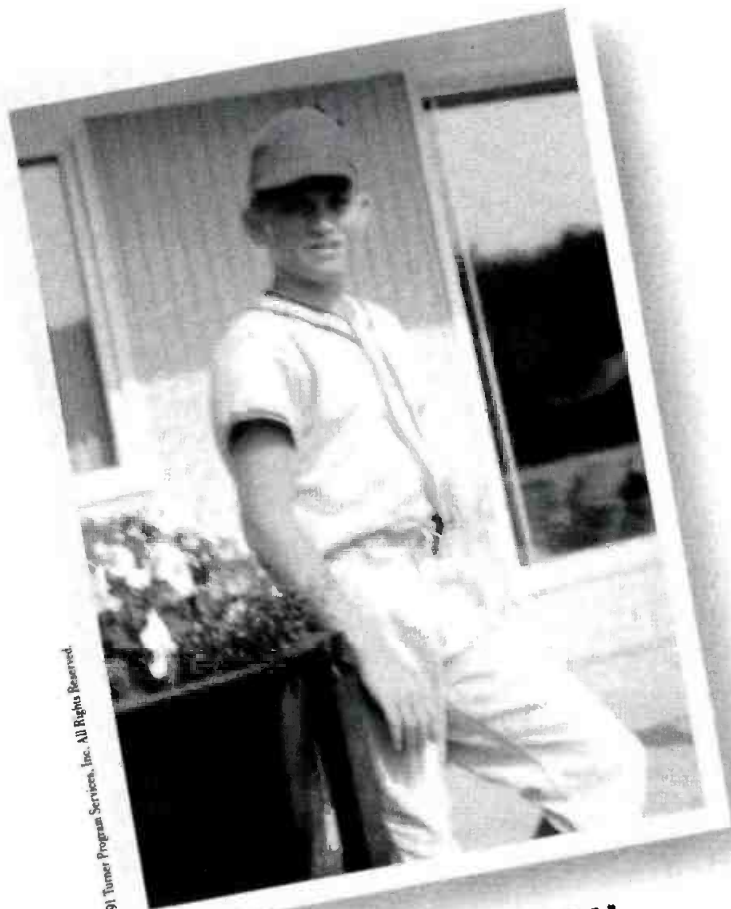
■ **April 19-24, 1992**—*MIP-TV*, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 689-4220.

April 22-25, 1992—*Broadcast Cable Financial Management Association* 32nd annual convention. New York Hilton, New York. Future convention: April 28-30, 1993, Buena Vista Palace, Lake Buena Vista, Fla.

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.

THE WONDER YEARS



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PATRICK J. MULLEN - AGE 11
VICE PRESIDENT/GENERAL MANAGER
WXMI TV GRAND RAPIDS

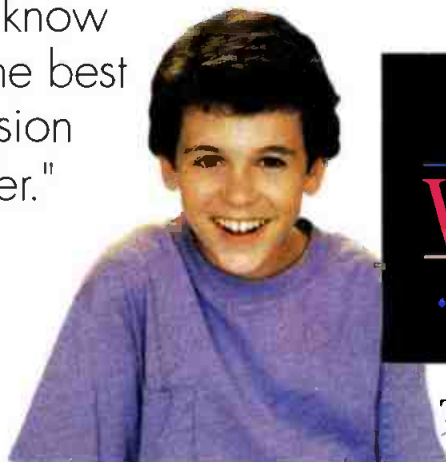
**"I lived them...
now I've
bought
them."**



"Long forgotten emotions surface when I watch 'The Wonder Years.' Kevin's successes, frustrations and relationships all hit home. There's a little Kevin in all of us.

'The Wonder Years' takes me back to those days. The writing, the characters and the dilemmas are all so real... so believable, I sometimes forget I'm watching television.

"In the Fall of 1992, when I add 'The Wonder Years' to an already winning line-up of 'Cheers,' 'Golden Girls' and 'Murphy Brown,' I know I'll have the best that television has to offer."



**The
WONDER
YEARS**

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OPEN MIKE

ERRATA

FCC Commissioner **Ervin Duggan**, in Los Angeles speech reported in April 29 issue, **described ongoing battle between broadcast television and cable as destructive to both.** Headline wrongly stated FCC's reform of financial interest and syndication rules was "destructive." Also, story inaccurately described legislation of **Senator Daniel Inouye** (D-Hawaii). Measure would give broadcasters choice of must carry or retransmission consent in dealings with cable systems.

Study referred to in April 29 editorial "Where's the Fire?" was conducted by **Indiana University's Institute for Communications Research.**

The Mahlman Co. represented buyer in sale of WOOD-AM-FM Grand Rapids, Mich., reported in April 29 issue.

RATINGS RAVES

EDITOR: Wow! I was calmly looking through the April 1 issue of BROADCASTING when, suddenly, I turned to page 44 and...there it was! The ratings laid out in a schedule format so I could see how my favorite shows were doing against the competition without several hours of lining up numbers to TV listings.

We have subscribed to BROADCASTING for many years. Since I joined Viewers for Quality Television a couple of years ago, I find that I have been reading your magazine as much or more than my husband—the actual entertainer in the family. While I anxiously follow the numbers to see how VQT-endorsed shows are faring, it has sometimes been difficult. The single biggest complaint I have had about your publication is the fact that once I had the ratings, I would then have to go to an old TV listing and find out what was playing opposite the show I was tracking and then try to find the competition on the ratings chart

and...

Well, obviously you get the picture, or this easy-to-read, well organized and attractive chart would not have made its way into BROADCASTING.

Thank you very much for recognizing a need and filling it in your usual high class and efficient manner.—**Sy Walden James, Indianapolis.**

EDITOR: We wanted to let you know that we like the "Ratings Roundup" in the March 25 issue of BROADCASTING. It is informative, helpful and we like the format.—**David J. LeRoy, TRAC Research, Tucson, Ariz.**

CUT BACK THE CLEARS

EDITOR: It's refreshing to read some sense about AM improvement. Dan Patrick, co-owner of Houston's KSEV(AM), said it like it is in his April 8 "Monday Memo." The cry by many "experts" that "AM is dying" should be followed with "and archaic regulations are killing it."

The FCC's reluctance to review the real service of a "giant clear" station would be similar to a decision to keep building battleships.

KAZM(AM) Sedona, Ariz., powers down and goes directional to protect a Chicago "giant" constructed in 1923, when radio stations were scarce. The resultant "null" denies service to a significant sector of this growing community.

Every self-respecting AM desires to be full time, full service. The commission should get gutsy, be dynamic, allow AM'ers to utilize 20% of their daytime power at night. Put this on a non-directional basis unless interference is caused within an incumbent's 0.5 mV/m signal.

It's the day and age of "new-fangled" inventions and technology, most of them causing interference to any AM signal of 1 mV/m or less. Why protect that noise area? Isn't it time to review the technical parameters established in 1930 and improve AM in the 90's?—**Joseph P. Tabback, president/owner, KAZM(AM) Sedona, Ariz.**

KEEP THE CLEARS

EDITOR: In Mr. Patrick's "Monday Memo" he said: "There is absolutely no need for a station to cover 1,500 miles

The Gannett Foundation Media Center

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Newton N. Minow

"How Vast the Wasteland Now?"

This occasion marks the 30th anniversary of Mr. Minow's address to the National Association of Broadcasters in Washington, D.C., that set off a public debate on the quality of American television and the role of government regulation.

The program will be held May 9 at 6:00 p.m.

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A reception will follow at 7:15 p.m.

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in the Journalism Building of Columbia University.



RSVP to Paul Eisenberg at 212/280-8392

"One Hell Of A Ride!"

A man with his arms raised in front of a large fire.

Coming May 13th

and 25 states at night, especially when they are destroying an entire medium. The only reason for protecting their night signals is for their owners' egos. They love boasting that they can reach 25 states."

I am a non-owner and am very happy that those 50 kw dinosaurs do exist. I live in the western United States, and there are areas in the mountainous west that limit FM and TV line-of-sight signals, making them, for the most part, nonexistent. AM or IBS are the only signals around.

At night the AM band comes alive with many clear, interference-free stations being received on my car radio.

If protection for these outdated 50 kw dinosaurs was removed it would be a real tragedy for those of us in rural America unable to receive a clear signal except for the six Mexican I-A stations that operate with 100 to 500 kw at night.

The FCC must remember that while there are areas of the United States that do not have even primary service, there is a need for these distant signals, but these high-powered stations also need to provide information in their entire primary, intermittent and secondary service areas, not just for their immediate

area.—*Willison H. Gormly, Des Moines, N.M.*

EDITOR: As a former broadcaster and First Class License holder, I am appalled at Dan Patrick's solution to the problems of the AM band ("Monday Memo," April 8). The suggestion that clear channels should lower power so that small stations could have more would affect listeners he doesn't recognize as well as create more interference.

Many people in distant locations tune in 50 kw stations to hear hometown sports and news, while those in small markets without an all-news outlet or station with a strong news commitment can get what they need from a distant powerhouse.

To use Mr. Patrick's example of WLW(AM) in Cincinnati, I am very dependent on it to follow my hometown Reds. In the baseball-starved Washington area where I live, people also tune in to WGN(AM) for the Cubs and KDKA(AM) for the Pirates...not to mention the advantage of listening to these stations on a cross-country drive. His suggestion would cut us off from these sources of information and entertainment.

For stations that have to power down in afternoon drive at sunset during the winter months, a compromise may be reasonable. For example, the FCC might consider a "post-sunset" authority of partially-reduced power just as many daytimers now have a pre-sunrise authority.

Some small stations try to compensate for their weakness by compressing audio and overmodulating to give their signal a little extra punch. Such practices cause interference to many stations, including the 50 kw powerhouses. For example, WTOP(AM) Washington is unlistenable in part of its daytime coverage area only 50 miles northwest of the city due to one of these "squawk boxes."

I'm sure Mr. Patrick is frustrated trying to be a major market station with a medium market signal, but he knew what he was getting when he bought the station. The answer to AM problems isn't more interference, but universal technical standards.

It's imperative that AM's adhere to the new equalization curves and stay within 10 khz of spectrum to reduce interference and permit wide-band receivers. Stations that go dark should be permitted to rest; there are far too many stations in this country to begin with. Personally, I would welcome back the days of stricter FCC regulation of technical standards to clean up the AM band.

Perhaps Mr. Patrick should concentrate on programming to the suburban market his signal serves instead of stretching to become something he isn't.—*Walter Molony, Annandale, Va.*

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Sol Taishoff (1904-1982)

1705 DeSales Street, N.W., Washington, D.C. 20036
Phone: 202-659-2340

Editorial Fax: 202-429-0651 □ Administrative Fax:
202-331-1732 □ Advertising Fax: 202-293-3278

Lawrence B. Taishoff, publisher.

Editorial

Donald V. West, editor.

Mark K. Miller, managing editor.

Harry A. Jessell, senior editor.

Kira Greene, John S. Eggerton,

assistant managing editors

Susan J. Dillon, associate editor.

Washington

Matt Stump, Kim McAvoy, A. Adam Glenn (international),

associate editors.

Randall M. Sukow (technology), Peter D. Lambert,

assistant editors.

Patrick J. Sheridan, Janet Sullivan, John Gallagher,

staff writers.

Marsha L. Bell, editorial assistant.

David R. Borucki, art director.

Todd F. Bowie, editorial production supervisor.

Denise P. Smith, production.

New York

630 Third Ave., 10017-212-599-2830; Fax: 212-599-2837

Geoff Folsie, chief correspondent

Stephen McClellan, chief correspondent (programming)

Lucia Cobo, radio editor (East Coast).

Rich Brown, Joe Flint, Sharon D. Moshavi, staff writers.

Hollywood

1680 N. Vine St., 90028; 213-463-3148; Fax: 213-463-3159

Steve Coe, assistant editor.

Mike Freeman, staff writer.

Reed E. Bunzel, radio editor (West Coast), 408-625-3076.

Business

Kenneth W. Taishoff, general manager.

Philippe E. Boucher, controller.

John M. Arena, assistant controller.

Tracy Henry, systems manager.

Albert Anderson, office manager.

Poll F. Noyes, personnel administrator.

Rhonda Moore, accounting assistant.

Advertising

Washington

202-659-2340

Robert (Skip) Taish, VP, advertising sales.

Doris Kelly, sales service manager.

Milt Miller, classified advertising manager.

New York

212-599-2830

Joseph E. Ondrick, East Coast regional sales manager

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East Coast equipment), 609-683-7300; Fax: 609-497-0412.

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Lindstrom Windsor & Associates, 914-234-7660;

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Hollywood

213-463-3148

John R. Russell, West Coast regional sales manager

Sandra Klausner, editorial-advertising assistant.

Schiff & Associates (Western equipment

and engineering) 213-393-9285; Fax 213-393-2381.

Circulation

Kwentin K. Keenan, circulation manager.

Patricia Weidron, data entry manager.

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Wayne Byers, circulation assistants.

Production

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Corporate Relations

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Amy Thewes, Angela Callahan, Melinda Crossley,

editorial assistants.

Advertising Representative

Japan (06) 925-4452; Fax: (06) 925-5005.

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“One Hell Of A Ride!”



Coming May 13th

MONDAY MEMO

A radio commentary from Dan Rau, director of sales and marketing, Marti Electronics, Cleburne, Tex.

Too many radio stations have gone dark or will go dark in the near future. Many of these stations were built in communities too small to support a fully staffed, debt leveraged radio station. There are good reasons why some of these marginal stations should be rescued. They can still serve their communities and can, under certain conditions, turn an operating profit. How can a station be profitable in a market too small to support it? One answer is to reduce overhead and operating costs to the point of profitability.

Competition for listeners from other forms of entertainment, along with rising costs combined with soft advertising revenue, means that a lot of stations will be forced either to trim their services, use less-localized programing services or even, in extreme cases, go dark. The challenge of the 1990's in broadcasting is to stay profitable.

Successful broadcasters know and face the challenge of the 90's every day. They are keeping listeners with locally oriented programing that features sports, news, remotes and community involvement. Regular maintenance schedules keep surprise capital expenditures to a minimum while allowing them to budget for new equipment.

Forty miles down the road may be an AM or FM that can't make a go of it. Hundreds of radio stations have developed serious problems in the past few years because of inexperience, management problems, revenue, staff, equipment, market size or any one of a number of other reasons. Many of these stations have already gone dark.

If you could buy or lease that financially troubled or dark station you could program and manage it from your home studio and have the basis of a local "superstation" network. These local superstation-style networks are what I call Plan A.

Keeping operating costs down is the key factor in Plan A. This includes communication links between the superstation and the satellites. Several of our customers have created their own local networks and have seen dramatic reductions in total operating costs. By reducing operating personnel and costs, satellite stations now have better programing that results in increased listener support,



advertiser satisfaction and profits. In many cases, stations that were dark have been brought back on the air and are again serving their communities, providing entertainment, information and companionship for thousands of listeners.

Programing for the new satellite station is sent from your existing studios via a radio link system to give you 100% programing control. You don't have to worry that a jock 40 miles away will be playing MC Hammer on your country formatted station. The economy in having just one main studio location means you get more for your money. Centralized production studios, a larger talent pool and music library control are factors in keeping the programing costs down. Even multiple studios in one location are more cost effective than separate studios in separate locations.

A sales and news office in a remote market gives you a physical presence in that city. The staff needs telephone, data communications and RPU backhaul to the home office. Telephone services for a remote sales office would include voice lines, fax lines and computer lines as well as transmitter remote control, which can be handled on a bi-directional radio link with a multiplex (mux) system. A mux system allows a station to have local phone numbers in a remote market that ring at the home studio. This gives the sales and news staff quick access to the main office. Radio link mux systems give listeners in the remote market direct access to contest and request

lines without long distance charges, 800 numbers or FX lines.

A remote pickup system allows the satellite station to do remote broadcasts from retail stores or shopping malls in the market. The remote pickup audio can be sent back to the home studio on the main channel of the bi-directional radio line for control and rebroadcast. The satellite station can still support with live coverage of local events including celebrations, high school football, basketball and baseball. These important local events also generate big revenue. Sales and news staff can handle most of this work. For special events, air personalities should do an occasional personal appearance for added "sparkle." The lack of personal involvement, local news and information, as well as the use of generic programing, has driven many listeners away from radio as the primary form of local news and information.

Many stations have "rediscovered" the joys of local involvement and the subsequent financial rewards.

Administrative functions of book-

keeping, traffic, logs and personnel can be handled from your present home base. Office automation tools such as computers and outside payroll and accounting services will free your present office staff to handle day-to-day operation of more than one station. A well-designed communications system keeps office staff in touch with the sales and news force in the satellite market.

Along with the challenge of the '90s comes a window of opportunity for creative and imaginative broadcasters. Many fortunes were made during the Great Depression of the 1930's by creative business people. Right now more than 250 dark radio stations are waiting for someone to turn them into profit centers.

The decade of the '90s will require a lot of new thinking and action on the part of radio owners and managers. Local radio survival depends upon creative ideas from everyone. Forming local networks to combine services may be the only way broadcasters will survive.

"The challenge of the 1990's in broadcasting is to stay profitable."

"One Hell Of A Ride!"

A man in a white tuxedo and bow tie is looking up at a woman in a black dress. The woman is partially visible on the left side of the frame. The background is dark and out of focus.

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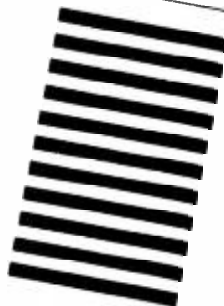
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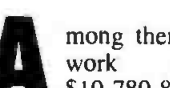
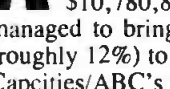
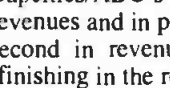
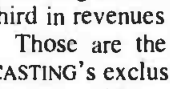
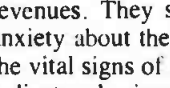
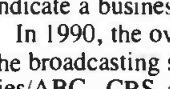


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TOP OF THE WEEK

BROADCASTING'S EXCLUSIVE "BIG THREE" FINANCIAL BREAKDOWN

	Revenue (000)	% chg from '89	Profit (000)	% chg from '89
 Radio Networks	\$134,000	5%	\$32,000	3%
 Radio Stations	\$176,000	1%	\$44,000	-8%
 TV Network	\$2,606,000	8%	\$239,500	6%
 Owned TV's	\$822,000	5%	\$413,000	2%
 Video Enterprises	\$545,600	42%	\$102,000	-16%
 Total Broadcast	\$4,283,600	10%	\$830,500	-1%
 Radio Networks	\$60,000	5%	\$2,000	-50%
 Radio Stations	\$189,600	10%	\$35,000	14%
 TV Network	\$2,575,600	11%	(\$253,000)	NM
 Adjusted TV Network*	\$2,575,600	11%	(\$63,000)	NM
 Owned TV's	\$436,000	5%	\$166,200	6%
 Total Broadcast	\$3,261,200	10%	(\$49,800)	NM
 TV Network	\$2,638,000	-5%	\$249,000	-32%
 Owned TV's	\$598,000	-1%	\$257,000	-5%
 Cable	—	—	(\$29,000)	NM
 Total Broadcast	\$3,236,000	-5%	\$477,000	-21%

Footnotes

These estimates were compiled from a variety of sources, including industry officials and analysts. Television network revenue is net of agency commission and may include international, home video, color-insertion and other revenue. Owned TV station revenue does not include network compensation. *Adjusted TV network profit for CBS excludes \$190 million "reserve" taken against estimated future losses from baseball telecasts. In 1989 the CBS TV network had an estimated operating profit of \$103.5 million. In 1989 NBC had an estimated \$35 million loss from cable operations, in which it is a partner, and so, does not include revenue. Profits for the NBC TV stations were not affected by the sale last December of WKYC-TV Cleveland. ABC radio comparisons were affected by the August 1989 purchase of Satellite Music Network, while those of CBS were helped by the March 1989 purchase of two radio stations. Prior purchases of both ABC and NBC required bookkeeping which distorted actual earnings, particularly for television networks. ABC network profits in 1989 benefitted by \$90 million, compared to roughly \$8 million in the current year from such "purchase price accounting." (NM: not meaningful.)

DOWN YEAR IN PROFITS FOR THE BIG THREE

Among them, the Big Three network companies grossed \$10,780,800,000 in 1990, but managed to bring only \$1,257,700,000 (roughly 12%) to the bottom line. It was CapCities/ABC's year to win the race in revenues and in profits, CBS's turn to be second in revenues but last in profits (finishing in the red), while NBC ranked third in revenues but second in profits.

Those are the highlights of BROADCASTING's exclusive analysis of network revenues. They show that despite high anxiety about the broadcasting industry, the vital signs of its three largest players indicate a business still intact.

In 1990, the overall profit margins for the broadcasting segments of Capital Cities/ABC, CBS and NBC matched the past decade's average margin of 12%, but that stability masks a divergence between the healthier and now larger TV

station groups and the struggling TV network operations. Profits for the latter fell by roughly a third to a total \$430 million, despite revenue that was 3% higher. Even adding in the profits that Fox might be showing, the television network business was weaker.

Among the ABC, CBS and NBC television networks, there was a near photo-finish for market share. That narrowing revenue gap mirrors viewer choices in prime time, but, in fact, the leveling of shares has less to do with prime time than with changes in sports such as the more than \$100 million in baseball revenue CBS gained from the other two networks.

But buying revenue through big-ticket events, at least in 1990, was memorable more for its weighty costs and, after the first eight months, its failure to attract commensurate ad revenue.

The last third of 1990 saw other day-parts besides sports deteriorate, and so it is not surprising two networks saw sharp profit drops. Revenue short-fall at CBS and higher promotion and other costs led to a profit decline, even absent baseball, of roughly \$70 million.

An even larger disaster could have occurred were it not for the roughly half of network revenue which, as always, is set in the prior year's "upfront" market. Thus, much of 1990 pricing was decided at the end of the 1988-1989 season, when the three-network prime time viewing share was 67%, and Fox played a much smaller role.

The current year's results will also be sheltered to a certain extent, although three-network profits are expected by securities analysts such as Jay Nelson of Brown Brothers Harriman to drop about another \$200 million.

-GF

7-8 P.M.



8-9 P.M.



9-10 P.M.



10-11 P.M.



GOING DARK AT 10

Speculation over fin-syn loophole emphasizes network volatility

The FCC has offered the networks a giant loophole in its financial interest and syndication ruling—a loophole so big you could drive a major studio through it. It's also a loophole that could eliminate all "networks," as defined by the new rules, from the U.S. television landscape.

The new rules passed last month allow any or all of the big three to reduce their prime time entertainment program loads to no more than 15 hours and avoid being defined, by law, as a network. In that case, the fin-syn rules and other network rules would not apply (BROADCASTING, April 15).

If that were to happen, the former networks could enter the syndication business at will, without restrictions. And they could enter other businesses currently barred to them, such as reping their own affiliates.

The loophole would also appear to affect network affiliate rules. If, for example, CBS pared prime time to 15 hours, WUSA(TV) Washington would, technically, no longer be affiliated with a network. The prime time access rule would be moot, and that station could, if it chose, attempt to acquire top off-network programming for access, currently prohibited for top-50 affiliates.

The commission's ruling has set off a firestorm of speculation as to whether any or all of the big three would exploit the loophole for the purposes of entering new businesses or merging with others already in businesses such as syndication.

Last week, both Paramount and NBC denounced as complete fabrications reports that NBC would reduce its prime time load to 15 hours a week and that the studio would acquire 50% of NBC. One variation of those reports also had Paramount stepping in and producing seven new hours of prime time programming launched as a new and separate program

service.

At a press conference last week, Paramount Chairman Martin Davis described the reports as "a figment of someone's imagination." NBC also denied the reports in the strongest of terms. "This is really an insane rumor festival," said one NBC executive. The network sent a TWX to affiliates last week stating there was "simply nothing to the stories" suggesting an NBC programming reduction and merger with Paramount. "NBC is a full-service network and will remain a full-service network programming 22 hours of prime time," said Pier Mapes, president, NBC-TV.

Executives at Capital Cities/ABC and CBS also downplayed the notion that they would even consider a reduction in prime time hours before knowing, once and for all, what the ground rules are. But once those rules are in place, it is anyone's guess in what direction the networks will head.

The final rules will not be in place for some time. Producers and possibly the networks are expected to file for reconsideration with the FCC. Both sides also say they will take the battle to court if they do not get satisfaction from the commission. And the consensus is that that is exactly where the battle is headed. A court decision probably would not come for several years.

At a meeting with analysts two weeks ago, Capcities/ABC Chairman Daniel Burke responded to one question that "no serious thought" had been given to scaling back to 15 hours in prime time and that the network has no immediate plans to consider it.

Burke told the analysts that his impression was the commission did not intend to create the kind of loophole that exists in the new rules. Indeed, a number of industry executives agreed and were critical of the commission for failing to fully think through the ruling.

"The idea that prime time is the be-all and end-all of the network business shows the naiveté of the FCC commissioners writing those rules," said Bruce McGorrill, executive vice president and chief executive officer, WCSH-TV Portland, Me. "They don't understand the television business. Should there be a germ of truth to the concept of one or more networks reducing service, the response will be so overwhelming that the rules will be amended. It is idiocy."

Al Buch, general manager of KSNW(TV) Wichita, Kan., agreed. "Our government has gotten in the way of broadcasting and is forcing this to happen," he said. "I don't think the people in Washington have a clue of what's going on."

The prospect of the networks scaling back to 15 hours to circumvent the rules sounded no alarms at the FCC. Commissioner James Quello, who, along with Chairman Alfred Sikes, favored virtual repeal of the rules, said he had no problem with any network slipping out from under them. "I think it's open season."

Quello said he had not given a 15-hour prime-time network a lot of thought, but could see it making room for new programming sources. "The positives could outweigh the negatives."

Terry Haines, Sikes's chief of staff, said his boss shared Quello's laissez faire attitude and would not be party to any effort to close the loophole. "The networks are free to do whatever is in their business interests," he said.

Sherrie Marshall, a member of the three-vote majority that passed the rules, expressed ambivalence. On the one hand, she said, it is "disconcerting" that a network might "game" the rules; on the other, she said, "you don't want to kill legitimate business deals." Like Quello, she speculated that some good might come out of the networks' cutting back in prime time. "The consequences

might not be as dire as you think," she said.

Commissioner Ervin Duggan and Andrew Barrett, the other members of the majority, declined to comment, but Duggan is known to have favored in the internal FCC negotiations over the rules a more complex definition of "network" tied to audience share or revenues that would have made it tougher for networks to escape the rules.

While no one believes a network downscaling is in the works for the near term, some affiliates, particularly in larger markets, see a lot of upside potential in the concept. "There is pressure now to release the 10-11 p.m. time period back to affiliates," said John Spinola, president and general manager, WBZ-TV Boston, the NBC affiliate there.

"I'm very interested in a 10 o'clock local newscast," said Spinola, because the 10 p.m. audience is larger than the 11 p.m. audience. A reduced network prime time slate would also make the network inventory more valuable because there would be fewer spots for the same pool of advertisers to buy, said Spinola.

But advertising agency executives disagreed. "The networks would have less to sell, but we would not have less inventory to buy because someone would still be programming and selling that hour," said Richard Kostyra, executive vice president, J. Walter Thompson. "Certainly stations would attempt to improve that hour rather than forsake it."

Smaller affiliates would appear to suffer most from a network cutback. "That's always the case," said McGorrill. A greater percentage of network compensation goes directly to the small station's bottom line. The cost of acquiring replacement programming would hurt the smaller stations more, said Spinola, and the cost of producing replacement programming is almost unthinkable for them, he said.

Some larger market affiliates said last week a network reduction in prime time hours could endanger stations and the over-the-air television system in the long run. "I think it's counterproductive if federal rules force networks to take a position for expedient purposes," said Joseph Heston, vice president and station manager, WBAL-TV Baltimore. "I think long term you have to ask yourself if reducing network prime time is the best way to go. Ultimately you solve yourself into being an independent without the production strength of event TV."

Others agreed. "I would think it would be a real blow to the affiliates and I'm relatively positive it would not be

good for the affiliate system as we know it," said William Bolster, president of Multimedia Broadcasting Co. But he said judging the impact of such a move would also have to depend on the particular scenario, such as whether the network would drop an entire night or one hour each night.

There was some speculation last week that perhaps the rumors were signals being sent to Washington that they need to rethink the fin-syn decision. "I'm hopeful that is the case," said Heston.

As for Fox, the speculation last week was that a decision by any or all of the big three to scale back would be detrimental. Not the least of the supposed worries was the competition of affiliate news at 10 p.m.

However, the programming service has absolutely no interest in petitioning the FCC to try to block any network from downscaling, according to Preston Padden, senior vice president, affiliates, Fox Broadcasting Co. Fox, he said, intends to continue to champion substantial deregulation in the industry. "All we have ever sought from the first day was the opportunity to continue to grow our competitive business," said Padden. "We don't spend our time trying to saddle anyone else with regulatory handicaps."

Padden was among the many executives who doubt there's any truth to the reported NBC-Paramount talks. "Giving up seven hours of prime time on a

lineup of 200 VHF stations is simply too high a price for anyone to seriously contemplate," said Padden. "It looks to me like [newly appointed Paramount Pictures Chairman Brandon] Tartikoff decided it would be more fun to run the unregulated USA Network than it was running the overregulated NBC Network."

Media analysts also expressed doubts about network prime time reductions. Reducing the schedule from 22 to 15 hours per week would create a "bonanza" for the competing networks and could cause problems for NBC if affiliates were not given sufficient lead time, said John Reidy, security analyst, Smith Barney Harris Upham Co. "I'm sure any network would love for one of the other networks to do it," he said.

Reidy said the notion of NBC dropping its programming by 32% would be an "awesome" undertaking that could actually prove nearsighted. The network could not effectively put such a plan into effect until at least 1992, he said, at which time the economy is likely to have improved. "Suppose the rule is eliminated in three years," he said. "What happens then?"

But as KSNW's Buch put it, "nothing would surprise me in this business today because of the way things are going. We're sitting on the brink of major change in this business, and I sure wish I knew which way it was going to go."

-SM, BB

SILVERMAN, VIACOM, CHRIS-CRAFT DEVELOPING FIRST-RUN SITCOM STRIP

Fred Silverman is trying his hand at producing another first-run sitcom "instant" strip for syndication. *Our Old School*, starring Norman Fell (*The Ropers*) and Gloria De Haven (*Murder, She Wrote*), is a venture of Silverman's company; Viacom, which will distribute; WWOR-TV New York and five Chris-Craft stations, including KCOP-TV Los Angeles. The stations have signed on for a one-week test this summer. The Chris-Craft stations will air it in June and WWOR-TV in July in the 5-8 p.m. block. If the partners are happy with the results, another 60 episodes will be produced starting in November for launch of a strip in January 1992.

"If it works, it will have an enormous impact on the syndication business," said Silverman. Most sitcom strips are off-network and take at least four years to develop enough of a library to syndicate. Silverman was involved in another "instant strip" four years ago, *Honeymoon Hotel*, distributed by Access Syndication. After a five-episode test, however, the show was canceled. Silverman blamed poor scripts and bad time clearances for its failure.

Our Old School centers on four college freshmen who end up boarding in a retirement home and find themselves with a set of surrogate grandparents. The scripts will be written by an 18-member team headed by Richard Albrecht and Casey Keller, whose credits include *Who's the Boss* and *The Hogan Family*. The 14-character ensemble comedy will be shot like a soap opera, said Silverman, with one episode produced each day, although the cast will rotate so that each member is working two or three times a week. The next five months will be spent polishing scripts. The show will be offered for cash plus one minute of barter time.

TARTIKOFF MOVES FROM PEACOCK TO PARAMOUNT

NBC's programing guru named chairman of Hollywood studio, overseeing film and TV

Last Thursday, after 14 years with NBC, Brandon Tartikoff, chairman of NBC's Entertainment Group, announced his appointment as chairman of Paramount Pictures. Joined by Martin Davis, chairman and chief executive officer, Paramount Communications Co., and Stanley R. Jaffe, Paramount Communications chief operating officer, Tartikoff cited the studio's "great tradition" and healthy fiscal state as two reasons for taking the job.

In the position, Tartikoff will oversee all Paramount's motion picture and television activities, reporting directly to Jaffe, who assumed his position in March. Tartikoff said: "It's arguably the greatest day in my life, and I hope I can

and Sherry Lansing, as well as actors Ted Danson and Debbie Allen and musician Quincy Jones, in addition to the press throng.

"It's a great opportunity for Brandon," said Grant Tinker, who said Tartikoff's crossover to the studio from the network "will be easier for him than most people because of his insight and creativity. It's really the same world of agents, lawyers and creative people. And Brandon works so well with creative people because he understands them."

"It's a great choice for Paramount," said Gary David Goldberg, founder of UBU Productions (which is located on the Paramount lot), and executive pro-

tell him how to pitch. Brandon can make a decision to make a movie unilaterally; he has total control over the running of the studio. Brandon and I agree that the reason to go ahead with a movie project, like a television project, is dependent on the strength of the script. If we have to spend \$30 million or \$40 million, we'll spend it," he said, and added, "it's his company to run."

Tartikoff was widely believed to have grown bored at NBC following his tenure there, which ended with six straight first-place prime time finishes.

Tartikoff's exit from NBC also raises questions about the future of the network and those still in place in the entertainment division, most notably Warren Littlefield, president, NBC Entertainment, who has worked as Tartikoff's second-in-command even after being given the division's top spot July, 1990. "There has been confusion at NBC with people not entirely sure of who is running the division," said one observer, remarking about the chain of command since Littlefield was promoted.

"Clearly, his departure makes [Littlefield's] lines very clear," said Tinker. "It's a factor, losing Brandon, and it's not something you choose to do. But it won't halt the creative flow to the network. It's something to guard against, but Warren's been around for awhile."

"He has, for the first time, the opportunity to really be the president of NBC," said Goldberg. "It's up to them to establish their own identity," he said of the NBC team still in place, which includes Littlefield, Perry Simon, executive vice president, prime time programs, NBC Entertainment, and John Agolia, president, NBC Enterprises, and executive vice president, NBC Productions. Goldberg said NBC can't afford to stumble during this time because "[Jeff] Sagansky [president, CBS Entertainment], and [Bob] Iger [president, ABC Entertainment], are very powerful in attracting talent to their networks. Warren can be the guy if General Electric lets him," he said.

In a prepared statement, Bob Wright, NBC president and chief executive officer, said: "Warren, Perry and John and the rest of the team have been and will continue to be an intrinsic part of the NBC success story."

Littlefield said he was very happy to see "a friend realize a dream" and wished Tartikoff the best of luck. As for his position at NBC, he said he didn't expect any changes in either his position or those executives around him. An NBC spokeswoman said Tartikoff's vacated chairmanship of the NBC Entertainment Group, a position created for him, will not be filled. —SC



New triumvirate at Paramount: Tartikoff, Davis and Jaffe

do for Paramount in the 1990's what I was fortunate to do for NBC in the 1980's." He added later that his "exuberance is only tempered by my leaving NBC." He officially begins at Paramount on July 1.

The morning press conference held at Paramount to present the new chairman more closely resembled a tribute to the 42-year-old Tartikoff. Representatives of all facets of the entertainment industry were in attendance, including executives of the other broadcast networks, independent producers such as Stephen Cannell, Fred Silverman, Grant Tinker

ducer of such NBC shows as *Family Ties* and *American Dreamer*. "With Brandon you get someone special. There's so much turmoil and change in the business right now, and he has the ability to look through those changes and act aggressively."

As for the autonomy Tartikoff will have in making decisions regarding both television and motion picture projects, Davis said the new chairman will have the full authority to move forward on projects as he sees fit. Jaffe concurred by saying: "You wouldn't ask a Sandy Koufax to come into a game and then

FOX EXTENDS REACH WITH LATEST CABLE DEALS

Service will reach one million subscribers out of range of Fox affiliate

Fox Broadcasting extended its white area cable coverage by several hundred thousand homes last week, reaching accords with several more MSO's and setting up a formula for small cable systems to carry its service.

Fox Net will premiere June 6 before one million cable subscribers on systems that do not have access to local Fox broadcast affiliates. Fox said last week it has new agreements with Cox, Vision, KBLCOM, Northland and Tri Star, among other MSO's, for Fox Net. Fox also set up a flat fee of \$100 per year for cable systems with fewer than 1,000 subscribers.

Bill Schreck, vice president, cable affiliates, Fox, estimated that 2,040 of the 2,400 cable systems that do not carry a Fox station have 1,000 subscribers or fewer and would be eligible for the flat fee. Those systems with more than 1,000 subscribers would be subject to the 12 cents per month rate card for Fox Net.

Community Antenna Television Association President Steve Effros, who helped advise Fox on its deliberations with small cable operators, said the

agreement shows the marketplace is the best regulator of cable programming. Preston Padden, senior vice president, affiliates, Fox Broadcasting Co., said "we are heartened by our growing success in negotiating 'win-win' agreements with numerous cable companies."

Fox benefits not only by reaching more homes, but operators will attempt to put Fox Net on their V band. Padden pointed to Fox Net's TCI agreement (roughly five cents per month), which Schreck said covers about two-thirds of the 930,000 Fox Net cable homes to date. TCI is putting Fox Net on the V band, and, as part of the company's channel realignments, it is putting Fox broadcast affiliates in the position those affiliates desire in between 80% and 90% of cases, said Padden. Overall, Fox estimates four million cable homes will be affected by shifting Fox stations to the V band. Fox said a lower dial position can mean as much as a two-share point increase in ratings. Padden said Fox has estimated that 45, or about 1%, of NTI peplemeters are in TCI homes that do not receive Fox programming.

Schreck said there are 2.5 million

cable homes without Fox programming, and he hopes eventually to sign deals covering all of them, giving Fox a reach comparable to the other three broadcast networks.

Fox Net will be transmitted over Galaxy III, with a TCI subsidiary handling the operations center. Fox Net premieres with 18 hours of programming, including the Fox prime time lineup, Fox's Children's Network and programming from the Fox film and television library. —MS

COX PROPOSES CALIFORNIA NEWS CHANNEL

Cox Enterprises is hoping to break new ground between broadcasters and cable operators as it pitches a proposal for a statewide news channel in California. The first step for Cox is to gain the distribution support of 60%-70% of the state's operators, sources said.

Cox's plan envisions a 30-minute news wheel, a format similar to Headline News. Each half hour would include a two-to-five-minute public affairs segment, and each evening in prime time there would be a 30-45-minute public affairs show, dealing in depth with major issues such as the state's water shortage.

Broadcasters would be involved in several ways. In each half-hour, another two-to-five-minute segment would be set aside for local news that could be produced by local broadcasters, similar again to Headline News.

If Cox gains operator support, it would also likely seek one broadcaster from each of four major markets to provide raw news footage for the channel, sources said, lowering the cost of the operation. Broadcasters would also receive an equity piece of the service. The markets would be Los Angeles, San Diego, Sacramento and San Francisco. Since Cox Broadcasting owns KTVU(TV) Oakland, it is likely that station will provide the Bay Area footage. The channel would have its own anchors, studio and operations center.

Cox plans to divide ownership of the

TCI TO TEST PPV, VIDEO ON DEMAND IN DENVER

Tele-Communications Inc. announced plans to test video-on-demand and multichannel pay-per-view in United Artists' suburban Denver system later this year, assisted by both AT&T and US West.

TCI will conduct the tests among two subscriber groups totaling 450 customers. Half of the customers will be able to select, via remote control, from 1,000 movies or special events at any time in the video-on-demand test. They will also be able to pause programming for up to 10 minutes at a time.

A second group of 225 customers will have access to 15 movies per day, with six movies scheduled at any one time. Movies will be scheduled every 15 minutes.

TCI said the Viewer Controlled Cable Television test will be offered in addition to regular cable service. Although various prices will be tested, TCI said the prices will be generally "equivalent" to those in video stores. TCI also said the movie product on PPV will be similar to what's available in video stores, although there are some discussions being held with Hollywood studios.

AT&T Network Systems will provide the hardware and software to deliver the VCTV services, including the set-top box and the remote control device. US West will provide the optical fiber transmission from the VCTV test center to UA's headend facilities. US West will also conduct research on consumer reaction to the test. The test center will house a number of VCR's to program for each home. TCI said "a sufficient" number of VCR's will be available. TCI President John Malone said digital compression will allow for the delivery of advanced interactive cable systems in three years. Viewers want more control over selection and timing of programming, he said, and "this market test will begin to show us how these desires will play out in a real market setting." —MS

channel between itself, operators and broadcasters, according to sources. Cable operators would receive 50% ownership, while Cox would retain 30% and broadcasters 20%, the sources said. The rate card would be under 10 cents per month and would actually decrease, sources said, as ad revenues grew, to the point that operators could potentially receive rebate money.

Although CAL-SPAN, the state's version of C-SPAN, has not been officially approached, sources familiar with the plan say nothing prevents operators from carrying CAL-SPAN programming (several hours a day) on the news channel.

Cox owns several major cable systems in the state—San Diego, Santa Barbara and Eureka—where it has launched its own independent-type station with independent programming. If it decides to proceed with the channel, sources said, it could be operational in three months.

The concept, said one source, "builds a bridge between broadcasters and cable operators. Broadcasters can be very effective program providers to the cable industry."

Sources say Ajit Dalvi, senior vice president, marketing and programming for Cox Cable, has been in California for several weeks meeting with operators. —MS

'DARK' DAYS LOOM FOR SOME PUBLIC STATIONS

State funding shortfalls jeopardize competitiveness, even survival, of stations in Tennessee, North Carolina

The continued competitiveness, and in some cases the continued existence, of some public television and radio stations may hang in the balance this summer as state governments wrestle with revenue shortfalls.

Two, and perhaps three, of seven public TV stations in Tennessee could go dark next year, pending the fate of tax reform in that state. Nearly \$3.5 million in state support is on a list of potential service cuts, as the state legislature seeks alternatives to Democratic Governor Ned McWherter's proposal to introduce that state's first general income tax.

And in North Carolina, word is that five University of North Carolina radio stations may lose 50% of state funding (a total of \$472,918) in July 1991 and 100% (\$945,836) in July 1992. For WFAE(FM) Charlotte, a loss of \$92,000 this year and twice that next year, out of an annual budget under \$900,000, will

mean cuts in staff, weekend syndicated programming and the likely addition of a third annual on-air fund drive—"not something listeners or staffs relish," said station manager Roger Sarow.

The budget battle in Tennessee—between raising about \$627 million (including \$3,447,100 for public TV) via tax reform or cutting \$380 million from the fiscal 1992 budget—may portend similar threats to public broadcasting in other states facing recession-driven revenue shortfalls, including New York, Florida and Virginia.

Told two weeks ago the legislature would not pass his tax reform bill—which combines the income levy with reduced sales taxes—McWherter gave the Tennessee state house a list of "desired" but "not required" services to consider cutting, including public TV, said McWherter's press secretary Ken Renner. The legislature has so far declined to act on the list, but must now deal with an educational reform act, as well as with the budget, likely amendment by amendment, Renner said.

If all \$3.4 million is cut, said Robert Shepherd, general manager of noncommercial WDCN(TV) Nashville, two stations that rely on state funds for more than 50% of their budgets "will probably fold"—WTCI(TV) Chattanooga and WLJT-TV Lexington. WKNO-TV, about one-third state funded, "would have a very tough time" surviving, he said. The cut would reduce WDCN's current \$3.5 million budget by 15.2%, or \$532,000, accelerating losses that forced the station to end all educational TV production and cut staff last year. Also threatened would be prime time on WDCN, which has already worked out a five-year payment plan to continue using PBS programming.

Said Renner: "We are very aware that the across-the-board cuts would have an adverse effect on many highly desirable services directly affecting the health, safety and welfare of Tennesseans"—among them a 10% cut in local school support, which will likely mean teacher layoffs in a state already last in the nation in per capita support of education, he said. In Nashville, Shepherd added, the local school board (licensee for WDCN) would be hit by that cut to the tune of \$12 million. —PDI

DINGELL INVESTIGATES DELAYS IN FCC DECISION TEXTS

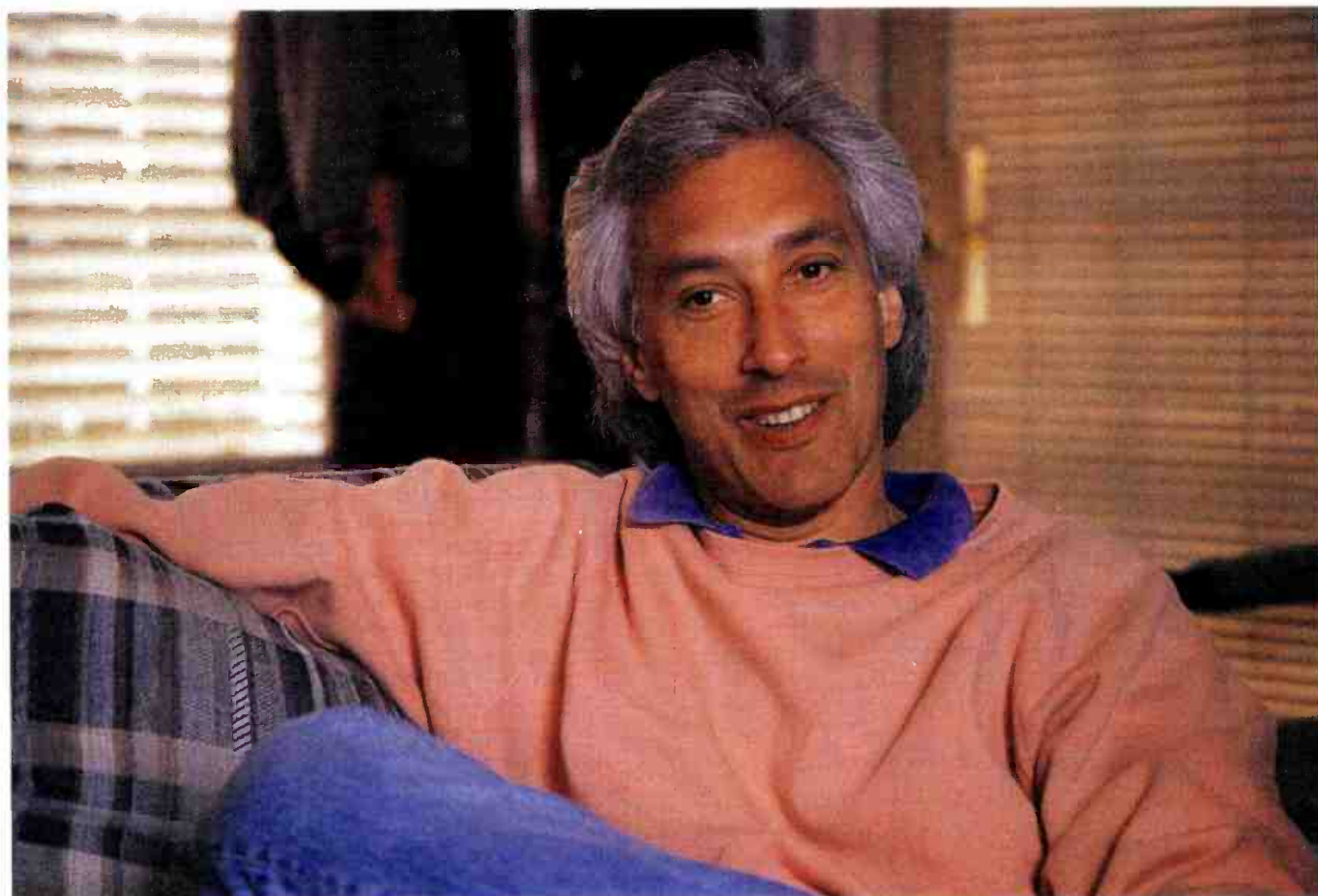
House Energy and Commerce Committee Chairman John Dingell (D-Mich.) is keeping the pressure on the FCC. In yet another letter to the commission last week, the chairman asked the agency to prepare a list of its "decisions over the past five years in which the text of the decision was released more than 30 days after the commission held its public meeting, together with an explanation for the delay." Said Dingell: "Any delay of more than 30 days indicates that substantial rewriting of the final report and order is taking place after the commission issued a public announcement of its 'decision,' and such a list would be very helpful to the committee's oversight efforts."

This is the third letter from Dingell to the agency following a House authorization hearing last month where he voiced disappointment with the FCC's handling of the fin-syn decision. Initially, Dingell wrote FCC Chairman Alfred Sikes asking for the "statutory" justification for the agency's adoption of a "description" of new fin-syn rules rather than a draft report and order. Another letter was sent questioning some of the commission's current deregulatory policies (BROADCASTING, April 29).

As for Sikes's response concerning the FCC's decisionmaking process, he said the FCC was well within the law when it adopted rules based on a 23-page "executive summary." But Dingell is not satisfied. He agreed that while statutory and case law "at present" may permit the FCC to issue decisions based on executive summaries, "that does not mean that the Congress can expect these procedural methods to result in decisions that are both sound in their policy choices and rigorous in their analysis."

Moreover, he said he remains concerned that the commission's decision-making process is "impaired" when it does not have a text of a draft order before it. "While I am reluctant to suggest the imposition of such a requirement, I would like to request that you, and each of your fellow commissioners, address the issues raised in this letter," wrote Dingell. —KIM

AT LARGE



STEVEN BOCHCO: TAKING RISKS WITH TELEVISION

An indication of Steven Bochco's impact on network television is that his shows generate nearly as much discussion and discord among viewers and within the industry when they fail as when they succeed. Numbered among the successes are Hill Street Blues, L.A. Law and Doogie Howser, M.D., while the failed projects include Bay City Blues and this past season's most talked-about show—successful or otherwise—Cop Rock. In the following exclusive interview, Bochco discusses the process of producing programs for the networks, his responsibility in what he calls “narrowing the gap” between life and how television portrays it and his goals for Steven Bochco Productions as he and the company enter the second half of their exclusive contract with ABC.

Was this past season a particularly tough one?

No. We were all disappointed that *Cop Rock* was canceled—and it was a hard show to make—but, God, we had a good time. I don't think I ever had more fun doing a show in my life than I had doing that one. I think the 11 hours we made really stand up. So I'm very proud of that.

The audience that found us and stuck with us was fanatic in

its loyalty, so at least you knew that the people who were watching were doing it very actively.

What was it about the show you liked so much?

It was an itch I had wanted to scratch for years. I'd had this idea for a long time. I really thought it would work and, the truth is, I think it did work. I've come to believe, rightly or wrongly, that most people who watched it once and didn't

come back, didn't come back because they were embarrassed by people suddenly singing. If you go to a Broadway musical, you're sitting in a dark theater and you know what you're there for and there's a kind of anonymity to that experience. But sitting in your bedroom or living room, you turn on your television, and suddenly cops burst out into song. I think people ought to be doing more shows like that. I applaud ABC genuinely for letting me do it and for supporting it the way they did in spite of horrendously low ratings. They really stuck by it. And when they finally felt they no longer could comfortably stick with it, I really was in accord with them. I didn't have any feeling by then that, well, if we just can hang on for x number of episodes longer, we'll get that audience that we haven't gotten so far. I don't think that was going to happen.

We got a staggering amount of promotion from ABC. People knew what it was. They made a real conscious choice not to go for it and, you know, I've said it before, television isn't medicine. You can't make people take it because it's good for them.

"I'm a big believer in designing shows and writing shows in a way that will freeze your thumb [on the zapper] within a minute or two."

Explain how your arrangement with Fox works.

It is a facilities and distribution deal. For example, they'll distribute all series we produce for ABC, including *Doogie Howser, M.D.*

When will they start rolling it out for syndication, and have they discussed any marketing strategies with you?

They are just beginning to formulate an approach. I think they're looking to take it out somewhere in the next six to nine months. I think that's the rough timetable. It's interesting for me because I've never been involved in anything like that before, so it's just a whole other part of the business that I'm learning about.

Do you enjoy it, or would you just as soon be left out of it?

I enjoy it only because it's knowledge, it's information, but it's not what I do. I'm not a salesman, per se. And it's not anything that I'm particularly good at.

Some people would take issue with that, given your track record of selling the networks on shows that didn't fit the mold, *Cop Rock* and *Doogie Howser* for example. And even *Hill Street Blues*.

I think the work is its own best sales tool, because I don't think an audience at home gives a damn whose name is on the product. I really don't. It might mean something at the box office, but in TV it doesn't. The fact that Steven Spielberg's name is on something I don't think is going to be any more enticement to watch it than my name or your name or anyone else's. Shows get promoted on TV. You don't have to make a special effort to go out of your house and go to a theater. You can sample whatever you want for two minutes or five minutes

and if it doesn't grab you, goodbye. I sort of like that about the medium. You're not going to fool anybody. With all the hype about *Cop Rock* and the attention it got and the recognition that it had before the fact, I mean, I'll bet a week before that show premiered there weren't a whole lot of people who hadn't heard about *Cop Rock*. Obviously when I go to them and I say, 'I want to do *Cop Rock*,' it's a little tougher to say no to me maybe than to somebody else coming in because we have a significant arrangement with each other, and because I have put things on the air that seemed improbable and did work.

Your arrangement with ABC is for six years, and it's an exclusive production contract, is that right?

Actually, there are two tiers to the arrangement. There is a six-year exclusivity during which I have to deliver them seven of the 10 series. And then the remaining three [years] are on a non-exclusive basis.

Looking back, in light of some of the more recent deals, would you have preferred signing on for a shorter hitch?

No, I love my deal; I really do. First of all, I don't like coming out into the marketplace very often. I like the security of a long-term arrangement and having that number of commitments; it's liberating. You can really try things. I mean, I don't have an attitude of 'Oh, gee, what can I do next that's really going to freak out ABC?' I'm very comfortable with the commercial nature of the medium, and I have no interest in making quirky failures. I mean, I want this company to have its share of successes. But you know that you're not going to hit them all. You can't. I read in the trades this morning there's not a single new show from this season that's succeeding. Not one. And annually there are very few. You know, it's a very—I don't know what the odds are, but they're probably 10 to 1 against surviving a season, let alone getting picked up. So, you know, it's a long shot business, it's a failure-oriented business. When you know you're going to come up to the plate every year it kind of gives you a good feeling about striking out into new territory, uncharted territory.

So you've completed two of the seven series that will be produced exclusively for ABC.

Yes, two are done and two more are in production now, so four of them are already accounted for. I suddenly realize that, you know, within two years I'll virtually be at the end of that exclusive period of time. It's shocking to me how quickly it goes. You know, within two years or so we'll probably be developing that seventh show.

The two in production now are *Civil Wars* and *Capital Critters*?

Yes, *Civil Wars* is about divorce attorneys, and we're shooting the first one now. It's very good. Bill Finkelstein wrote it and is executive producer. Bill, who is an attorney, comes out of *L.A. Law*. His mother is one of the foremost divorce attorneys in New York City, where the show is set.

And that will star Mariel Hemingway?

Mariel Hemingway and Peter Onorati, who was in *Cop Rock*. The second series, which we're having just a ton of fun with, is *Capital Critters*, which won't be ready until January.

The lead time in animation is just staggering, and it's odd. You know, we already have 10 scripts, every one of which has been written by Nat Mauldin. I mean, he's remarkable. But what makes it all the more remarkable is that he's written these 10 scripts in a vacuum because we haven't seen a single frame of animation. Not one. So the scripts are written and they're all recorded, and, you know, we've got three more to go.

***Civil Wars* is an hour, and *Capital Critters* is a half-hour?**

Yes.

Is *Capital Critters* an 8 o'clock show?

Eight, maybe 8:30. But, yes, it's an early evening show.

Who do you see as the audience for that?

We're hoping to attract kids. I mean, that's your primary audience if it's a cartoon. *Capital Critters* is an idea that I originally proposed to NBC in 1985 and they were not interested. Then I proposed it three years later to ABC and they weren't interested. With the success of *The Simpsons*, I went back and said: 'You remember *Capital Critters*?' And they said: 'Hey, why don't we do that?'

There's a distinction to be made between *Capital Critters* and *The Simpsons* because *The Simpsons* is an animated situation comedy. This is a classic cartoon show where it's creatures, you know, who we anthropomorphize and give voice to. And it's got all the classic kind of cartoon visuals—the chases, the gags, the outrageous bits of business. But given where it's set, there's an opportunity to have a certain kind of fun that is slightly more sophisticated, I think, than most little kids can relate to at all but that'll hopefully be for an older audience. But I don't think that anything we're doing in terms of subject matter or how we're treating the stories is in any way going to detract from the cartoon fun.

Any interest in doing Saturday morning cartoon fare?

No.

Have you felt tied down by your deal with ABC?

No. You know, before I entered into my arrangement with ABC, I had worked almost exclusively for years with NBC—not by contract but by circumstance—with *Hill Street* and then *Bay City Blues* and then *L.A. Law*, and that spanned eight or nine years, so I'm real comfortable. Again, I like long-term commitment. And beyond that, on a purely practical level, I think ABC is by far the most interesting network to be involved with these days. And I think their management from top to bottom is really sound. I think they have a tremendous respect for the creative independence of the people who do series for them. Bob Iger, Stu Bloomberg and Ted Harbert—they're very effective. Things get done with a minimum of nonsense. You pick up the phone, you ask a question, you get an answer. Dealing creatively, they are more adventurous right now, I think, than any other network.

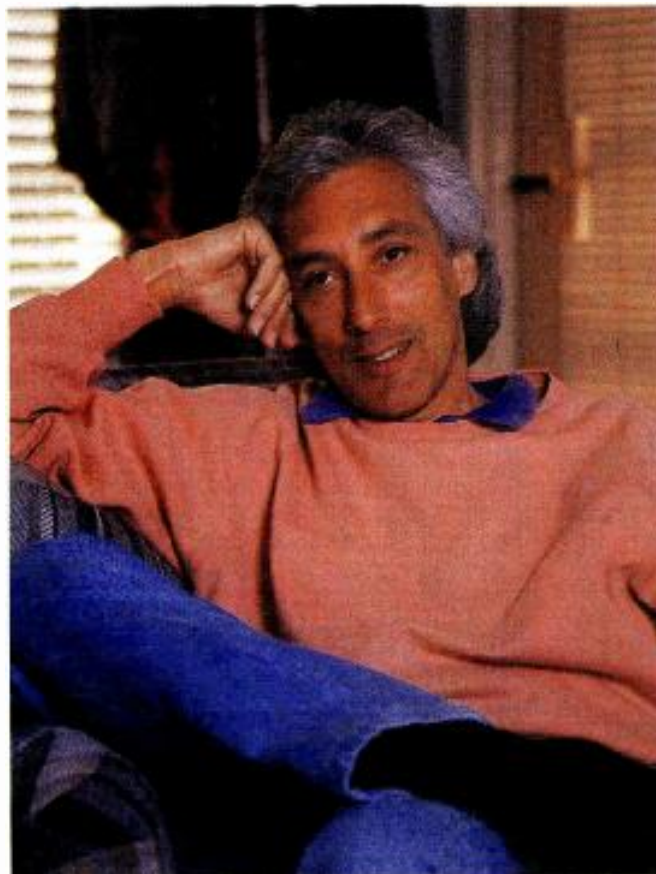
For example?

Cop Rock, *Twin Peaks*, *thirtysomething*, *Capital Critters*. You know, these are risky ventures and they make them. They commit to them philosophically and then they back them. You can't ask for much more.

I remember when *Doogie Howser* went on, and ABC Chairman Tom Murphy called me just to say that he loved it. Out of the blue, you know, and he said: 'My daughter, who's at graduate business school, says it's the most popular show there.' Dan Burke sent me one of the nicest notes I've ever gotten about *Cop Rock* when it first went on and then another really sweet note of commiseration when it went off. I mean, they're good guys. If they're half as happy with me as I am with them, we're in good shape.

You said you produced, what, 11 episodes of *Cop Rock*? Have you thought about what you might do with those?

I'd love to get them out in [home] video form, because we get so many letters from people who want to collect them. It is perceived, and I suppose rightly so from a commercial standpoint, as a rousing failure, so it's tough to get people interested in getting it out there. But we produced a lot of good music and 11 really fine hours of television. I think eventually it'll find its way into the medium again, cable perhaps.



Have there been talks with any cable channels?

Not yet.

What are your goals for Steven Bochco Productions?

When I formed this company, it was not with the idea of being a one-man band. I had no interest and I have no interest in creating, producing and writing 10 shows. I don't think I have 10 good ideas in me. But probably my fondest professional memories are of the first three years or so at MTM when Grant [Tinker] was there and MTM was this remarkable, small production house that nurtured writers and protected them and empowered them, and those days are long gone at MTM. But I would love—I fantasize about this—being able to be in television in the nineties what MTM was in the seventies and early eighties. And one of the problems of being me is that often really good writers who are ready to have their own shows don't want to work here because they're afraid that they're going to be overshadowed. And that's a legitimate concern. So the guarantee that I made Bill Finkelstein and the guarantee that I made Nat Mauldin is that these are their shows. They are writing them, they are executive producing them, they are the creators of these shows and I'm not out front. It's theirs. When I have a show I want to do again, I'll do it.

What are you working on now?

Nothing. But something will come up. With these two shows in development for this coming season, I'm really not responsible for delivering anything for about a year, which means I don't really have to come up with a concept much before the end of this year. So I've got lots of time to think and stew, and then in the meantime I'm going to spend some time next season with *L.A. Law* because they're having a major shift in personnel. So that'll be fun.

Executive Producer David Kelley is leaving the show

("Closed Circuit," April 15).

Yes.

Will you go back to being executive producer?

No, Pat Green, who has been supervising producer, is going to take it over.

You said you wouldn't have to come up with a concept until the end of the year. Where do you look for inspiration?

Inward. I think most writers will tell you that they don't actively go looking. You know, if you're conscious in the world, things come at you. I'll never forget when I got my idea for *Doogie Howser*. I had just read an article in *New York Magazine* about prodigies. And I'd always been interested in prodigies because my father was a prodigy. He was a violinist. And I read this article. It was in the morning, you know, and I was taking a shower and then the whole thing, I saw the whole thing conceptually, including the story. And then I, you know, I set about doing my homework to find out whether a situation like that was plausible. But you never know where an idea is

*"Television isn't medicine.
You can't make people take
it because it's good for
them."*

going to come from or how it's going to strike you. For *Cop Rock*, a woman came to see me, I think in the third year of *Hill Street Blues*, and said that she wanted to take it to Broadway as a musical. I thought, God, that's a great idea. I could see it. It was impossible to do for all kinds of reasons. But the idea of cops and music stuck in my head. Usually when I get an idea I don't trust it. I like an idea to cook because if it's a good idea it won't let go of me. And if it's not a good idea, it lets go real fast.

Does the traditional sitcom form interest you?

I don't think that I could do a kind of traditional, half-hour taped comedy, although I would love for this company to do one.

Do you have people that are stronger in that area?

Sure. For instance, this season I'm relinquishing my executive producer title on *Doogie* to Vic Rauseo and Linda Morris.

Have they been supervising producers?

Yes, and they're wonderful, terrific writers and they're just funny as hell. And they will do a show of their own in a year or two for this company, and I would assume, though we haven't sat down and had the conversation specifically yet, that they might go in that direction, a traditional three-camera, four-camera show. I wouldn't say no to a *Cheers*.

Is there any pressure within or without to produce more half-hours than hours?

The original deal that I made with ABC was basically half the shows would be hours and half would be half-hours. I suppose that's adjustable, but I like the half-hour form, and I think, increasingly, in television that's what you're dealing with, although I think there's always going to be a need for, and an interest in, a strong hour. I just think it's tougher and tougher

to deliver that strong hour because you're asking people to make a commitment of time that increasingly they're loathe to make. And it's tougher in terms of after-market. I suppose if I thought in those terms I'd be a better businessman, but I never think in those terms.

You aren't tailoring your development with the marketplace in mind?

No, because if you try to design product for a marketplace, you're a manufacturer. I don't think of myself like that. I'm trying to make shows that I love and that I would like to go to my typewriter and work on every day. And besides, to try to analyze a marketplace that isn't going to be relevant for three to five years is crazy. Everybody was saying a couple of years ago that the hour was dead. Now there is a glut of half-hours in the marketplace. The thing is, I don't think anybody has ever gone broke in the history of television making hit shows. I mean, if there's a single rule that you can stitch up into a wall sampler and hang in your office, it's that nobody has ever gone broke making hit shows. And if you do that, the business of it will take care of itself.

Can a small independent producer still get his original idea off the ground?

I think so. But there aren't enough good ideas around. The networks are losing audience. The competition is fierce. Viewers are fickle. They sit there with their zapper, and they can access 50 channels without getting up off their behinds. And if they don't like what you're doing, then in 90 seconds you're history. And they don't come back because there are just too many other things to access. And in that climate, I can't imagine a fresh idea not generating interest. Now, the question is, who's going to back it? Somebody will back it. I think the one person with the least to lose always in these business things is the person with the typewriter. Somebody will pay the person with the typewriter to write.

You mentioned viewer zapping. Does that bother you about television today?

No. It's a complete waste of time for any of us to bemoan what once was. Besides, I'm one of those guys that sits there with my zapper clicking through those channels. And you'd better grab my ass fast or I'm looking for the next ball game, you know? As a writer, as a producer, I have to find ways to adjust what I do to that reality. So I'm a big believer in designing shows and writing shows in a way that will freeze your thumb within a minute or two.

How do you do that?

If you recall the very opening of *L.A. Law*, it was designed to do exactly that. People are tuning in to a show called *L.A. Law*. They know it's about attorneys. It's a law show. You bring a whole set of associations about what a law show is. It's stodgy, it's a little earnest, it's a little of this, it's a little of that, and you have a cold opening in which this incredibly handsome guy, Arnie Becker, comes into an empty office very early in the morning and a secretary's there and she's already on the phone with some screaming client, divorced woman, and we're no sooner past that than a guy walks in and pulls a gun on Becker and says: "You son of a bitch, I'm gonna kill you because of my divorce," and he pulls the trigger and out comes a flag that says "Bang" on it. And Becker's just freaked out. Now the guy leaves and as the guy leaves, the secretary comes in and says, "I think you better come quick." And they go into the next office and the guy is dead, face down in his franks and beans. And the last line of that opening scene, which in toto could not have been more than two

Continues on page 53

PROGRAMING

MTM IMPROVES BOTTOM LINE, CREATIVE POTENTIAL

Once considered top writers' shop, company is now trying to regain that reputation while bettering its fiscal standing

In its day—or rather, its decade-and-a-half—MTM was considered the ideal place for television writers and producers. The company's reputation was that it nurtured its creative talent first and tended to its bottom line second. Writers such as Steven Bochco, Bruce Paltrow and Hugh Wilson honed their skills under the leadership of Grant Tinker, who co-founded the company. Then, over the past few years, the company became known more for its instability and failure to produce hits than for its reputation as a small, highly successful boutique producer. Hollywood observers suggested the company was failing under leadership that was more interested in the profit potential of the company than in its creative potential.

Now, however, company officials say recent successes in both the network and syndication divisions are helping to improve the company's fiscal standing as well as maintain some of the traditional quality of product.

Just three weeks ago, Robert Klosterman, chief financial officer of MTM (since its acquisition by Britain's TVS in 1988), succeeded Mel Blumenthal as president of MTM Enterprises. The appointment of the former financial officer and one-time partner in a certified public accounting firm stirred up more rumblings from many in the creative community in Hollywood who saw the move as another example of the mismanagement of MTM.

Klosterman's appointment came just after TVS had taken the company off the market, following a four-month attempt to find a suitor for the company, which had failed to yield the kind of revenue TVS had hoped for when it paid \$320 million in acquiring MTM. Klosterman said recent renewals of two of MTM's network shows and the continued sales of *WKRP in Cincinnati* for first-run syndication, combined with an arduous renewal of its British TV license, caused the parent company to rethink its decision to sell the company.

"Since the beginning of January, the company is in a completely different po-

MTM®

sition," said Klosterman. "Two of our shows, *Rosie O'Neill* and *Evening Shade*, were renewed, and now we're in about 85% of the country with *WKRP in Cincinnati*. Also, the pilot for *Ruth Harper* [a fall pilot project for CBS] was shot last Friday and we're real excited about that. So the value of the company was increasing and became apparent to the parent company and shareholders."

Klosterman also acknowledges the perception of MTM losing its creative heart in the wake of businessmen not familiar with the production terrain. "I think it's a perception across the board in the industry. We want to return MTM to what it once was in the marketplace and we're very interested in its creative place. But the industry was vastly different in the 1970's and 1980's. There was no proliferation of first-run, and cable didn't have as large of a market as it does now. It was ruled by three networks, and if you got a show on the air you were guaranteed of making money. The whole industry was driven by the product. But now, with every project you have to ask if it has profit potential."

"Bob [Klosterman] was the architect of our new business plan which has put us in a very positive mode," said Tim Buxton, vice president, MTM International, who added that "it's fair to say TVS was disenchanted with us just nine months ago." The goals of the business plan, said Buxton, were to get the network shows renewed and *WKRP* cleared in most of the country. "It was done to rectify to TVS what had been a completely unacceptable situation. The MTM problem was that the price paid by TVS had not been borne out in the company's past performance over two years. They are recognizing the turn-around that started a year ago with getting *Evening Shade* on CBS," he said.

The international division, which was formed a little more than a year ago, is in the process of selling both the network shows overseas. Buxton said moving the division's home base to London from Los Angeles has been the biggest change in that it puts MTM's international department on the same time zone of its clients. He said sales of both *Rosie O'Neill* and *Evening Shade* have been going well with *Rosie* sold in Australia, Spain, Canada, New Zealand and the UK, among others. *Evening Shade* has been sold in Germany, Canada, New Zealand, and the UK among others.

Buxton said *Rosie O'Neill*, which began airing in Great Britain on ITV last January, scored a 53 share in its opening episode and averaged a 44 share during its seven-episode run there.

On the syndication side of the company, MTM will be spending \$60 million over the next four years for the production and promotion of *WKRP in Cincinnati*, according to Kevin Tannehill, President, MTM Television Distribution. He said the per-episode cost of the series will run between \$500,000-\$525,000, and the company will spend \$2 million to promote the show's first season. The series is currently cleared in 135 markets representing 85%-90% of the country, he said. In addition, Tannehill said the company is preparing its marketing effort for the off-network syndication of *Evening Shade*, which the company will begin distributing in January 1993 for a fall 1994 launch.

Although the company is riding high now with the renewals of its two network shows and the clearances of *WKRP*, Klosterman understands its fortunes could change quickly if the series falters next season. He also believes MTM's for-sale status by TVS will not fluctuate according to how the three primary projects perform. "Obviously everything can change. The assurances I've gotten from London are that they're in it for the long-term. Sure, we could lose this show or that but I don't see it. TVS is solidly behind us and the shareholders are behind us," he said. —SC

CBS HOPES TO REPEAT SUMMER SUCCESS OF LAST YEAR

Network will include show from Norman Lear among its hot weather offerings hoping to do well and be renewed later; other networks not as far along with plans

A new Norman Lear sitcom will be among the 40-50 hours of new or classic programming CBS has scheduled this summer as part of an ambitious effort to develop new product for its regular season. Like last summer, CBS so far appears to be the frontrunner among the three networks in moving away from traditional rerun fare.

CBS is hoping its upcoming summer efforts will be at least as successful as last year, when two of its five summer launches—*Northern Exposure* and *Top Cops*—moved onto the schedule. Last year found the networks offering an unprecedented mix of original programming during the summer, largely in response to increased competition from Fox and other alternative viewing choices.

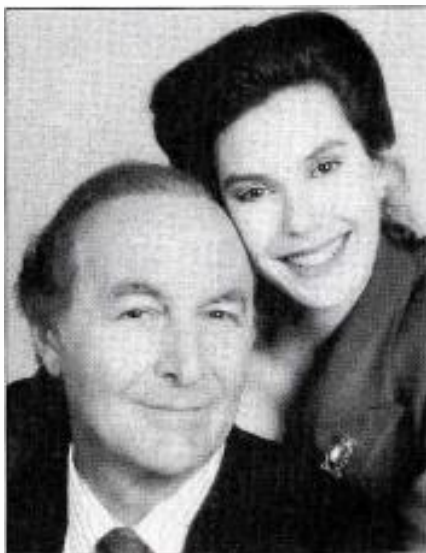
"It's more aggressive than last summer, because we were very successful," said Steve Warner, CBS vice president of special projects. "We're in the business of getting series to work on the air, and two out of five is a pretty good success ratio."

Lear's *Sunday Dinner*, about a 56-year-old widower (Robert Loggia) who is rejuvenated by a younger woman (Teri Hatcher), will debut Sunday, June 2, at 8 p.m. and run for six weeks. *Sunday Dinner* marks Lear's first return to TV since the short-lived 1984 series on ABC, *A.K.A. Pablo*. CBS is said to be considering a pairing of the show with a return of Lear's classic, *All in the Family*.

Also targeted to join the CBS schedule in late June will be *The Verdict*, the CBS News courtroom reality series produced by *48 Hours* executive producer Andrew Heyward. The half-hour series will be hosted by a variety of CBS News correspondents and will air over eight weeks.

Two other six-episode series will probably not start until at least mid-July to take advantage of the July 9 All-Star Game as a promotional springboard. Those series are *Partners in Life*, Rob Reiner's black-and-white slapstick update of Laurel & Hardy, and *Stephen King's Golden Years*, a dramatic fantasy series by the best-selling author. *Golden Years* will debut as a two-hour movie, followed by six, one-hour installments.

CBS has not yet revealed complete details on its summer programming plans,



Robert Loggia and Teri Hatcher in 'Sunday Dinner' on CBS

which are said to include the possibility of an interactive game show, some new installments of the half-hour reality series *True Detectives* and some unnamed specials currently being negotiated.

Warner said CBS this summer would include the return of "some shows that we feel deserve a second chance," as well as "encore" programming from previous seasons. Also, *The Trials of Rosie O'Neill* will return for an anticipated five weeks, beginning Sunday, June 9, at 10 p.m. Warner said there would be no new episodes of current series or new made-for-TV movies.

"The networks have got to think of television as a year-round entity," said Lou Schultz, executive vice president, Linta: Worldwide.

■ Unlike CBS's ambitious summer plans, ABC is preparing a limited amount of original programming. ABC is not yet ready to announce its summer line-up, but among the few new shows the network is said to be considering is a run of *Bellevue Emergency*, a reality series produced by Grosso-Jacobson Entertainment. The network will also present a 14-week series of late-night rock concerts on Fridays, beginning June 7.

Rather than investing in a wealth of original summer fare, ABC is placing more money into original episodes of existing shows, said a network spokesman. The strategy allows the network to extend the number of episodes on each show from 22 to as many as 26,

he said.

■ NBC, which among new offerings last summer presented six original telefilms and a number of Jane Pauley specials, does not plan to have its summer line-up in place until late May, according to a spokeswoman. Possible original fare this summer on NBC could include the six-episode comedy series, *The Adventures of Mark and Brian*, she said, and such "second-chance" programs as last fall's *American Dreamer*.

■ Fox, which has traditionally performed well during the summer months by countering network reruns with new programming, also was not ready to discuss its upcoming summer plans. At least one thing to be expected, however, will be movies on seven of the 13 Mondays in the summer quarter (July 1-Sept. 29), according to a Fox source.

■ The Public Broadcasting Service will offer more than 100 prime time hours of new programming during its upcoming summer season. "We tend to think of viewers during the summer as willing to take chances and search for new programs," said Jennifer Lawson, PBS executive vice president, national programming and promotion services. "We believe viewers want more than a steady diet of repeats."

Debuting programs on PBS this summer will include *The Health Quarterly*, a new documentary magazine series, and *New Television*, a 10-part series featuring works by video artists (Thursdays, July 11-Sept. 12, 10:30 p.m.).

Among returning shows, *American Playhouse* will present six new episodes; documentary series *American Masters* will return for its sixth season; *Alive From Off Center* will debut its seventh season of 10 half-hour programs; *Adventure* will present seven new shows, and both Bill Moyers and David Frost will host new specials. Also included this summer on PBS will be the fourth season of the documentary series *P.O.V.*, featuring 12 new episodes ranging from the Oscar-nominated *Berkeley in the Sixties* to an AIDS-related film titled *Absolutely Positive*.

PBS will also seek to attract summer audiences with the return of two of its biggest hit series, Ken Burns' *The Civil War* (Wednesdays, July 17-Aug. 14, 9 p.m.) and *Masterpiece Theater's* Emmy Award-winning 1977 series, *I, Claudius* (Sundays, June 9-Aug. 25, 9 p.m.). —BB

REALITY STRIP, FILM PACKAGES LATEST FROM ITC

After playing what Ritch Colbert describes as a "cautious and conservative" business approach over the last six months, ITC Entertainment Group is gearing up its syndication unit with the development of a new weekly reality-based strip for 1992-93, while also slating the release of three new movie packages and several specials for next season. Colbert, who is senior executive vice president of ITC Domestic Television, told BROADCASTING that the privately-held company's current sales strategy is to "best manage our available assets and look at the most effective ways to exploit our vast library of feature film and series titles."

Acknowledging that the first-run syndication marketplace is "too hostile an environment for independent studios" to introduce strips (perhaps an oblique reference to the ratings washout its *Tic Tac Dough* experienced at the beginning of this season), ITC will instead be concentrating on introducing new programs in weekly syndication. Station rep sources estimate that ITC may have lost \$1.5 million to \$3 million on the launch of *Tic Tac Dough*, but minimized its losses by canceling the program early in the season (BROADCASTING, Dec. 10, 1990).

Colbert and Henry Urick, ITC's vice president of marketing, provided few details on the new weekly half-hour being targeted for access and early fringe on weekends. However, in keeping with the company's new strategy, Colbert said the reality-based program (featuring a "known commodity" as host) will be marketed to stations as a weekly for fall 1992, but stations will be able to sign options to pick up the program if its ratings merit stripping for the 1993-94 season.

Topping the list of new syndication offerings are three new feature film packages, in particular *Volume Ten*, a 37-title movie package that will offer 12 of those titles on an even 12-minute local/national ad hoc barter run triggering in October 1991. The remaining films are available on an all-cash basis. Titles within *Volume Ten* are "sex, lies and videotape" (which originally was scheduled for *Volume Nine* this season), "Return of the Swamp Thing," "Young Doctors In Love" and "Blood Money." Colbert said acquisitions for a planned *Volume 11* package in 1992-93 have already begun, with "A Rage in Harlem" (starring Danny Glover, Forrest Whitaker, Gregory Hines and Robin Givens) the first title in the package.

ITC will also be targeting a new movie package, *Movie Madness* (working title), for late night slots on independents and affiliates, with 12 titles being made available in January 1992 on a 12/12 barter split. Among titles featured in the package are "Spike of Bensonhurst," "Zapped Again," "Attica" and "The Trouble with Spies." Based on the "successful ratings" for *Movie of the Month I* currently in syndication, Colbert says *Movie of the Month II*, another slate of 12 telefilms and theatrical features, will be offered on a 12/12 barter basis starting in March 1992.

Seeking to "exploit" the advance hype of Warner Bros. Pictures' planned summer release of Kevin Costner's *Robin Hood* theatrical ("Prince of Thieves"), Colbert said that ITC has dipped into its series library to repack-age *The Adventures of Robin Hood* (starring Richard Greene), an ITC-produced series that was broadcast in England and on CBS (1955-58), as *The Robin Hood Trilogy* for November 1991 syndication. Colbert said Rob Word, senior vice president of business development, su-

pervised the editing, colorizing and soundtrack remastering of the original episodes to produce three two-hour features, each available on 12/12 barter splits.

Not to be outdone by theatrical tie-ins, Colbert said ITC will also be the first syndicator to commemorate the 50th anniversary of the Japanese attack on U.S. forces stationed in Pearl Harbor. *Remembering Pearl Harbor*, an hour-long special hosted by Edward Woodward (formerly of CBS's *The Equalizer*), is already in production for a two-week barter window this December. Another special, *Glamorous Women of Sport*, a look behind the scenes of *Sport* magazine's swimsuit issue, is slated for first-run syndication in March or April 1992.

On the network side, Colbert said *Love Bugs*, a game show originally in development for syndication in 1991-92, has received a pilot commitment from CBS for the network's daytime lineup. Colbert described the show as a cross between *America's Funniest Home Videos* and *Love Connection*. —MF

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TELEVISION

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 4/22	ABC 8.7 / 14		MACGYVER (48) 9.3 / 16	9.8 / 16 10.3 / 17	ABC MONDAY NIGHT MOVIE—ADDICTED TO HIS LOVE (66) 7.6 / 12	8.1 / 13 7.8 / 12	8.5 / 14	8.7 / 16
	CBS 13.1 / 22		EVENING (42) SHADE 11.1 / 19	MAJOR (33) DAD 12.5 / 20	MURPHY (20) BROWN 14.7 / 23	DESIGNING (17) WMN. 14.9 / 23	NORTHERN EXPOSE (31) 13.0 / 21	12.8 / 22 12.5 / 22
	NBC 10.8 / 18		FRESH (37) PRINCE 11.5 / 20	BLOSSOM (48) 9.8 / 16	NBC MONDAY NIGHT MOVIE—THE VERY FIRST TIME (43) 10.3 / 16	10.8 / 18 10.7 / 17	11.2 / 19	11.0 / 20
	FOX 6.7 / 11		FOX NIGHT AT THE MOVIE—HI HONEY I'M DEAD (74) [6.7 / 11] 5.9 / 10 6.7 / 11 7.1 / 11 7.1 / 11					
TUESDAY 4/23	ABC 11.6 / 20		WHO'S THE (38) BOSS 11.4 / 20	BABY (33) TALK 12.5 / 21	ROSEANNE (6) 16.2 / 26	STAT (26) 13.3 / 21	THIRTYSOMETHING (67) [8.0 / 15] 8.1 / 14 7.8 / 15	
	CBS 10.5 / 18		RESCUE 911 (30) 12.2 / 21	12.9 / 22 13.7 / 23	CBS TUESDAY NIGHT MOVIE—I SAW WHAT YOU DID (56) 9.2 / 15 9.2 / 15		9.3 / 16 9.6 / 17	9.4 / 18
	NBC 11.9 / 20		MATLOCK (38) 11.1 / 19	11.4 / 22 11.6 / 19	HEAT OF THE NIGHT (29) [13.0 / 21] 12.4 / 20	13.6 / 22	SHANNON'S DEAL (41) [11.3 / 21] 11.6 / 20 11.1 / 21	
WEDNESDAY 4/24	ABC 11.5 / 20		WONDER (32) YEARS 12.7 / 23	GROWING (25) PAINS 13.4 / 23	DOOGIE (15) M.D. 15.2 / 25	MY LIFE & (45) TIMES * 10.6 / 17	GABRIEL'S FIRE (61) [8.6 / 15] 8.5 / 14 8.7 / 16	
	CBS 8.8 / 15		MUTANT (77) TRTLS.[6.4 / 12]	PRIMETM. (76) PETS [6.5 / 11]	JAKE AND FAT MAN (47) [10.2 / 17] 9.7 / 16 10.7 / 17		48 HOURS (50) [9.7 / 17] 9.9 / 17 9.5 / 17	
	NBC 15.8 / 27		UNSLVD. MYSTERIES (7) [15.9 / 28] 14.9 / 27	17.0 / 29	26TH ANNUAL COUNTRY MUSIC AWARDS (10) [15.6 / 27] 14.1 / 23 15.7 / 25		16.8 / 28 16.1 / 29	
THURSDAY 4/25	ABC 9.0 / 15		FATHER DOWLING (56) [9.3 / 16] MYS. 8.7 / 15	9.9 / 17	CRIMES OF CEN. III (63) [8.3 / 13] 8.0 / 13 8.6 / 14		PRIMETIME LIVE (55) [9.4 / 16] 9.3 / 15 9.4 / 16	
	CBS 9.8 / 17		TOP COPS (62) [8.5 / 15] 8.0 / 14	9.1 / 15	ANTAGONISTS (68) [7.9 / 13] 7.5 / 12 8.2 / 13		KNOTS LANDING (28) [13.1 / 22] 13.0 / 21 13.3 / 23	
	NBC 16.3 / 27		COSBY (21) 14.4 / 25	DIFFERENT (13) WORLD 15.3 / 26	CHEERS (2) 19.3 / 31	SEINFELD (17) 14.9 / 24	L.A. LAW (4) [17.8 / 28] 16.6 / 27 17.4 / 30	
	FOX 7.7 / 13		SIMPSONS (43) 10.8 / 19	BABES (81) 5.9 / 10	BEVERLY HILLS, 90210 (73) [7.1 / 11] 6.7 / 11 7.5 / 12			
FRIDAY 4/26	ABC 14.9 / 27		FULL (21) HOUSE 14.8 / 28	DINOSAURS*(7) 15.9 / 29	FAMILY (10) MAT. 15.6 / 27	PERFECT (23) STRAN. 13.6 / 24	20/20 (19) [14.8 / 28] 15.3 / 28 14.3 / 27	
	CBS 10.1 / 18		RESCUE 911 SP. (51) [9.6 / 18] 8.5 / 16	10.6 / 19	DALLAS (36) [11.8 / 21] 11.5 / 20 12.2 / 21		TRUE DETECTIVES (59) [8.8 / 16] 8.6 / 16 9.1 / 17	
	NBC 7.7 / 14		NBC NEWS—LOST (59) [8.8 / 16] YOUTH 8.6 / 17	9.0 / 16	HUNTER (70) [7.7 / 13] 7.6 / 13 7.7 / 13		MIDNIGHT CALLER (74) [6.7 / 12] 6.6 / 12 6.8 / 13	
	FOX 2.9 / 5		AMR'S MOST WANTED (88) [3.6 / 7] 3.6 / 7	3.6 / 6	DEA: SP TASK FORCE (90) [2.2 / 4] 2.1 / 4 2.2 / 4			
SATURDAY 4/27	ABC 11.1 / 21		ABC SATURDAY NIGHT MOVIE—CROCODILE DUNDEE (35) [11.9 / 23] 9.8 / 21 12.7 / 25 13.1 / 24 12.2 / 22				COUNTRY MUSIC (53) [9.5 / 18] 9.0 / 17 9.9 / 19	
	CBS 7.5 / 14		FLASH (80) [6.0 / 12] 5.8 / 12 6.2 / 12		CBS SATURDAY NIGHT MOVIE—BEETLEJUICE (63) [8.3 / 13] 6.3 / 12 7.4 / 13		9.9 / 18 9.9 / 19	
	NBC 12.3 / 24		AMEN (56) 9.3 / 20	DOWN (51) HOME 9.6 / 19	GOLDEN GIRLS (16) [15.1 / 27] 14.5 / 27 15.6 / 28		EMPTY (24) NEST 13.5 / 25	CAROL & (38) COM. [11.4 / 22]
	FOX 4.4 / 8		TOTALLY (86) H. VD. 3.7 / 8	YEAR- (89) BOOK 3.0 / 6	COPS (84) 5.0 / 9	COPS 2 (82) 5.8 / 10		
SUNDAY 4/28	ABC 12.5 / 21	LIFE GOES ON (68) [7.9 / 15] 7.3 / 14 8.6 / 16	AMR. FUN (9) VIDEO 15.8 / 26	AMR. FUN. (12) PPLE. 15.2 / 24	ABC SUNDAY NIGHT MOVIE—RAMBO III (27) [13.2 / 21] 11.3 / 17 13.0 / 20 14.2 / 22 14.3 / 23			
	CBS 16.2 / 27	60 MINUTES (3) [17.1 / 32] 15.9 / 32 18.2 / 33	MURDER SHE WRT. (4) [17.0 / 28] 16.3 / 27 17.8 / 28	CBS SUNDAY MOVIE—HALLMARK SHADOW OF A DOUBT (13) [15.3 / 24] 15.7 / 24 15.1 / 23 15.2 / 24 15.1 / 25				
	NBC 13.5 / 22	SUPER BLOOPS. (78) [6.3 / 12] 6.0 / 12 6.7 / 12	EXPOSE (78) 6.3 / 10	REAL LIFE (72) J.P. 7.6 / 12	NBC SUNDAY NIGHT MOVIE—SWITCHED AT BIRTH (1) [20.4 / 32] 18.7 / 29 20.6 / 31 21.1 / 33 21.3 / 35			
	FOX 6.7 / 11	TRUE CLIP (85) 4.9 / 10	P. LEWIS (83) 5.6 / 10	IN LIVING (53) COLOR 9.5 / 16	GET A LIFE (65) 8.2 / 13	MRD. WITH (45) CHILD. 10.6 / 16	TOP OF (20) HEAP 7.7 / 12	SUNDAY COMICS * (86) [3.7 / 6] 4.0 / 6 3.4 / 6

WEEKLY PRIME TIME AVERAGE

ABC 11.4 / 20

CBS 11.1 / 19

NBC 12.7 / 22

FOX 5.9 / 10

YELLOW =
1/2 HR WINNER

SEASON PRIME TIME AVERAGE

ABC 12.4 / 21

CBS 12.2 / 20

NBC 12.6 / 21

FOX 6.4 / 11

*—PREMIERE

NIGHTLY RATING / SHARE

(##)—RANKING

{##)—PROGRAM RATING / SHARE

HALF-HOUR RATING / SHARE

SOURCE: A.C. NIELSEN

RADIO

GROUPS BACK FCC'S REVIEW OF OWNERSHIP CAPS

Radio executives say it's time to update multiple ownership and duopoly rules

A chorus of cheers will go up from the radio industry if the FCC does the expected this Thursday (May 9) and launches a rulemaking to review the multiple ownership and duopoly rules.

Major group broadcasters contacted by BROADCASTING say it may be time for the rules to be relaxed, or repealed.

The multiple ownership rules prohibit a group from owning more than 12 AM's and 12 FM's, and the duopoly rules limit a broadcaster to just one AM or one FM in a market. Broadcasters have been allowed to own an AM and an FM in the same market.

At present, only a handful of groups own a full complement of AM's or FM's. These include CBS, Great American and Nationwide, which each own 12 FM's. Others are just one or two shy of the limit, including Capital Cities/ABC, EZ Communications, Group W, Infinity, The Ragan Henry Group, Noble and Susquehanna.

Nonetheless, broadcasters are all for change. They insist that lifting ownership caps would not keep stations from public service-minded licensees, and relaxing the rules could strengthen the industry by allowing established broadcasters to improve their commitment to radio and the public it serves.

Ownership caps originally were put in place, in part, to prevent any one media voice from assuming too much power or influence in an industry limited by its number of signals and outlets. This fear, however real it might have been during radio's infancy, no longer should be considered a valid concern, according to Steve Crane, president of Emmis Broadcasting in Indianapolis.

In fact, Crane said, the overpopulation of radio stations precludes any further need for ownership limits. "In the past, when each market had a limited number of broadcasting outlets, the FCC might have had a valid concern," Crane said. "Those same concerns don't exist today because there isn't the same threat to ideas in the marketplace and because we have so many media alternatives."

Mel Karmazin, president of Infinity

Broadcasting, which currently owns 11 FM's and six AM's, stressed that "limits absolutely are not necessary." He said: "The commission would be making a very wise decision, one that would benefit the public more than any other decision they could make." Karmazin explained that groups that already own close to their full complement of stations generally are those that have demonstrated their commitment to the public and would extend that commitment.

Karmazin said expanding the rule would provide new opportunities for Infinity and other groups to acquire additional properties or entire groups. "We haven't acquired our 12th station because we always wanted to be in a position for that unique, special radio station to open up," he said. In addition to allowing groups to grow, lifting the limits also conceivably could help kick-start the sluggish marketplace by allowing broadcasters who want to sell their stations to find financially qualified buyers, Karmazin said. "The companies that have the financial wherewithal to be at the table at closing are the larger companies that are close to the limit. The public is being hurt more by broadcasters who are cutting back on service because

they can't sell their stations," he said.

Steve Berger, president of Nationwide Communications in Columbus, Ohio, which owns 12 FM's and three AM's, said eliminating or increasing the present limits hardly would be harmful to either the industry or to the American public. "The wonderful thing about this country is that when something gets stretched to excess we tend to right ourselves," he said. Changing the ownership limits would no more abuse the public interest than it did when limits were raised previously, Berger said.

If the ownership limits were lifted or revised, would the company acquire additional properties? "Certainly, if the economics were right and a station was available in a market where we wanted to be," he said. If negative implications did arise, limits could be reimposed, Berger said. "The market will always level out. The people will always know what they want, and if they decide they want something and decide they made a bad choice, they'll change it, like they did with prohibition," Berger said.

Jim Thompson, president of Group W Radio in New York, which currently owns 10 AM's and 10 FM's, said that broadcasters should be allowed to own

ALL KIDDING ASIDE

The Imagination Stations Radio Network for Kids, which briefly suspended service two months ago following a scramble for capital funding (BROADCASTING, March 11), has resumed its broadcasting schedule from a new home in St. Louis. The network has a multi-year contract with TS Broadcasting's new WXJQ(FM) there and also has resumed a full affiliate relationship with KKDS(AM) Salt Lake City. Also, a company spokesman said Imagination is working on affiliate agreements with several additional stations, including an unspecified AM in Springfield, Mo.

HORSING AROUND

Again this year ABC Radio Sports has contracted to broadcast horse racing's Triple Crown, beginning with last Saturday's Kentucky Derby from Louisville, anchored by Fred Manfra and Tom McDonald. Also included in the lineup are the Preakness Stakes, which airs live from Baltimore May 18, and the Belmont Stakes, which airs live June 8 from New York. Both will be anchored by Fred Manfra and Don Chevrier, with Dave Johnson calling the races.

MARKETING 'MARKETPLACE'

General Electric has extended its support of American Public Radio's *Marketplace* program to include a multi-media advertising campaign to promote the program in local markets. GE has been the program's exclusive corporate underwriter since January 1990.

The campaign will promote 10 stations carrying the program in six cities—New York, Boston, Chicago, San Francisco, Los Angeles and Washington. The media mix will include daily newspapers, outdoor (Chicago) and minority-targeted publications: *Ebony*, *Hispanic Business* and *Black Enterprise*.

Marketplace is a daily business show distributed to 126 noncommercial radio stations in the U.S.

LOAN CAMPAIGN

Houston-based Global Finance, a loan and finance company, has placed all of its advertising dollars in a 25-week radio schedule designed to run in Houston, Atlanta and New Orleans. The marketing effort, coordinated by Char Johnson of The Interep Radio Store's McGavren Guild Radio, San Francisco, is designed to build awareness of Global Finance's loan services. The campaign is targeted at black adults, aged 18-49, and was produced by the Stockton, Calif.-based agency, Cummings & Associates.

more stations than current rules permit. He said that any fears that public service would be sacrificed by groups that were able to accumulate critical mass would be precluded by the fact that a license still is granted to broadcasters who "prove they're going to serve the public and the community, and broadcasters who are best able to serve the public interest are those who are financially able to provide the quality broadcast and stability in the marketplace."

While Dallas-based Heritage Media currently is far short of the limits, President Paul Fiddick believes the regulation is archaic. "It is [absurd] to think that any single media group could have more influence over a local market than it does," he said. "It could be argued that a company should only be able to own one station per service in any market, but this same argument has no effect nationally. What's going on in one market has no effect in another."

Fiddick said the broadcasting industry is one of the few in the U.S. in which no company can create a critical mass. There ought to be a way for any one company to build a critical mass by buying multiple facilities "and then let each of those facilities be one of many voices in their local communities," he said.

George Beasley, president of Beasley Broadcasting in Naples, Fla., suggested that in lieu of eliminating ownership caps altogether, the FCC should consider raising the overall limit, not place restrictions on how many AM's or FM's a group might be permitted to hold. "There's no need for ownership limits, but if the FCC thinks otherwise, maybe the next step should be something like a

limit of 25 stations, and they could be all AM's or FM's."

While changes to the multiple ownership caps would seem to be first preference, most broadcasters said they would also like to see relaxation of the duopoly rules to permit AM-AM and FM-FM combinations.

EZ Communications President Alan Box said such combinations should be allowed in certain markets, but cautioned that, "at some point, things probably could go too far. If a station owned a majority of stations in a market, that could become a problem."

"We see no need for limits on service per market," said Anita Wallgren, vice president/corporate relations and administration at Great American Broadcasting, which owns six AM's and 12 FM's. "It wouldn't make good business sense to program two FM's the same way in the same market, and good corporate ownership is going to place the individual needs of the listeners above everything else."

Wallgren said that a change in the duopoly rules would have little effect on program diversity. "The radio industry today has many different owners and even in those markets where combined ownership has been permitted, we have seen different kinds of programming, depending on the needs of the listeners. I don't see how corporate ownership is going to override the individual needs of listeners."

Changes in the duopoly rule might best be determined according to market size or signal penetration, said Emmis' Crane. "Limits should be placed on ownership in a given market, because

concentration of media control is best attended to by regulation," he said. "But in many instances, specifically in trying to revive community service and public service on AM, it may very well be in the industry's best interest to allow ownership of more than one AM station per market." Multiple ownership of FM's might be appropriate in some situations, "but it would have to be on a case-by-case basis, such as in markets with a number of signals or where no one signal adequately covers the entire service area."

Wallgren said that limiting ownership does not necessarily result in greater opportunities for minorities or other groups. "Acquisitions are based on individual prices, and as a group we often find ourselves outbid by another party. It's not automatic that a group owner has an economic advantage, or that limited ownership necessarily results in greater representation by other owners."

Public policymakers who are fearful of the effects of ownership rule changes should consider the recent and ongoing changes in the competitive radio environment, Wallgren said. "This industry is really a very small business, and to compete against cable, the telephone companies, international organizations and satellite-distributed services, local broadcasters need to be able to get to the critical size that will allow them to operate successfully."

Limiting the number of stations a group could own would have little effect on diversity of ownership, said Crane. "Other encouragement for minority ownership can be offered, such as providing some tax relief for sellers," he said. "But a cap on the number of stations a group can own won't have a major impact on limiting minorities or other public interest groups." The fact that only a small number of groups has pushed the ownership limits suggests that plenty of stations will continue to be available at prices set by market supply rather than demand, he suggested.

The premise that radio broadcasters could amass market influence to the degree that they could sway public opinion is unrealistic, said EZ Communications' Alan Box. "A lot of other existing limitations already keep groups within a certain size, such as banking limits and the practicality of running the stations," he said. In fact, lifting the limits would have a positive effect on the marketplace, Box said, "because it would attract new players into radio, and it would allow groups to merge with some broadcasters who are really hurting. And in the long run, that's good for the employees, it's good for the listeners and it's good for the industry."

—REB

EVALUATING THE RAB: SO FAR, PRETTY GOOD

In midst of Radio Advertising Bureau's search for new president, members surveyed by BROADCASTING are generally positive about organization, although there is concern about usefulness of some materials provided

The Radio Advertising Bureau has spent the past two years streamlining, modernizing and increasing its effectiveness—all during times of economic duress, all during the tenure of outgoing President and Chief Executive Officer Warren Potash. As the organization looks for a new leader, BROADCASTING polled radio operators to get a sense of what they want from their sales organization, and what they think the RAB is doing right or wrong.

According to Rick Buckley, president, Buckley Broadcasting, and RAB board chairman, the organization has put important elements into place to insure better service in the future. "I think the organization must become the sales resource for radio, not only in national, but also at the local sales level," Buckley said.

And more importantly, Buckley would like to see the RAB take a more active role in providing training tools for stations. "If you go across the country, the biggest complaint you hear from radio operators is finding qualified sales people," he said. "We have to develop sales people, and I think the RAB can be a tremendous resource."

One of the main concerns, said Buckley, is getting stations to take advantage of all of the RAB's services. "Better station participation, more membership—that is what is going to make the RAB in the ensuing years," he said.

Potash has accomplished some of the goals he set for the organization when he first signed on. He has reduced the staff size from 70 to 39, without curtailing services to member stations. He has upgraded the organization technologically, enhancing the On-Line Express system and bringing the project in-house. The organization is also looking to invest in a management information system.

Tighter accounting guidelines were also among Potash's goals. A cursory look at membership figures shows the RAB has lost roughly one fourth of its members since 1988 (3,308, versus 2,539 in 1990). However, according to the RAB, many of those members listed in 1988 had not been paying their dues and were being "carried" by the association. The number of active, dues-paying members has not changed quite as drastically since 1988, the RAB said.

Is the RAB giving stations what they

want? A survey of broadcasters in small, medium and large markets shows that, for the most part, operators are happy with the RAB's services. There were a few areas identified as needing improvement, but overall, response to the organization's work was positive.

"There is no other great source of information that could usurp the role of the RAB," said John Dawson, general manager, WQSM(AM)-WFNC(FM) Fayetteville-Fort Bragg, N.C. "And I think the organization has improved over the last two years." Although Dawson's station is not hooked up to On-Line Express, they do use the materials the organization mails to them on a monthly basis, said Dawson.

Among the best improvements, in Dawson's opinion, is the accessibility of the training seminars for sales executives. The RAB has reduced the costs of its training sessions in an effort to serve a broader scope of stations. "I would like to see the new administration continue to provide seminars that are useful and informative," said Dawson.

"We are very up on the CRMC [Certified Radio Marketing Consultant] testing; all our qualified salespeople take the test and go to the pertinent seminars," said KTRO(AM)-KCAQ(FM) Oxnard, Calif.'s, B.J. Young, vice president and station manager. The sales teams, according to Young, use the Instant Backgrounds and the "Radio Co-op Sources" directory extensively.

Of concern to Young, however, is the usefulness of the tapes mailed out by the organization: "I think their cassettes don't have the quality they used to have," she said. "I do know that they are not used here to the extent that they were three years ago; they are not received with the same enthusiasm."

Young is also concerned about a lack of information on the Hispanic audience

(KTRO(AM) carries a Spanish language format) and qualitative research data in general. The RAB had initiated a Hispanic Radio Task Force, but the effort has been inactive, mostly due to lack of station interest and organization.

Gathering qualitative data should not be part of what the RAB does, according to some. "I don't think that is their role at all," said Gordon J. Obarski, vice president and general manager, WTKN(AM)-WHVE(FM) Sarasota, Fla. "There is enough information available elsewhere. The RAB does a great job providing the kinds of information needed to do good presentations."

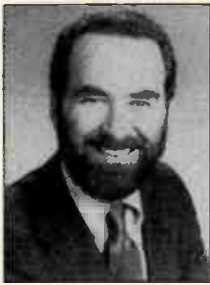
Obarski, who said the station's sales executives go to the pertinent RAB seminars, has seen a marked improvement in the organization. "They are very responsive to our needs," he said, "and this has happened with the managerial changes that they have made—they were very positive changes—a definite improvement of the RAB presence."

Although Obarski gives the RAB high marks for its services, he would like to see it improve its long-term outlook. "I would like to see a little more foresight as to business categories that will be important, and for them to find new areas for radio to work in," he said.

"The medium lives and dies on local business," said Tim Roberts, general manager, WYNG-FM Evansville, Ind. "Particularly in smaller markets, it will only continue to become more and more significant." Roberts said he would like to see the RAB focus its efforts more on the small market, the local aspect.

As for the materials the station currently gets from the RAB, station sales manager Ron Eberhart finds the material "valuable." He personally goes through all the material and dedicates one sales meeting per month to discussion of any new information sent out by the bureau. —C





David Bartlett
RTNDA



Sen. Conrad Burns
(R-Mont.)



Robert J. Coen
McCann-Erickson



Barbara Cohen
CBS News



Ronald J. Doerfler
Capcities/ABC



Charles F. Dolan
Cablevision Systems



Sen. Ernest Hollings
(D-S.C.)



Jay Kriegel
CBS

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Comm. James Quello
FCC



Chairman Alfred Sikes
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Burt Staniar
Westinghouse Broadcasting



Ed Turner
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Don West
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Comm. Ervin Duggan
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ESPN



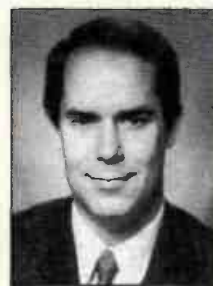
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CABLE

COMCAST AGAINST ANY CABLE-ONLY DEAL WITH 76ERS

Company president says prospect that Philadelphia team would sign such agreement would set bad precedent; it may also cost cable operators and public more

Comcast President Brian Roberts went public last week with his company's opposition to the prospect that the Philadelphia 76'ers would sign a cable-only rights deal in its next contract.

"If this trend ultimately ends up with no sports on broadcast television, I believe it's bad business and bad policy," said Roberts. "Bad for cable. Bad for sports fans. Bad for cable subscribers who shouldn't have to pay a large part of the bill for what they now get on the air."

Roberts pointed out that only 45% of Philadelphians subscribe to cable. Comcast owns several of the city's franchises. Cable adds value in programming, he said, providing "more choice, more quality, more diversity."

The main reason Roberts and other cable operators are coming to the defense of broadcast television is the likelihood that operators, and then the public, would pay more if 76'er games are only on SportsChannel Philadelphia and Prism. Presently, the two regional sports networks carry only the home games. WPHL-TV has been the broadcast outlet, but Randy Smith, general manager of the station, said the SportsChannel bid for the part of the package the station had carried was "substantially more" than the station could afford (BROADCASTING, April 29.)

SportsChannel's corporate offices responded to the controversy by saying "all of our programming is geared to providing viewers with more choice...Cable revenues enable teams to sign on highly-paid athletes, and their winning performances guarantee successful team franchises. Through cable, the fans also get dependable year to year access to the games; and coverage isn't subject to the whims of broadcast TV advertisers."

SportsChannel's basic rate card is roughly 25 cents per subscriber. That service splits carriage of the Flyers, Phillies and 76'ers with Prism, which also carries movies. Prism is a pay service retailing for roughly \$13.



Roberts



Tom Sharrard, general manager of Greater Media, another large area operator, shares Roberts' concern. Greater Media, in fact, was one of the last operators to sign to carry SportsChannel Philadelphia, arguing that all subscribers should not be forced to pay for a relatively expensive service in which a minority of cable subscribers are interested. "What concerns me," he said, "is that they will come back to me and say: 'Here's your surcharge.'" Sharrard, like Roberts, believes the vast majority of sports fans already have cable, and more games won't add subscribers.

Roberts was placing more of the

blame on the team than on the regional sports networks. "I don't blame Prism," he said, "they're only trying to buy what the 76'ers are offering to sell, and it is properly their decision to make." He did say, however, that "if this goes on, I am likely to have no choice but to pass these costs through."

"Why do you think the 76'ers will probably go to cable?" Roberts asked. "I assume that if team owners can up the ante on sports rights, they will. With huge salaries to pay, somebody has to pay the bill. I don't want that bill to be paid now and forever by cable subscribers, with no end in sight to skyrocketing sports rights fees and salaries. If the 76'ers can get half a million dollars more from Prism today than they can from channel 17, they'll take it," Roberts said.

Roberts wrote to both Heller and 76'ers President Harold Katz. In his letter to Katz, Roberts said: "I wish to register my protest, in the strongest possible terms, of your reported intention" to go all cable with the 76'ers. "I firmly believe your deliberations should benefit from a public debate in which sports fans and others are given the opportunity to express their opinions." The 76ers had no official comment, although Katz was quoted in the *Philadelphia Daily News* called Roberts' public pronouncements "the most self serving press conference I've ever heard of." Katz said Comcast has never offered to debate publicly any of its rate increases. "Since broadcast television can't meet the price demands, we have to look at other possibilities," Katz said. "We've tried to stay as broadcast television, but we also need to create the money necessary to run our business," Katz said.

Roberts did get some support from Capitol Hill. House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) issued a release saying "to deprive more than half of those fans without cable of the opportunity to see any 76'er games on broadcast television would be unconscionable."

-MS

DIGITAL COMPRESSION MAKES PPV FUTURE BRIGHTER

Operators see expanded scheduling of hit movies, different movie genres and other programming to fill vast increase in PPV channels

Cable operators will have a new way of looking at the world if digital compression produces hundreds of channels in the 1990's. And at first blush, most of the theoretical discussion on filling those channels centers on a vast number of pay per view offerings. What a 40 or 50 channel PPV world will look like in 1995, for instance, will depend on the results of market tests, but some things seem certain. Compression has given operators reason to be even more bullish on PPV.

Jerry Maglio, senior vice president, marketing and programming, United Artists, said that because of compression, "the future of PPV looks extremely bright," but that many new PPV channels "begs testing and experimentation," he said. Maglio foresees "more frequent presentations of the hottest movies," and more recent releases available sooner.

Mike Egan, vice president, programming, Cablevision Industries, said he could foresee setting aside up to 16 channels for hit movies, and take the top four movies each month and start them every 15 minutes. "That gets a very convenient schedule up there," he said. Egan would also authorize customers for several start times, such as 9:15, 9:30 and 9:45 p.m., in case the phone rings or they are otherwise interrupted, so they wouldn't miss any of the movie. Such standard start times would simplify marketing and promotion to the consumer, he said, since they'll know where hit movies are and when they'll be on.

Simplifying promotion might be one reason why there could be studio channels some day, said Don Mathison, senior vice president, marketing and programming, Media General. Paramount, Warner Bros. and Disney would have enough product to sustain their own channels, he said.

Egan also envisions carrying maybe the next eight most popular theatrical titles in a given month. Different channels could be targeted to different genres, he said, replicating, somewhat, the division of product in video stores. "I'd love to see it used for a lower cost library product," he said.

Some replication may be alright, said Maglio, but "we don't want to replicate home video across the board." Home video will change in reaction to what's happening in the cable business, he said.

Mathison said multichannel PPV could offer more than just more programming. He envisions a time when an earlier window for cable at a higher retail price would be attractive to Hollywood. There even may come a day when cable PPV will be the buy-through mechanism through which consumers can rent and record tapes. The trick there, he said, is to be careful that PPV rentals aren't hurt by PPV recorded sales of movies.

Maglio also believes that that much capacity is going to create more made-for PPV presentations. There may also be more niche services or programming at a higher price point but directed to a lower volume of people. An example, he said, would be language courses or golf lessons. "That much capacity will bring [programers] to it," he said. Mathison envisions continuing education series for lawyers or accountants, for instance, which could not only bring in more revenue, but help cable penetration in commercial establishments.

Robert Stengel, senior vice president, programming, Continental Cablevision, said there may be time shifting of other cable programming, in addition to hit movies. But his concern is that there is not enough quality programming to instantly fill that many new channels, "until the economics of production catch up to the economics of technology."

Although there will be some video store replication, he also cautions that "ultimately there has to be more in it than that," such as local, regional and niche programming. "It has to be self-

sustaining and self-supporting," he said of those new channels; "they can't be indirectly subsidized" by ad or affiliate fee revenue. With a great number of new channels, said Stengel, "you reach [the] point of diminishing returns very quickly."

Adds Dean Gilbert, vice president, marketing, programming, KBLCOM: "It's much more important to be deep than wide" in a multichannel PPV world. That is, a wider variety of start times is more important than a wide variety of movies. As the PPV window shrinks to 30 days or less, Gilbert finds that a convenient, understandable ordering technology and reasonable price become more important than the delayed window to PPV customers.

The question of that many channels also raises questions on the existing PPV networks and local PPV operations. Robert Miron, president of Newhouse Broadcasting, a part owner of Viewer's Choice, said whether it's VC or Hollywood, someone has to be responsible for getting the product on a transponder. Stengel of Continental, another VC owner, also adds that there are administrative, marketing and promotional costs that have to be born by someone. "You're always going to need a value added packager, promoter, scheduler," he said. Having Hollywood as that middle man could raise antitrust problems, he said. There has to be an entity in between, he also said, which is consumer friendly.

Whereas today, PPV managers are found at the regional level or in the largest systems, an explosion in PPV channels will mean more PPV managers at more systems, maybe even down to the 10,000 to 15,000 subscriber levels, according to Egan.

Miron said operators also face questions about which homes should receive compression-friendly converters—PPV homes, heavy TV user homes or all homes. Changes will not happen overnight because many systems will want to get an adequate return on the \$100 boxes already in the home.

Ultimately, as senior cable marketers look to a great increase in PPV opportunities, they temper their enthusiasm with doses of reality. "It will really be fun to play with," said Egan. But "it's an evolution, not a revolution," said Gilbert.

—MS

JEANS FOR JUKEBOX

Levi Strauss & Co. has become The Jukebox Network's first national advertiser. The spot will feature an 800 number allowing viewers to call with their responses to the spot, titled "Tell us what you're doing in your 501's." Levi Strauss will take advantage of Jukebox's interactivity as well; Jukebox's own 800 number and its 900 video request number will promote the advertiser's campaign.

CABLECASTINGS

INTERNATIONAL OPPORTUNITY

The International Channel has signed a carriage agreement with Tele-Communications Inc. No specific launch date or number of systems that will carry the channel have been announced. "It's essentially a blessing for TCI affiliates who want to make a deal with us," said a spokeswoman for the International Channel. And Larry Carlton, chief operating officer for TCI Cable Operating Group, said in a statement that the International Channel "will be particularly valuable as channel capacities increase over the next few years."

MORE GOLDBERG FOR HBO

Whoopi Goldberg has signed a deal to star in three hour-long HBO comedy specials over the next two years. Goldberg, who won an Oscar for best supporting actress in "Ghost," has a long association with HBO.

FTC CRITICIZES EFFECTIVE COMPETITION

As the FCC began honing its new "effective competition" standard for cable in preparation for a May 9 vote, the Federal Trade Commission criticized the agency's proposed standard. With the advent of tiering, the provision of an "antenna service" for broadcast signals has become the only possible source of market power for cable. As a result, the FTC said, the new standard should be "based on the quality of over-the-air reception in the cable community, and (when such reception is poor) on the presence or absence of alternative video providers (e.g. a second cable system that could deliver local programming)." Under the Cable Act, systems that meet the standard are exempt from local rate regulation. Determining that the current standard—three broadcast signals—is no longer adequate, the FCC earlier this year proposed a new multi-pronged standard that will likely make substantially more systems subject to local regulators.

TURNER PAYS DIVIDEND

Turner Broadcasting Systems announced a "10% of the liquidation price per share" cash dividend for holders of the company's class B cumulative preferred stock, the class of stock held by cable operators when they bought into Turner four years ago.

Turner said 86% of those outstanding shares have, in turn, been reinvested in the company, or 2.3 million shares at \$14.25 per share. That will mean almost \$32 million going back into the company, which will be used for working capital.

The transactions will cause slight changes in the equity ownership levels of the major parties within Turner. TCI's equity will increase from 21.8% to 22.1%; Time Warner from 18.4% to 18.6%, while Ted Turner's will dip slightly from 35.6% to 35.2%. The ownership of cable operators as a whole will increase from 45.4% to 45.9%.

CABLE TV AND BEYOND

Prime Cable in Atlanta, serving 190,000 subscribers, will now operate under the name Georgia Cable TV and Communications, reflecting the company's reach into advertising, programming and other ventures.

William Proud, vice president and general manager, said the name change reflects "a broadening of our thinking" beyond delivery of cable service. The company has teamed with area operator Wometco in a local advertising sales company that connects more than 370,000 homes. It has looked at the opportunities in local news, beyond the news inserts being provided by WSB-TV and WXIA-TV. And, said Proud, it continues to look at developments in other communications technology, such as PCN's.

STOCK SWAP

Liberty Media announced it has exercised its rights to exchange its class B, series 2 exchangeable preferred stock for 5.7 million shares of TCI class A common. Liberty also said it purchased 1,900 of its

class A shares and may purchase up to 15,000 shares to fund executive compensation programs.

CANADIAN CHOICE

Canada will be getting its own PPV Viewer's Choice service beginning next fall, following approval by the Canadian Radio-Television and Telecommunications Commission. The service will offer films 12 hours a day, priced at \$4.50. It is owned by Astral Bellevue Communications (50.1%) and Rogers PPV Inc. and TSN Enterprises (24.95% each). Some 360,000 homes have addressable converters in eastern Canada, where the service will be launched first. It will carry two channels, one for movies, the other for special events (concerts, boxing, etc.).

NOTES FROM ALL OVER

Cable Networks Inc. has signed new business deals with several large operators serving 854,000 homes, including KBLCOM, San Antonio, Tex.; Prime Cable, Las Vegas; Austin Cablevision, Austin, Tex.; United Cable, Baltimore; District Cablevision, Washington, and Mountain Cable Advertising, Salt Lake City. CNI has renewed deals with Cable AdNet of North Carolina (800,000 homes) and Northwest Cable Advertising, Seattle (600,000 homes). ■ National Cable Advertising plans to co-market local cable advertising schedules with print campaigns in Suburban Newspapers, owned by U.S. Suburban Press Inc. ■ Time Warner Sports has signed Budweiser to "seven-figure" deal for first 12 TVKO PPV boxing telecasts. ■ New Hampshire state house voted down plan to impose 5% tax on cable revenue by vote of 209-138.

■ WWF has announced dates for two remaining PPV special events for 1990. SummerSlam will be Aug. 26 at 8 p.m. from Madison Square Garden in New York, while Survivor Series will be held Nov. 27 at 8 p.m., day before Thanksgiving. In previous years, event was held Thanksgiving night.

BUSINESS

SYNDICATED UPFRONT MAY WAIT FOR NETWORKS

Soft marketplace and advertiser anticipation of lower rates from Big Three could lead to budget shifts away from syndication

The syndication upfront market, which normally moves before network upfront, may move simultaneously or after network this year as advertisers and media buyers decide whether to shift budgets to take advantage of what could be considerably lower network rates.

According to the Advertiser Syndicated Television Association (ASTA), syndication advertising revenue in 1990 hit \$1.2 billion. For 1991, ASTA is projecting advertising revenue of \$1.4 billion. ASTA executive director Tim Duncan said the association has "not seen fit to change the estimate," although it "may be appropriate to look at it [again]." Most of that money comes to syndicators in the upfront because they often prefer to sell as much inventory as possible early and not take chances later in the scatter market. That could change if advertisers decide to spend less on syndication.

Syndication sales could also be affected by viewing trends. Viewing of syndicated programming in access strips and of late-night product was down in the Feb-

ruary 1991 sweeps, although much of that can be attributed to the Gulf war (BROADCASTING, April 1). Still, there have been no new major syndication hits recently, and media buyers and some syndicators doubt that ad revenue and cost-per-thousands (CPM's) will see the solid growth of the past two years. And there is still concern about the commercial load in syndication, which is higher than that of the networks.

"It is an incredibly volatile time for everybody," said one major syndication programming executive, adding that "with the networks looking at smaller budgets, syndication shows that are not on top will have considerably less demand and even the top performing shows will feel pressure."

Mark Goldstein, director, national broadcast and media programming, Lintas, said that advertisers will "take a hard look at syndication costs" and may defect to networks. Multiple dayparts and commercial loads are two things Goldstein cited that might lead advertisers to downgrade syndication value compared to network.

TCI TO BUY REST OF UA

Tele-Communications Inc. proposed buying the 46% stake in United Artists Entertainment it does not already own, in a stock swap and cash offer valued at more than \$1.1 billion.

TCI said it would exchange .95 shares of TCI stock for one share of UA stock. TCI pegged the number of outstanding UA shares at 65 million. With TCI trading at roughly \$15.75, it placed a value of the stock swap at \$972.4 million. TCI also said it would offer \$4.75 for each right to UA stock. With some 30 million rights units involved, TCI would be putting up another \$142 million in cash.

The UA board must approve the deal, but several TCI executives, including TCI President John Malone, sit on the UA board.

Robert Thomson, TCI vice president, government affairs, said the move rationalizes the ownership of both companies, with TCI expecting operating efficiencies and economies of scale when operations are combined. Thomson said TCI would use traditional lines of financing to pay for the cash rights.

UA serves 2.6 million subscribers and operates 2,400 movies screens.

Done Deals!

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*Source:
Paul Kagan Associates, Inc.

Syndicators won't feel the sting of a soft upfront equally. March Hirsch, president, Premiere Advertiser Sales, the co-venture of Paramount and MCA that sells ad time for *Arsenio Hall*, *Star Trek: The Next Generation*, *The Party Machine with Nia Peebles* and other shows, said he is opening serious talks. "Advertisers will ultimately pay smaller increases," he said, adding that "CPM's won't be lower than a year ago. Said Hirsch: "Those who wait for that [lower CPM's] could find themselves paying the highest increases of them all or being shut out of the marketplace. Many large advertisers realize this, and when the posturing is done, I think there will be reasonable increases."

With regards to network pricing, Hirsch said the networks control the marketplace. "We can't. We are dependent on the networks." Premiere, which controls about 35%-40% of the adult barter market, has projected ad sales between \$350 million and \$400 million. As for the timing of this year's upfront, Hirsch said "ultimately, I

would rather get the upfront done earlier [than network], but if we have to have a long hot summer then we have to."

The fact that there are no new major syndication hits is not a problem for Steve Hirsch, president, Camelot Entertainment, the wholly-owned subsidiary of King World Productions, whose stable of hits includes *Wheel of Fortune*, *Jeopardy* and *The Oprah Winfrey Show*. Said Hirsch: We operate more as a commodities business and may have to respond [to the marketplace] less than some others." The fact that there are no new hits, he said, makes the returning shows even more valuable.

Keeping large amounts of inventory for the scatter market is not something most sellers of syndicated programming like to do, and they are not looking forward to that possibility. Said Clark Morehouse, senior vice president, Tribune Entertainment Co.: "Most of our clients want to support our programming. Our point to them is don't be blindsided by a marketplace that in the short run

might be less expensive than it has been in the past."

One seller of syndicated programming said he is not worried about what will happen to spending on syndication by major prime time advertisers. "Advertisers who are really in big prime time will spend only a certain amount there, the audience is declining, and those advertisers will deal with syndication before the networks."

However, the syndication programming executive added, "a lot of accounts will prefer to wait to see what happens with the networks and may decide to make their commitment there. And if syndicators feel the market will take a turn for the better, maybe they will decide to take less business."

Ironically, last year syndicators were helped by the fact the network upfront was somewhat delayed because haggling over guarantees encourages advertisers to put more money into syndication. This time around, any sort of delay on the network side will likely hurt syndication. —JF

ABC, CBS AND NBC IMPORTANT TO CABLE SUBSCRIBERS

NTA, NAB study says majority of cable subscribers want networks on cable system; NTA president says cable operators making money on backs of big 3

Two-thirds of all cable subscribers would probably cancel their subscriptions to cable if their local operators did not carry ABC, CBS and NBC, and 84% of all cable subscribers think the cost of their subscription should be cut by almost half if such a move were made, according to a study jointly released last week by the Network Television Association and the National Association of Broadcasters.

The study, "America's Watching: Public Attitudes Towards Television 1991," is conducted biennially by The Roper Organization. This is the first time the survey has asked respondents about the value of the broadcast networks to cable systems. Whether those cable results will be used by the NAB in its fight to add a retransmission consent amendment to cable reregulation legislation remains to be seen.

"It is clear," said NTA President Peter Christanthopoulos, "that cable operators are making money on the backs of the networks." When asked whether the networks also benefit by being retransmitted on cable, the NTA President said he "does not see it."

A spokesperson for the National Cable Television Association said "the

poll confirms that people enjoy having broadcast and cable channels included on the dial without having to switch back and forth between different systems." That being the case, the spokesperson added, "we don't know why the government would want to fool around with retransmission consent schemes that ultimately result in the consumers losing the convenience of having all the television channels available on the same dial."

The survey also focused on viewing habits of Americans and how credible they feel the medium is. Among the findings: The majority of the public (59%) finds television to be entertaining, informative (52%) and interesting (50%). Criticism of television has declined since 1982 by 45%. The most common criticism of television—mentioned by 17% of the public—according to the survey, is that it is "in bad taste."

Television also received high marks for its news coverage. The survey said that for only the third time in 20 years, more Americans in 1990 said they learned more about candidates running in local elections from television (43%) than from newspapers (40%), and television maintained its lead over newspapers

(47% to 34%) for coverage of candidates for the U.S. House of Representatives. When asked whether viewers felt the "quality of coverage" was better, Roper Senior Vice President Tom Miller said that there were "no subjective judgments on quality" in the survey.

Television news was the main source of information during the Gulf war. About 81% of Americans relied on television news over other sources, and 58% said television was the most believable source of news.

One surprise in the survey was that there is "rising satisfaction" with children's programs. Adults, the survey said, who feel there is either enough or too much suitable programming for children today (43%) are almost equal to those who say there is not enough of it (45%). In 1986, when that question was last asked, 54% said there was not enough children's programming.

Roper conducted 2,000 in-home interviews nationwide in three waves between December 1990 and February 1991. No distinctions between the three networks, Fox, cable and independent stations were made regarding questions about quality of programming and credibility of news. —JF

CHANGING HANDS

WPTF(AM) Raleigh, N.C. □ Sold by Durham Life Broadcasting Inc. to First State Communications Inc. for \$5 million. Seller is headed by George Womble, and is licensee of WQDR(FM) Raleigh, WMXF-AM-FM Laurinburg and WPTF-TV Durham, all North Carolina (all also being sold). Buyer is headed by Donald W. Curtis (7.14%) and J.C.D. Bailey (14.29%). Bailey owns 60,100 shares (.71%) of Durham Corp., which owns 100% stock of assignor Durham Life Broadcasting. Bailey is also president and 100% stockholder of Bailey Financial Group Inc., which owns 51,100 shares (.61%) of Durham Corp. Curtis has interests in Great American Media Inc., licensee of WTAB(AM)-WYNA(FM) Tabor City, WCPN(AM) Tarboro, WGBR(AM)-WKTC(FM) Goldsboro and WBBB(AM)-WPCM(FM) Burlington, all North Carolina. WPTF is full-timer with diverse format on 680 khz with 50 kw.

WAIT-AM-FM Crystal Lake, Ill. □ Sold by Crystal Lake Radio Ltd. to Pride Communications Ltd. for \$2.2 million. Price includes \$1.7 million cash at closing (of which \$500,000 is for noncompete covenant) and \$500,000 interest-bearing note payable. Seller is headed by Gerald T. Vento and has no other broadcast interests. Buyer is headed by Jim Hooker (24%), Don Johnston (16%), Art McLean (8%) and Don Brinkman (8%). Hooker is broadcast consultant. WAIT(AM) has oldies format on 850 khz; 2.5 kw-D; WAIT-FM has contemporary hit format on 105.5 mhz with 3 kw and antenna 300 feet above average terrain.

KCVR(AM)-KWIN(FM) Lodi, Calif. □ Sold

by Robert J. Maccini to Michael Murphy for \$675,000. Price includes \$650,000 cash and \$25,000 note payable. Seller is receiver for Turnbeaugh Communications Ltd., debtor-in-possession, headed by John Crowley, and has no other broadcast interests. Buyer, Murphy, is former general manager of WLIT-FM Chicago. KCVR has Spanish format on 1570 khz with 5 kw day, 34 w night. KWIN has adult rock format on 97.7 mhz with 3 kw and antenna 300 feet above average terrain. Broker: Media Services Group Inc.

KQRO-AM-FM Cuero, Tex. □ Sold by Cuero Broadcasting Inc. to William Matchak for \$330,000. Price includes \$75,000 cash at closing, \$140,000 assumption of seller's liabilities and \$115,000 10-year note payable at 10%. Seller is headed by Paul Dudeck and Mary Dudeck, husband and wife, and has no other broadcast interests. Buyer is headed by William Matchak (33%) and Kyong Ja Matchak (34%), hus-

band and wife, and Chun Sim Chong (33%). William Matchak is former national program director at group owner Beasley Broadcasting. KQRO(AM) has country format on 1600 khz with 500 w day. KQRO-FM has country format on 97.7 mhz with 3 kw and antenna 297 feet above average terrain.

WEEB(AM) Southern Pines, N.C. □ Sold by Richardson Broadcasting Group to Pinehurst Broadcasting Corp. for \$275,000. Price includes \$275,000 cash at closing and \$5,000 earnest money deposit. Seller is headed by Lawrence E. Richardson, and has application for new FM at Southern Pines, N.C. Buyer is headed by Dane F. Adams and has no other broadcast interests. WEEB is clear channel with adult contemporary format on 990 khz with 10 kw day and 26 w night.

For other proposed and approved sales see "For the Record," page 54.

PROPOSED STATION TRADES

By volume and number of sales

Last Week:

AM's □ \$5,452,000 □ 5

FM's □ \$487,500 □ 6

AM-FM's □ \$3,435,000 □ 4

TV's □ \$0 □ 0

Total □ \$9,374,500 □ 15

Year to Date:

AM's □ \$20,264,497 □ 79

FM's □ \$71,708,034 □ 86

AM-FM's □ \$116,004,054 □ 70

TV's □ \$209,394,000 □ 31

Total □ \$417,370,585 □ 266

For 1990 total see Jan. 7, 1991 BROADCASTING.

KCIT ACQUISITION COMPANY

has acquired

KCIT-TV

Amarillo, Texas

from

RALPH C. WILSON INDUSTRIES, INC

The undersigned acted as broker in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

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FOCUS ON FINANCE

Most media stocks were flat or down last week, in keeping with overall market that was down 2.5% for larger stocks, and slightly more for smaller issues. One noticeable exception was United Artists Entertainment, which last Wednesday gained 9% following bid by Tele-Communications Inc. for

stock latter MSO does not already own. Multimedia shares split three-for-one. Among smaller programming stocks, Orion Pictures continued slide, and for week ending last Wednesday was down 1/4, to 8 3/8. Fries Entertainment, also looking to change capital structure, gained 7/16, to 15/16.

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 May 1	Closing Wed Apr 24	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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BROADCASTING

A (BHC) BHC Comm.	57	1/4	56	3/4	1/2	00.88	13	1,631
N (CCB) Cap. Cities/ABC	482	1/2	467		15 1/2	03.31	17	8,134
N (CBS) CBS Inc.	162	1/2	163	1/8	- 5/8	-00.38	37	2,149
A (CCU) Clear Channel	13	3/4	14	1/2	- 3/4	-05.17	-229	79
O (JCOR) Jacor Commun.	2	7/8	3		- 1/8	-04.16	-2	28
O (OSBN) Osborn Commun.	9		9	1/4	- 1/4	-02.70	-12	62
O (OCOMA) Outlet Comm.	11	3/4	11	3/4		00.00	15	76
N (PL) Pinelands	14	7/8	15	1/8	- 1/4	-01.65	-40	251
A (PR) Price Commun.		1/2	5/8		- 1/8	-20.00	133	7
O (SCRIP) Scripps Howard	45		47		- 2	-04.25	15	464
O (SUNNC) SunGroup Inc.		3/4	3/4			00.00	-16	5
O (TLMD) Telemundo	4	7/8	4	1/2	3/8	08.33	-2	111
O (UTVI) United Television	30	3/4	31		- 1/4	-00.80	3	334

BROADCASTING WITH OTHER MAJOR INTERESTS

N (BLC) A.H. Belo	30	5/8	30	5/8		00.00	19	569
A (AK) Ackerly Comm.	3	3/8	2	7/8	1/2	17.39	-3	51
N (AFL) American Family	24	1/2	25	3/8	- 7/8	-03.44	17	1,995
O (ACOMA) Assoc. Comm.	32		30	3/4	1 1/4	04.06	56	597
N (CCN) Chris-Craft	29	7/8	29	5/8	1/4	00.84	2	770
O (DUCO) Durham Corp.	32		32	1/4	- 1/4	-00.77	16	270
N (GCI) Gannett Co.	42	5/8	43		- 3/8	-00.87	18	6,823
N (GE) General Electric	72	1/2	72	1/2		00.00	14	63,616
O (GACC) Great American	2	1/8	2	1/8		00.00		76
A (ITG) Heritage Media	4	1/2	4	1/2		00.00	-6	203
N (JP) Jefferson-Pilot	42	5/8	42	7/8	- 1/4	-00.58	9	1,499
N (LEE) Lee Enterprises	30	3/4	31		- 1/4	-00.80	16	709
N (LC) Liberty	42	1/8	42	1/8		00.00	13	330
O (LINB) LIN	70		74	3/4	- 4 3/4	-06.35	-16	3,596
N (MHP) McGraw-Hill	60	1/2	60	7/8	- 3/8	-00.61	17	2,960
A (MEGA) Media General	20	7/8	21	1/4	- 3/8	-01.76	21	540
N (MDP) Meredith Corp.	26	7/8	26	3/4	1/8	00.46	15	452
O (MMEDC) Multimedia*	27		84	3/4	-57 3/4	-68.14	6	311
A (NYTA) New York Times	22	1/2	21	1/2	1	04.65	26	1,738
N (NWS) News Corp. Ltd.	14	3/4	15	3/8	- 5/8	-04.06	9	3,959
O (PARC) Park Commun.	14	1/2	14	3/4	- 1/4	-01.69	15	300
O (PLTZ) Pulitzer Pub.	23	3/4	23	7/8	- 1/8	-00.52	19	248
O (SAGR) Sage Bsg.	1	1/4	1	1/4		00.00	-1	4
O (STAUF) Stauffer Comm.	116		116			00.00	48	144
N (TMC) Times Mirror	30		30	3/4	- 3/4	-02.43	21	3,855
N (TRB) Tribune Co.	44	1/2	45		- 1/2	-01.11	28	2,852
A (TBSA) Turner Bsg. 'A'	13	3/4	14		- 1/4	-01.78	-32	2,051

*Multimedia stock split 3-for-1.

	Closing Wed May 1	Closing Wed Apr 24	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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N (WPO) Washington Post	219	1/2	219	1/4	1/4	00.11	15	2,606
N (WX) Westinghouse	27	1/4	28	3/4	- 1 1/2	-05.21	29	7,942

PROGRAMING

O (IATV) ACTV Inc.	2	1/2	2	1/2		00.00		2
O (AACI) All American TV	1	5/8	1	3/4	- 1/8	-07.14		3
N (CRC) Caroco Pictures	6	3/4	7	1/4	- 1/2	-06.89	14	181
O (DCPI) Dick Clark prod.	3	7/8	3	1/2	3/8	10.71	20	32
N (DIS) Disney	117	5/8	118		- 3/8	-00.31	19	15,281
A (FE) Fries Entertain.		7/8		5/8	1/4	29.60		3
A (HHH) Heritage Ent.		11/16		11/16		00.00		5
N (HSN) Home Shop. Net.	6	1/4	6	1/2	- 1/4	-03.84	23	544
O (IBTV) IBS	1	1/8	1	1/8		00.00	14	3
N (KWP) King World	30	3/8	30	3/8		00.00	13	1,150
O (KREN) Kings Road Ent.		1/8		1/8		00.00		0
N (MC) Matsushita	128	1/4	125	1/4	3	02.39	16	266,790
A (NNH) Nelson Holdings	1	1/16	1	1/8	- 1/16	-05.55		4
O (NNET) Nostalgia Net.		11/16		11/16		00.00		3
N (OPC) Orion Pictures	8	3/8	8	5/8	- 1/4	-02.89	-19	188
N (PCI) Paramount Comm.	38	3/4	38		3/4	01.97	20	4,559
N (PLA) Playhoy Ent.	5	7/8	5	1/2	3/8	06.81	73	81
O (QNTXQ) Qintex Ent.		1/8		1/8		00.00		26
O (QVCN) QVC Network	9	1/2	9		1/2	05.55	-9	166
O (RVCC) Reeves Commun.	6	3/4	6	3/4		00.00	-16	85
O (RPICA) Republic Pic. 'A'	8	1/2	8	1/2		00.00	50	36
A (SP) Spelling Ent.	4	7/8	4	3/4	1/8	02.63	34	161
O (JUKE) Video Jukebox	5	5/8	5	3/4	- 1/8	-02.17	-43	59
O (WONE) Westwood One	2	1/8	2		1/8	06.25	-1	31

CABLE

A (ATN) Acton Corp.	5	3/4	5	7/8	- 1/8	-02.12	-1	8
O (ATCMA) ATC	43	1/4	47	1/4	- 4	-08.46	39	4,716
A (CVC) Cablevision Sys. 'A'	29	1/4	30		- 3/4	-02.50	-2	654
A (CTV) Century Comm.	10	1/8	9	1/4	7/8	09.45	-10	661
O (CMCSA) Comcast	16	3/4	16	3/4		00.00	-10	1,929
A (FAL) Falcon Cable		3/8		8 3/4	- 8 3/8	-95.71		2
O (JOIN) Jones Intercable	11	1/2	11	1/4	1/4	02.22	-6	137
N (KRI) Knight-Ridder	54	7/8	54	1/4	5/8	01.15	18	2,707
T (RCI) Rogers 'A'	12		11	3/4	1/4	02.10	-17	349
O (TCAT) TCA Cable TV	18		17	7/8	1/8	00.69	75	440
O (TCOMA) TCI	15	3/4	16	1/4	- 1/2	-03.07	-26	5,606
N (TWX) Time Warner	112	7/8	114	3/4	- 1 7/8	-01.63	-8	6,487
O (UAECA) United Art. 'A'	14	3/4	13	1/4	1 1/2	11.32	-18	2,071
A (VIA) Viacom	31	5/8	32	1/8	- 1/2	-01.55	-37	3,375

This announcement is under no circumstances to be construed as an offer to sell or as a solicitation of an offer to buy any of these securities.
The offering is made only by the Prospectus Supplement and the Prospectus to which it relates.

New Issue

April 18, 1991

\$1,150,000,000

Tele-Communications, Inc.

Liquid Yield Option™ Notes due 2008
(Zero Coupon – Subordinated)

Price 29.799%

Copies of the Prospectus Supplement and the Prospectus to which it relates may be obtained in any State or jurisdiction in which this announcement is circulated from the undersigned or other dealers or brokers as may lawfully offer these securities in such State or jurisdiction.

Merrill Lynch & Co.

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March 28, 1991

Liberty Media Corporation

has been formed
through an exchange offer
to the shareholders
of

Tele-Communications, Inc.

We advised
Tele-Communications, Inc.
in this transaction.

Merrill Lynch & Co.

This announcement is under no circumstances to be construed as an offer to sell or as a solicitation of an offer to buy any of these securities.
The offering is made only by the Prospectus Supplement and the Prospectus to which it relates.

New Issue

April 3, 1991

\$100,000,000

Tele-Communications, Inc.

9¾% Senior Notes due April 1, 1998

Price 100%

(Plus accrued interest, if any, from April 10, 1991.)

Copies of the Prospectus Supplement and the Prospectus to which it relates may be obtained in any State or jurisdiction in which this announcement is circulated from only such of the undersigned or other dealers or brokers as may lawfully offer these securities in such State or jurisdiction.

Merrill Lynch & Co.

The First Boston Corporation

STOCK INDEX (CONT.)

	Closing Wed May 1	Closing Wed Apr 24	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
EQUIPMENT & MANUFACTURING						
N (MMM) 3M	88 3/4	88	3/4	00.85	15	19,510
N (ARV) Arvin Industries	22	21 3/8	5/8	02.92	15	413
O (CCBL) C-Cor Electronics	7	6 3/4	1/4	03.70	12	31
O (CTEX) C-Tec Corp.	15 1/2	16 1/2	- 1	- 06.06	-25	25
N (CHY) Chyron	3/8	15/32	- 3/32	- 20.00	-1	4
A (COH) Cohu	10 1/4	10 3/4	- 1/2	- 04.65	7	20
N (EK) Eastman Kodak	40 1/2	43 1/2	- 3	- 06.89	18	13,140
N (HRS) Harris Corp.	25 7/8	26 5/8	- 3/4	- 02.81	29	1,006
N (IV) Mark IV Indus.	11 1/2	12	- 1/2	- 04.16	6	164
O (MATT) Matthews Equip.	2 7/8	2 15/16	- 1/16	- 02.12	143	17
O (MCDY) Microdyne	9 1/2	10 1/2	- 1	- 09.52	-14	38
O (MCOM) Midwest Comm.	5/8	15/16	- 5/16	- 33.33	1	1
N (MOT) Motorola	63 3/4	64 3/4	- 1	- 01.54	16	8,396
A (PPI) Pico Products	3/4	3/4	00.00	0	2	
N (SFA) Sci-Atlanta	14 3/4	15 5/8	- 7/8	- 05.60	9	333
N (SNE) Sony Corp.	46 3/8	46 1/2	- 1/8	- 00.26	22	15,393
N (TEK) Tektronix	23 3/8	25 1/8	- 1 3/4	- 06.96	-21	681
N (VAR) Varian Assoc.	47 1/4	49	- 1 3/4	- 03.57	1181	894
O (WGNR) Wegener	1 5/8	1 1/4	3/8	30.00	-3	11
N (ZE) Zenith	7	7 5/8	- 5/8	- 08.19	-2	203

	Closing Wed May 1	Closing Wed Apr 24	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
SERVICE						
O (AFTI) Am. Film Tech.	5 1/8	5 3/4	- 5/8	- 10.86	17	50
O (BSIM) Burnup & Sims	8 3/4	9	- 1/4	- 02.77	-26	110
A (CLR) Color Systems	3 1/2	3 3/8	1/8	03.70	-4	36
N (CQ) Comsat	28	28 1/8	- 1/8	- 00.44	-32	523
N (CDA) Control Data	11 7/8	12 5/8	- 3/4	- 05.94	204	505
N (DNB) Dun & Bradstreet	47 3/8	48 3/4	- 1 3/8	- 02.82	16	8,462
N (FCB) Foote Cone & B.	25 3/8	26 1/2	- 1 1/8	- 04.24	12	275
O (GREY) Grey Adv.	139	138	1	00.72	12	156
O (IDBX) IDB Commun.	8 1/2	8 1/2	00.00	850	53	
N (IPG) Interpublic Group	45 3/4	46 1/4	- 1/2	- 01.08	19	1,553
N (OMC) Omnicom	30 1/2	29 3/4	3/4	02.52	15	852
O (RTRS) Reuters	41 1/8	42	- 7/8	- 02.08	19	17,728
N (SAA) Saatchi & Saatchi	1 1/8	1 1/4	- 1/8	- 10.00	-1	178
O (TLMT) Telemation	1/4	1/4	00.00	1		
O (TMCI) TM Century	11/32	1/4	3/32	37.50	-2	7
A (UNV) Unitel Video	9	8 1/2	1/2	05.88	12	13
O (WPPGY) WPP Group	7 1/8	7 1/2	- 3/8	- 05.00	2	292
Standard & Poor's 400						
	451.07	454.30	-3.23	-0.8%		

PENNEY POSTS DOUBLE-DIGIT HOME SHOPPING LOSSES

Court filings in STN-JCPTV-QVC dispute detail red ink of \$47 million for past two years and projected \$29 million loss in 1991

Shop TV Network and QVC both continue to eye the purchase of the JC Penney Television Shopping Channel, after several weeks of legal skirmishes that have scuttled QVC's initial offer.

STN released a statement saying it has withdrawn its request for a preliminary injunction to stop QVC from buying Penney because QVC broke off negotiations with Penney on April 18. QVC countered that while its initial \$15 million-plus offer has expired, it and Penney "have continued" discussions on a new offer.

In court papers, Penney said it has lost \$47 million in the past two years under its agreement with STN (which produces Penney's shopping service). Penney also said it will lose \$29 million this year and has potential liability of \$33 million to cable operators under affiliation agreements over the next six years if it is deprived of its rights to sell those affiliation contracts.

The litigation began after QVC made a \$15 million-plus offer on March 16 to

purchase JCPTV (QVC also has been carrying JCPTV as its second channel in markets where it has two shopping channels as a result of its CVN merger).

STN intervened, filing suit in district court in Los Angeles saying it had the right of refusal to purchase JCPTV and asking for time to produce its own offer. According to court papers, Penney said it began meeting with STN last December to discuss ways to eliminate the losses. STN came back with a restructuring in March that Penney said "had no realistic chance of success." A week later, Penney said, it received QVC's offer—\$15 million of QVC common stock and 5% of QVC's net sales to homes for 66 months—which required an agreement in principle by March 26.

STN informed Penney on March 24 that it had lined up the Fingerhut Companies to provide necessary financing and assistance for its counter offer. But Penney said STN's offer "varied drastically" from QVC's by calling for Penney to pay STN \$10 million in cash. When Fingerhut dropped out, STN told

Penney it would continue with its offer, but Penney took the position that STN "does not have the merchandising, warehousing, distribution and telemarketing facilities to conduct a television home shopping business on its own." Since then, STN has revised its offer, dropping the cash sum to \$7 million (or the substitution of inventory) and raising the monthly royalty fee from 5% to 6%.

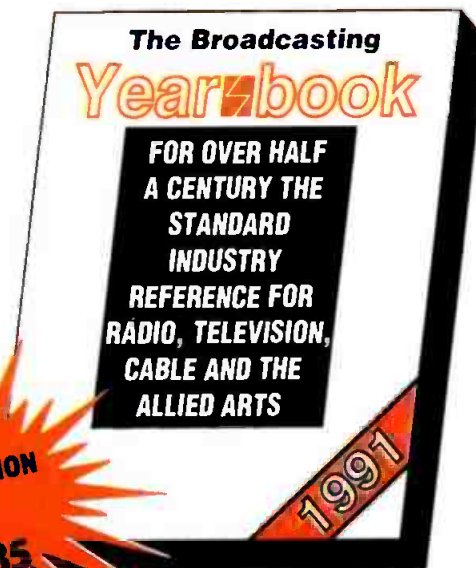
On April 17 Penney informed STN it was giving STN six months notice that it would be terminating their production agreement on Oct. 17.

STN said that it "intends to continue to press the claims it has made in its complaint against JC Penney and JCPTV," since, it said, "it has exercised its right to acquire the JCPTV cable agreements."

QVC said it has been informed that "JCPTV intends to continue negotiations with QVC." QVC also added that it will be released from its obligation to carry JCPTV on Oct. 17, and it has lined up alternative programing to replace JCPTV if that becomes necessary. —MS

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WASHINGTON

BURNS TRYING AGAIN WITH TELCO ENTRY BILL

Proposed legislation is similar to one introduced last year, but would allow phone companies gradually to control programming

Republican Senator Conrad Burns of Montana is expected to reintroduce a telco-entry bill this week that would initially enable phone companies to deliver a video dial tone service and later, with FCC certification, to package and produce programming.

The measure is similar to one Burns tried to move through the Commerce Committee last year. He could only muster enough votes to pass a watered-down version that would permanently keep the telcos from becoming programmers and only permit them to offer a video dial tone service.

The Burns bill was hotly opposed by broadcasters and the cable industry. Moreover, the Commerce Committee's leadership, chairman Ernest Hollings (D-S.C.) and Daniel Inouye (D-Hawaii), chairman of the Senate Communications Subcommittee, have stated their objections to going beyond video dial tone.

Still, Burns is not backing off. The introduction signals his intent to keep pushing the issue. He believes that letting the telcos into the video business will provide them with an economic incentive to install a fiber optic network.

"A national broadband fiber optic network and telecommunications infrastructure goes to the heart of our nation's ability to compete in the future in global markets," Burns stated in a speech delivered two weeks ago. He warned that if the U.S. waits until the middle of the next century to complete a fiber network, "the world will have passed us by and taken much of our economy with it."

In an attempt to answer his critics, Burns' new telco bill would allow the phone companies to operate initially as a video dial tone service. Only after FCC certification could a telco exercise any content control. Under the measure, video dial tone service would include: "video transport; video gateways; standard and customized menus and other navigational aides, and standard and customized storage and forwarding ser-



Senator Conrad Burns

vices; billing and collection services; installation and maintenance; network management; advertising/marketing of the video dial tone to subscribers; other ancillary services and functions, so long as they are outside actual content control or ownership, with no franchise requirement for the telco or programmer."

The measure would mandate that the U.S. establish an interactive broadband fiber network by the year 2015. The phone companies would be required to submit a detailed plan with each state's regulatory commission. Each plan must include a schedule for implementation by 2015, a description of the technology and cost estimates for new construction. The plan must also include early deployment of a fiber network to educational

institutions and health care facilities. And the bill requires the telcos to provide services in rural and "disadvantaged areas." The state commissions would then have a year to act. If the FCC certifies the plan, the telcos could then package and produce programming on a limited basis.

Like last year's bill, the telcos could not program more than 25% of their channel capacity and would have to operate their video network as a separate program subsidiary. The telcos would be subject to local cable franchise requirements and other regulatory restraints and could not purchase existing cable operations. The bill would also include a so-called "death penalty" for any violations of the act. And broadcasters could opt for must carry or a retransmission consent right.

Burns also includes language encouraging cable operators to provide basic telephone service. Such a move could lessen the cable industry's opposition, however the National Cable Television Association was not commenting until the legislation is introduced.

As part of this initiative, the senator also plans to offer an amendment to a national energy strategy bill to require a study on the effects of "telecommuting" on energy use and pollution levels. And he plans to offer legislation that would grant tax incentives for the creation of "telecommunications infrastructure enterprise zones."

-KIM

CATTO BREEZES THROUGH CONFIRMATION HEARING

Henry Catto's confirmation hearing as the new director of the United States Information Agency was just short of an "absolute love-in," as Senator Jesse Helms (R-N.C.) called it. Senator Lloyd Bentsen (D-Tex.), who sponsored Catto's nomination, called Catto a "very successful and able Texas businessman." But Helms said Catto faces a "number of issues requiring immediate attention," including problems in some cultural exchange programs, voice and cultural services, asset management and awarding of grants.

Catto said Cuba's jamming of TV Marti must not deter U.S. efforts to reach Cuban citizens, just as jamming attempts in Eastern Europe and Asia were overcome. "We wouldn't be in the happy position we're in now," he said, referring to changes in Eastern Europe and the Soviet Union.

social worker, health
 "essential phone cus-
 "tomes today, using
 "ms-based elec-
 "king peanut
 -ers

USES ON DEVELOPING 'SEAMLESS' COMMUNICATIONS INFRASTRUCTURE

other information services... ways to insure the realization of countless future communications wonders.

Although the commissioners did hear several speakers talk about the educational, medical and household "wonders" waiting in the not too distant future, they also heard comments questioning the need and the demand for such services as two-way video telephones and fax machines in every home. The FCC also heard many panelists call for tougher privacy protection rules.

The FCC held the hearing to gain information on how regulators can help promote a more "seamless" telecommunications infrastructure that lets users, especially home users, tap easily and inexpensively into the future's telecommunications services.

Robert W. Lucky, of AT&T Bell Laboratories, was among those questioning the need for telcos to replace today's narrowband networks with expensive broadband ones capable of delivering new telecommunications services to homes and businesses. The current "push of technology and the pull of market forces" is not equivalent, he said. As a result, he said, there is far "more transmission ability than we are capable of using." The "wonder" services may not have materialized due to the lack of "market pull," he said.

Commissioner G. Mitchell Wilk, of the California Public Utilities Commission, said regulation is impeding competition and implementation of an improved communications network. Wilk said the biggest problem is that "the means to control monopolies are now in use to restrain competition."

Wilk cited the cable industry as an example. "The cable TV industry is organized against the future [because operators] want to protect their regulated monopoly from competition," he said. Allowing the telcos into video delivery would not upset consumers, he said, because they "are fed up with monopoly cable TV price-gouging and have far more confidence in the telephone company as a business."

Richard Green, Cable TV Labs presi-

dent, said cable should not be dismissed as a provider of non-video services. The "claims of our untimely death are extremely exaggerated," he said. Green told the commission of cable's plan to upgrade its network with fiber optic trunks and signal compression, which will allow cable to provide services other than video.

Chairman Alfred A. Sikes said the cable/telco debate "deadlock is going to be a dead weight" preventing the future network from being realized sooner.

Other speakers said the debate should not be reduced solely to cable/telco, because video programming is but one of many important facets as far as consumers are concerned. The future communications network, many said, should be an enhanced telephone service that has the capacity to transmit voice, data and video at low cost and high speeds.

Most panelists seemed to believe that the home of the future will have two wires—one telco and one cable. What was not generally agreed on was whether both wires would offer similar services.

Mitchell Kapor, co-creator of Lotus 1-2-3 and co-founder and president of

Electronic Frontier Foundation, argues for policies that promote networks capable of delivering manifold services. "We don't know and probably can't know the key applications of the [future network]," he said. "The users and entrepreneurs of the network will surprise us."

Kapor said the government's role should be to insure an open architecture in the network. He said the personal computer explosion was the result of similar openness because it sought "to attract independent third parties to develop applications for it." Another advantage of an open network, he said, was that it translates into "low barriers to entry." He said that would "stimulate competition [and] enable a very large initial set of products for consumers to choose from. Out of these the market will learn to ignore almost all in order to standardize a few."

Eli M. Noam, a professor at Columbia University, said the commission should not be in "the technology assessment business. It should be technology-neutral, neither picking nor suppressing."

He also said that whatever the configuration and specifications of the future network, it should remain a common carrier. Many agreed, but said such a status should not automatically rule out the carrier from offering voice and data services as well.

A fundamental obligation of the government is to recognize that "First Amendment protection from government restriction and common carriage for conduits is the foundation of free speech in the electronic age," Noam said. "Imagine if magazines couldn't be sent by mail, which is a common carrier, because the postal service refused to carry those magazines that support abortion," Noam said.

Other panelists said decisions were needed soon because of the accelerating pace of technological advances and the creation of small, independent networks in many parts of the country. Not all of these networks are compatible, they said.

Still others said the future broadband will improve health services, small business and educational opportunities to rural America. Frederick Williams, a professor at the University of Texas, said those areas are the most adversely affected by the current inadequate telecommunications infrastructure.

FOREIGN FINE

The FCC has levied a tentative fine of \$25,000 on Galesburg Broadcasting Co. (GBC), licensee of WGIL(AM)-WAAG(FM) Galesburg, Ill., and KMDC(AM)-KHK-FM Fairfield, Iowa, for unauthorized transfer of control and transfer to a foreign-controlled entity. GBC was 75% controlled by Galesburg Printing and Publishing (GPP), which, in turn, was controlled by Paragraph Three Trust of the Last Will and Testament of Omer N. Custer. Because of litigation involving GPP, the trustees appointed Harris Trust and Savings Bank, a subsidiary of the Bank of Montreal, as successor trustees in December 1989.

Because GBC did not file for transfer of control, the FCC said it was "deprived of the opportunity to pass on the level of alien ownership." The FCC said if GBC had filed a transfer application, it would not have been granted.

And Barbara O'Connor, professor of communications at California State University, Sacramento, said the current structure is archaic at best, and is causing severe problems for the country as a whole because entire generations are

growing up uneducated and illiterate. An improved educational network could bring valuable resources to the inner cities just as it could to rural areas. Any help in improving the system, she said, would help because "for the average

student, teacher, care worker and customer in the United States, telephone communication is like sucking butter through a soda straw."

WASHINGTON WATCH

The FCC continued its crackdown on television and radio stations for EEO violations, announcing last week sanctions against five California television stations and a Florida FM. The TV stations (and their penalties): KMIR-TV Palm Springs, KFMB-TV San Diego and KMST-TV Monterey (license renewals conditioned on meeting additional EEO reporting requirements); KESQ-TV Palm Springs (renewal with reporting requirements and tentative \$5,000 fine), and KFCB-TV Concord (short-term renewal with reporting requirements and tentative fine of \$12,000). KESQ-TV and KFCB-TV will have opportunity to explain why fines are not warranted before FCC decides whether to impose them. Having already reviewed case against WZZR(FM) Stuart, Fla., FCC ordered station to pay fine of \$7,500, saying it, among other things, failed to keep adequate records of its efforts to promote minority and female hiring and promotion.

In all the cases, the license renewals had been challenged by a local chapter of the National Association for the Advancement of Colored People and the National Black Media Coalition.

Trying to score some points in the continuing battle over the FCC's new financial interest and syndication rules, NBC released the results of an internal study that found that 80% of the series pilots in development for the big three networks' 1991-92 prime time season are being supplied by the eight major studios that constitute the Motion Picture Association of America. "This is the highest level of studio supply of network pilots in recent television history," NBC said.

The FCC voted April 9 to relax the fin-syn rules to give the networks some opportunity to acquire interest in network programming and to syndicate it, but the networks believe the rules are still far too restrictive. Throughout the fin-syn proceeding, the networks have argued that any restrictions benefit none but the handful of major studios that control most of the prime time programming. Last week's results were meant to underscore that point as all parties gear up for FCC's second look at the new rules during its reconsideration process.

NBC said the studio supply of product is up from 72% in the fall of the 1990-91 season and from 47% in the 1980-81 season.

"It is ironic that just three weeks after the [FCC] voted to preserve the fin-syn rules—purportedly to promote competition and diversity—we learn that the major studios have increased their domination of the marketplace to over 80%," said Richard Cotton, NBC executive vice president and general counsel. "It's clear that without meaningful competition from the broadcast networks, the major studios are pushing the independent producer ever closer to virtual extinction."

First Media Corp., licensee of WCPX-TV Orlando, Fla., in a letter to FCC Chairman Alfred Sikes, said further delay on its year-old petition calling for repeal of the prime time access rule "is no longer reasonable." "[I]s there any reason why the commission cannot now open a proceeding and establish a schedule for public comment and replies on the important issues raised by the petition?" the letter asks.

In its April 1990 petition, First Media sought a declaratory ruling that PTAR is unconstitutional—a violation of broadcasters' First Amendment rights. Such finding is warranted, the licensee argues, in light of the FCC's August 1987 decision to rescind the fairness doctrine. In the decision, it says, the FCC correctly determined the concept of spectrum scarcity in justifying any content regulation of broadcasting.

The 21-year-old PTAR limits the amount of network and off-network programming affiliates may air during prime time.

With the renewal process for radio stations winding down, the FCC has already begun sending the first group of television stations their license renewal applications.

But most of those stations will have a lot less to worry about as far as challenges from groups are concerned because of FCC rules adopted in March of 1988 that limit settlement amounts to a challenger's legitimate expenses. Petitioners can still file to have the license renewal application denied because the station is not meeting its public service requirements, or a petitioner could file a competing application with the hope of having the license awarded outright. However, the reform also prevented settlements after an initial decision was rendered by an FCC administrative law judge. That means if the competing applicant or challenger is unsuccessful, there is virtually no chance to recover money other than that which was already spent. The reforms were designed, in part, to take away profit-seeking motives while decreasing existing licensee's incentive to settle the challenge (BROADCASTING, Sept. 11, 1990).

The sequence for TV renewals will follow that of radio stations, the last of which were filed by April 1 (Delaware and Pennsylvania). TV stations in D.C., Maryland, Virginia and West Virginia should already have received their renewal packages, which will be due back at the FCC by June 1 for an October renewal date. In three weeks, the FCC will be mailing applications to North and South Carolina TV's for filing by Aug. 1.

Renewal provisions concerning the Children's Television Act will also be in force by Oct. 1, but will not have a practical impact on stations until the June 1992 filing date (Michigan and Ohio) at the earliest, said an FCC source. That's probably the soonest a station could be reasonably expected to have begun conforming to the new FCC guidelines, she said.

TECHNOLOGY

SO MANY NEW TECHNOLOGIES, SO LITTLE SPACE

Industry experts discuss ways to accommodate new services for radio, TV and telephone communications industries in limited spectrum

New technologies are expected to completely transform the radio, television and telephone communications industries over the next several years. Digital audio broadcasting, high-definition television, personal communications services (PCS) and interactive television are mature, highly developed systems almost ready for implementation. Other new technologies can be expected. "How do you accommodate them when all the spectrum is gone?" John R. Williams, an engineer in the FCC's Office of Plans and Policy, asked.

Williams' question summarized what is perhaps the most critical problem the

gone or hiding in Argentina." He advised Congress to reinstate the fairness doctrine and several other regulations on broadcasters as a condition for retaining their exemption. "Then put in an alternative section that says if these [regulations] are unconstitutional, then we're going to go with competitive bidding in the broadcast field, we're going to go to spectrum fees and we're going to use the money for public telecommunications," he said.

"Everybody knows" the UHF-TV band could be corrected with the current state-of-the-art technology, said William J. Hilsman, chairman and chief executive officer, International Mobile Ma-

Chief Alex Felker, technical consultant to the Washington law firm of Wiley, Rein & Fielding, said other considerations often must outweigh spectrum efficiency. He disputed Hilsman's analysis of the UHF band. "I don't know whether the current taboo arrangement is all that efficient today, but I think you can make a case that it's not all that inefficient compared with other users, given the millions of television receivers out there," he said.

It would also be difficult for the Congress to agree to some of the more sweeping new spectrum management proposals, said David C. Leach, advisor on communications issues to House



FCC and National Telecommunications and Information Administration (NTIA) face. The two spectrum regulatory agencies joined with the Annenberg Washington Program in Communications Policy Studies and the Columbia Institute for Tele-Information to co-sponsor a day-long conference, "Rethinking the Invisible Resource," in Washington last week.

The day provided a free forum for airing ideas about spectrum reallocation procedures. Broadcasting, especially TV broadcasting in the UHF band, was the most commonly used example of what most speakers felt is wrong with current spectrum policy.

"Broadcasting is the main hang-up here," said Henry Geller, fellow for The Markle Foundation, Washington, and former head of the NTIA. "The reason for exempting them [from spectrum auctions] is that they are impressed with the public interest. But if you look at it there is no public interest anymore. It's dead,

chines Corp. (IMM). IMM specializes in providing telephone services to rural regions of the U.S. through wireless, "spectrum-efficient" digital transmission. "Go for efficiency. Demand efficiency in every single technology," was Hilsman's advice to the FCC.

One audience participant suggested the best methods for delivering video over the air and two-way voice services mainly over wires are inefficiently reversed. "It would seem that if we did nothing more than flip flop our thinking about video and telephone, spectrum would be available for everybody," he said.

"There is nothing magic about any signal form or use that is specifically tailored to wire or not wire at any one point in time," said Tom Stanley, FCC chief engineer. The methods for delivering video and all other services evolve according to the limitations of the time, he said.

Former FCC Mass Media Bureau

Commerce Committee Chairman John Dingell. The United States is the most successful user of radio frequencies with more radio and TV service available to its citizens than anywhere else in the world, he said. "Congress doesn't legislate theories," Leach said. "We have to recognize there is an enormous investment of money in the communications industries. We have to realize the American people have come to depend on a wide variety of services and technologies, and we have to have a respect for that, not necessarily as the guardians of the status quo, but like it or not, the broadcast industry affects 240 million Americans every day of the week and that is not something Congress is going to rearrange to suit some theory."

But Capitol Hill does see a need for some action to meet the demand for spectrum for new services. The proposed Emerging Technologies bill, sponsored by Dingell, would transfer 200 mhz of government-controlled spec-

trum to the FCC for reallocation for non-governmental uses. "Fundamental to the bill is the notion that we have one house and two landlords. We have one spectrum with NTIA operating on its part of it and the FCC operating on its part of it. There are very real problems with the sharing or lack of sharing," Leach said.

Charles Schott, former chief of staff to FCC Chairman Alfred Sikes, who also worked for Sikes when he headed NTIA, said currently there are inadequate methods for measuring spectrum use. The FCC has been developing new methods for spectrum measurement for the past three years with the Spectrum Use Measurement (SUM) project, Spectrum Mapping Initiative and other programs. But more work will be needed in coming years and it will be increasingly hard to secure congressional funding for it, Schott said.

New presidential appointees to the FCC and NTIA are puzzled to find no exact figure for the amount of government-used spectrum, nongovernment use and sharing between the two. The appointee often spends a great deal of time trying to answer the question because of "the intuitive understanding that something isn't quite right; that if you can't measure something, how can you manage it?" Schott said. "I must say that on more than one occasion, my experience with the cumbersome nature of spectrum management has led me to ask: 'Just how scarce is the spectrum anyway?'"

The important issue is not the way the government allocates spectrum, said Robert W. Crandall, senior fellow for the Brookings Institute, "but whether the government should be the institution that owns it and decides how spectrum is used." There is no reason spectrum should not be a private commodity like land, water, labor and nearly all other resources in the U.S., he said.

Crandall advocated selling frequencies to spectrum users. If spectrum were privately owned, market forces would determine which services were offered to the public and would naturally lead companies to use the latest and most spectrum-efficient technologies, he said.

"I've come to the conclusion that one always has to be cautious about those people who evoke the public interest. Economists know it is almost impossible to define the public interest," Crandall said. To an economist, the public interest "is that which leads to the greatest growth of wealth in the United States," he said.

NTIA's report, "U.S. Spectrum Management Policy: An Agenda for the Future," is a good attempt at addressing spectrum ownership, Crandall said. The

NTIA report, released earlier this year (BROADCASTING, March 4), caused a stir in the broadcast industry by proposing spectrum auctions rather than lotteries or comparative hearings to decide future allocations. The report did not specifically propose auctioning of broadcast spectrum and said the FCC or Congress could decide whether some public interest services should be exempt from the auctions. NTIA's support for spectrum auctions was one of the main complaints against the agency raised in a letter to Dingell by National Association of Broadcasters President Eddie Fritts (BROADCASTING, April 8).

One of the chief authors of the NTIA report, Charla M. Rath, discussed some of the report's less-publicized proposals, which are also designed to introduce a more marketplace-oriented approach to allocation.

"The government may in fact not be using their spectrum very efficiently, and the block system is keeping a particular portion of the spectrum away from what may be more valuable uses," Rath said. The report also proposes more flexibility within the granted license. Certain spectrum users could be allowed to switch the form of service they are providing without further government approval.

"I don't think the marketplace systems are somehow a way to escape the very difficult challenge of selecting services and assigning megahertz to them," said Michael Rau, NAB senior vice president, science and technology. Rau had a number of objections to changes in the block allocation approach and to the license flexibility proposal. Removing block allocations would greatly complicate spectrum coordination with Canada and Mexico, he said.

The ability to change services within an already allocated frequency would increase the administrative burdens on the FCC. "On what basis would these li-

censes be renewed? It seems like the commission might be weighing different services every time licenses came up for renewal rather than a single time under the current allocations scheme," Rau said.

As for the auction idea, "the thought of making incumbent users bid for the right to continue to do what they're doing today is absurd. You're essentially telling the incumbent user: 'You're going out of business unless you can fork out some money.' That is, I think, politically untenable," Rau said.

One marketplace option the FCC is studying is "voluntary reallocation." The commission's PCS inquiry suggests clearing spectrum for the new service by allowing current users of certain bands to turn in their licenses. If alternative bands cannot be found, those losing frequencies would receive compensation. "The big advantage to this is that it protects the existing licensees in the band," the FCC's Williams said. The same idea could be applied to other bands, including broadcasting bands, he said.

The FCC examined the possible effects of taking a UHF-TV station in Los Angeles off the air and replacing it with increased cellular telephone service. "It turns out that the results were rather dramatic," Williams said. There would be a 25% price cut for cellular service due to increased competition. "The social benefit of the discount in value [from now through the year 2000] would be \$892 million in Los Angeles alone. The social cost of losing one TV station over the same period would be \$139 million, so you'd have a net gain of \$754 million on that one transaction alone," Williams said.

The applicability of the voluntary reallocation program would be different from market to market. The most important rule: "The new use must be more profitable than the existing one," Williams said. Otherwise, the approach will fail.

-RMS

FUTURE IS FIBER

The introduction of fiber will revolutionize television, George Gilder told the FCC last week at its hearing on "Networks of the Future." Gilder is a senior fellow at the Hudson Institute and author of "Life After Television," which looks at how TV will merge with other technologies and evolve into a telecomputer. Gilder thinks over-the-air television is "obsolete." He said computers and communications have "completely converged" and that fiber optics will affect television in the same way that automobiles affected trains. "We're facing a turning point in the entire history of technology," said Gilder.

He said fiber represents a "huge opportunity," but that it is impossible for telcos to install fiber under the existing regulatory system. Gilder is a proponent of telco entry and believes the phone industry should be free of any regulatory restraints that keep it out of the information services business.

BOCHCO

Continued from page 28.

minutes, two and a half minutes of filled time, Becker says, "If he's dead, I got dibs on his office." Hah! I got 'em. Up goes their thumb. Two minutes, two and a half minutes. Now they say to themselves: 'I don't know what my expectations were about this show, but they threw me a curve. You know, I think I'm going to stick around and see what happens for another five minutes.' Then within the next five minutes, I've got you, because by then my stories are kicking in and other things are going on. Now I've already gotten you committed; you're inside, you've got your arms around me, you know, and you're inside the hour.

In an interview we did a couple of years ago, Steven Cannell suggested you brought a 'cerebral' quality to television.

That's a nice compliment. Steve and I are old, old friends and I don't think anybody in this business is happier for my success than Steve is, and vice versa. You have to entertain people; that is our business. But, yes, I'm attracted to complex storytelling, and I suppose if you tracked my work, you'd see certain consistencies in the questions I ask in my stories.

Do you think the viewers are equally interested in those complex shows and issues?

I think so. You have to wrap them in real entertaining paper, but I don't think there's a show on television that is, week in and week out, more legitimately thought-provoking and complex than *L.A. Law*. Along with all the soap opera and all the melodrama and all the fun and all the goofiness and all of that stuff, at the core of that show there is usually a significant and complex legal question that has very real human consequences. Consideration of those issues in *L.A. Law* is, I think, very much a part of the appeal of that show. *Hill Street Blues* was a very entertaining show. It was funny. It had action. And yet inside all that we did long and complex stories about political corruption, the limits of power, bureaucracy, the failure of government to meet the basic needs of its citizens. These are very provocative questions to ask and explore and we did it. But what we mainly did was we told good stories.

Going back to *L.A. Law*, do you make an effort to treat the issues evenhandedly?

Absolutely not. We've done episodes that have just caused firestorms because we have not been evenhanded or balanced. At the risk of sounding a little lofty, I think that what we do at our best is art and there's nothing even-handed about art. Art by definition must have a strong point of view. That's not to say that everything we do is artful or artistic, you know, but we try and we try to bring those qualities and standards to the work and to the extent that we succeed, we do take strong points of view about certain things. But what's wonderful about doing a law show is that the moment you go into a courtroom, no matter what your point of view as an author is, you still have to illuminate credibly and appropriately an opposing point of view. So to that extent, you're going to shed light on both sides of an issue.

Do you satisfy political or social points of view with your shows?

Increasingly, I try very hard to stay away from that. I think the power of this medium is so profound that I don't want it to become my forum. It's not that I don't have strong ideas or points of view, and possibly if for some reason you've watched everything I've done in TV, you know, over the last 10 years, you might be able to take an educated guess as to how I feel about certain issues. But you might not have that

easy a time because you know I'm as apt to do an episode that is passionately in favor of capital punishment as I am to do one that goes the other way.

My political and social beliefs are personal—the causes I support, the charities I contribute to—that's my business. And over the years I've gotten hundreds of letters from people soliciting me to represent their very worthy cause in shows, whether it's "Buckle Up for Safety" or whatever. And I always write these people back saying, "No, I won't do it." It's not because their cause is unjust. But that's not my job. My job is to tell a good story and entertain people. In the fullness of time, you make hundreds and hundreds of hours of stuff, and we're going to cover some of that. We did an episode of *Doogie Houser* recently about Doogie's girlfriend's mother getting killed because she wasn't wearing a seat belt. Well, I can't tell you the number of letters we got from organized seat belt groups, and they were genuinely grateful. I'm glad. But it was secondary to the story. We didn't do it to score brownie points.

What other television do you watch and what are some of your favorite shows?

I'm not much of a TV watcher. I tend to watch television for information and sports. And then I'll tend to periodically look around and just see what other people are doing in their work. But that's like business for me. I want to see people's work, but I don't go to the TV to be entertained. Not out of snobbishness, but I work in it all day. To me, turning on the TV set just annoys me more often than not.

Any film aspirations?

Not really. I love what I do and I've invested over 20 years in it. I love the challenges of this medium and I have no illusions that I could do as well in a different one. That's not to say that under the right circumstances I wouldn't do a film.

If you could make the same money in network or cable or syndication, where would you most like to work?

Assuming the economics were the same, not just in terms of what you get paid but in terms of how much money you can spend on what you're doing, I would want to go wherever I was accorded the most freedom in terms of writing.

Do you see cable as offering you that?

I think probably cable is, at this time, more adventurous in its original programming than network television, but I sure hope network television will continue to advance in those areas. You know, the strides that are made usually tend to be erratic. It's two steps forward, one step back. And then occasionally it feels like it's two steps back for every one step forward. And I think right now we're in an extremely conservative, nervous network time. They're not taking a lot of risks. If you look at television today compared to television 15 years ago, it's just simply more sophisticated. It still doesn't reflect the values, mores, language and behavior of the culture, or all aspects of the culture. It's still pretty much behind the times as far as that's concerned. But it's better than it used to be. And maybe I can help a little bit in dragging them kicking and screaming to the door of that. I actually think if I've made any contribution to the medium over the last 10 years, it's been in that area. I go to war with broadcast standards, and I see that as one of the most important battles to fight in television.

Do you enjoy it and do you do it as vigorously as you used to?

Enjoy is not the right word. I don't get off on it for its own sake at all, but I'm passionate about it and, yes, I hope I'm as vigorous. I don't have the fights as often as I used to because I think times have changed. But I still have them and I'm always struck at how utterly stupid those fights are. ■

FOR THE RECORD

As compiled by BROADCASTING from April 25 through May 30 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

- **KXGO(FM)** Arcata, CA (BALH910411HB; 93.1 mhz; 93 kw; ant. 1,640 ft.)—Seeks assignment of license from Randolph E. George, receiver, to Westar Communications Inc. for \$182,500. Seller has no other broadcast interests. Buyer is headed by Howard M. Holzapfel and has no other broadcast interests. Filed April 11.
- **KCRT-AM-FM** Trinidad, CO (AM: BALH910415EA; 1240 khz; 250 w-U; FM: BALH910415EB; 92.7 mhz; 3 kw; ant. 150 ft.)—Seeks assignment of license from Essex III Broadcasting Inc. to International State Bank; bank is repossessing assets of station, valued at \$230,000. Seller is headed by Molly Smith and has no other broadcast interests. Buyer is headed by Ronald L. Moore (93%) and Ronald L. Schmeits (.30%), and has no other broadcast interests. Filed April 15.
- **WMTO(AM)** Port St. Joe, FL (BAPH910418HK; 93.5 mhz; 2 kw; ant. 393 ft.)—Seeks assignment of CP from Florida Radionet Ltd. to WMTO Ltd. in asset purchase agreement; buyer will assume liabilities of seller, terms to be provided to buyer prior to closing. Seller is headed by H. Scott Wetmore and has no other broadcast interests. Buyer is principally owned by Redge A. Mahaffey (25%), Louis R. Biosca (25%), Ernest R. Freeman (21%) and KIH Cellular Inc. (25%). WMTO Ltd. holds 49% interest in assignor. Mahaffey has applications pending for new FM's at Springfield and Coral Cove, both Florida, and Valley Station, KY. Filed April 18.
- **WLKQ(AM)** Buford, GA (BAL910426EA; 1460 khz; 5 kw-D; 194 kw-N)—Seeks assignment of license from Buford Broadcasting Inc. to La Favorita Inc. for \$120,000. Seller is headed by Jackie Joseph, and is license of WLKQ(FM) Buford, GA. Buyer is headed by Samuel Zamarron, and also has interests in WAO-S(AM) Austell, GA. Filed April 26.
- **WZLS(FM)** Valdosta, GA (BAPLH910415HL; 96.7 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of CP from Multi-Media Broadcasting Inc. to CDJ Inc. Seller is headed by Yvonne Fason, and has no other broadcast interests. Buyer is headed by Carol Diana Jordan, and has no other broadcast interests. Filed April 15.
- **WAIT-AM-FM** Crystal Lake, IL (AM: BA-

L910416EB; 850 khz; 2.5 kw-D; FM: BALH910416EC; 105.5 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Crystal Lake Radio Ltd. to Pride Communications Ltd. for \$2.2 million. Seller is headed by Gerald T. Vento and has no other broadcast interests. Buyer is headed by Jim Hooker (100% stockholder), Pride Communications Inc. (20% P) and Don Johnston (16% P), and has no other broadcast interests. Filed April 16.

■ **WTTV(TV)** Bloomington and **WTTK(TV)** Kokomo, both Indiana (WTTV: BALCT910417KE; ch. 4; 55 kw-V; 11 kw-A; ant. 1,200 ft.; WTTK: BALCT910417KF; ch. 29; 3,090 kw-V; ant. 755 ft.)—Seeks assignment of license from WTTV Inc. to Atlantic Broadcasting Co. for \$37 million ("Changing Hands," April 29). Seller is headed by Jim Goodman, who will acquire minority interest in assignee. Goodman has interest in Capitol Broadcasting Co., licensee of WRAL-TV Raleigh-Durham, WRAL(FM) Raleigh and WJZY(TV) Charlotte, all North Carolina; WSTF(FM) Orlando, FL; WWMX(FM) Baltimore, and WRNL(AM)-WRXL(FM) Richmond, VA. Buyer is headed by Better Communications Inc. (60% GP), CEA Investors Partnership (40% GP), Barry Baker and Larry D. Marcus. Atlantic Broadcasting is sole general partner of River City Television Partners Ltd., licensee of KDNL-TV St. Louis and KSTZ(FM) Ste. Genevieve, both Missouri, and KABB(TV) San Antonio, TX. Baker is also 5% shareholder of Metro Broadcasting Inc., licensee of WIBV(AM) Belleville, IL. Filed April 17.

■ **WOOD-AM-FM** Grand Rapids, MI (AM: BAL910422GE; 1300 khz; 5kw-U; FM: 105.7 mhz; 265 kw; ant. 810 ft.)—Seeks assignment of license from United Artists Broadcast Properties to Bruce Holberg for \$10.5 million ("Changing Hands," April 29). Seller is affiliate of United Artists Entertainment, and has no other broadcast interest. Buyer is president of radio division of group owner TAK Communications, which owns WUSL(FM) Philadelphia, WJQY(FM) Miami and WKIO(FM) Urbana, Ill. TAK Communications also owns six TV's. Filed April 22.

■ **WAGN(AM)** Menominee, MI and **WHYB(FM)** Peshtigo, WI (AM: BTC910412EE; 1340 khz; 1 kw-U; FM: BTCH910412HC; 96.1 mhz; 3 kw; ant. 250 ft.)—Seeks transfer of control from Good Neighbor Broadcasting Inc. to William J. Sauve for \$105,000. Seller is headed by Gary R. Johnson and Marshall E. Harris and has no other broadcast interests. Buyer is headed by Gary R. Johnson (90%) and William J. Sauve (10%), and has no other broadcast interests. Filed April 12.

■ **KROX(AM)** Crookston, MN (BTC910415EC; 1260 khz; 1 kw-D, 500 w-N)—Seeks transfer of control from Gopher Communications Co. to Frank J. Fee for \$30,000. Seller is headed by Jerome A. Dahlberg and William J. Kiewel. Buyer is headed by Fee (50%) and Dahlberg (50%) and has no other broadcast interests. Filed April 15.

■ **WWUN-FM** Clarksdale, MS (BTCH910417HJ; 101.7 mhz; 3 kw; ant. 198 ft.)—Seeks transfer of control within Sunflower Broadcasting Co. Inc. for no consideration; transfer is gift. Transferor is U.J. Gilbert, who has no other broadcast interests. Transferees are Barbara Gilbert, wife of U.J. Gilbert, and children Walter G. Gilbert, Patricia A. Gilbert and Cindy D. Bryant, who have no other broadcast interests. Filed April 17.

■ **KGHL(AM)-KIDX(FM)** Billings, MT (AM: BAL910412EA; 790 khz; 5 kw-U; FM: BALH910412EB; 98.5 mhz; 85 kw; ant. 370 ft.)—Seeks assignment of license from Sunrise-Montana Inc. to Pegasus Broadcasting of Billings Inc. for \$1 million. ("Changing Hands," April 15). Seller is headed by Dick Elliot and has no other broadcast interests. Buyer is headed by

PBBI Holdings Co. (100% VS), Dan Snyder and Christopher J. Brennan. PBBI Holdings is licensee of KCAP(AM)-KZMT(FM) Helena, MT. Filed April 12.

■ **KRNY(FM)** Kearny, NE (BTCH910422HV; 102.3 mhz; 3 kw; ant. 300 ft.)—Seeks transfer of control within Nebraska Media Concepts for \$72,000. Transferor is Polly A. Hays, and has no other broadcast interests. Transferee is H. Dale Sostad, and has no other broadcast interests. Filed April 22.

■ **KHIT(AM)** Sun Valley and **KIIQ(FM)** Reno, both Nevada (AM: BAL910411EB; 1590 khz; 5 kw-D; FM: BALH910411EC; 104.5 mhz; 25 kw; ant. 2,930 ft.)—Seeks assignment of license from Media Venture Management Inc. to Radio Reno Inc. for \$1 million ("Changing Hands," April 8). Seller is headed by Randy George, receiver; George is also receiver for KXGO(AM) Arcata, CA. Buyer is headed by Kenneth V. (38%) and Jerry L. Miller (38%), brothers, and Robert M. Salmon (19%) and Karen Wolfe (5%), who own Radio Associates Inc., licensee of KMIX-AM-FM Turlock and KEWB(FM) Redding, both California. Filed April 11.

■ **WJCS(FM)** Bayboro, NC (BALH910415HI; 97.9 mhz; 3 kw; ant. 312 ft.)—Seeks assignment of license from Spartan Broadcasting Inc. to Atlanta Broadcasting Inc. for \$120,000. Seller is headed by Edward L. Bolding Sr., and has no other broadcast interests. Buyer is headed by John H. and Joyce L. Wiggins, husband and wife. John Wiggins is president and 100% stockholder of Queen City Broadcasting System Inc., licensee of WULF(AM)-WKXH-FM Alma, GA, and general partner (75%) of Wiggins Broadcasting, licensee of WJOT(AM)-WWFN(FM) Lake City, SC. Filed April 15.

■ **WEEB(AM)** Southern Pines, NC (BAL910411EA; 990 khz; 10 kw-D, 5 kw-CH, 26 w-N)—Seeks assignment of license from Richardson Broadcasting Group to Pinehurst Broadcasting Corp. for \$275,000. Seller is headed by Lawrence E. Richardson and has application for new FM at Southern Pines, NC. Buyer is headed by Dane F. Adams and has no other broadcast interests. Filed April 11.

■ **WCSC-TV** Charleston, SC (BTCCT910418KE; ch. 5; 100 kw-V; 20 kw-A; ant. 1,000 ft.)—Seeks transfer of control from Crump Communications Inc. to General Electric Capital Corp. for \$250,000 and return to buyer for cancellation of seller's certificate representing 12,000 shares of preferred stock and warrant to purchase 376,200 shares of common stock. Seller is headed by Harold C. Crump, who is vice president of Hubbard Broadcasting, group owner of one AM, one FM and nine TV's. Buyer is headed by J.F. Welch Jr., L.A. Bossidy and E.E. Hood Jr. GE Capital or its parent, General Electric Financial Services Inc., holds ownership interests in WAPA-TV San Juan, PR; WJBF(TV) Augusta, GA, and KSCH-TV Stockton, CA. Filed April 18.

■ **WL0D-FM** Loudon, TN (BALH910415HG; 99.1 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Loudon Broadcasters Inc. to C-K Inc. for \$185,000. Seller is headed by Gene Chrusciel and Doyle F. Lowe, and is licensee of WL0D(AM) Loudon, TN. Buyer is headed by Eugene Chrusciel (50%) and Charles R. Ketron (50%). Chrusciel is president and 50% owner of assignor, Loudon Broadcasters Inc. Filed April 15.

■ **KQRO-AM-FM** Cuero, TX (AM: BTC910412EC; 1600 khz; 500 w-D; BTCH910412ED; 97.7 mhz; 3 kw; ant. 297 ft.)—Seeks transfer of control from Cuero Broadcasting Inc. to William Matchack and Kyong Ja Matchack for \$330,000. Seller is headed by Paul Dudeck and Mary Dudeck and has no other broadcast interests. Buyer is headed by William Matchack (33%) and Kyong Ja Matchack (34%), husband and wife, and Chun Sim Chong (33%) and has no other broadcast

interests. Filed April 12.

■ **KBAL(AM) San Saba, TX** (BAL910416EA; 1410 kHz; 800 w-D, 203 w-N)—Seeks assignment of license from Armadillo Broadcasting Inc. to Fletcher Broadcasting Inc. for \$42,000. Seller is headed by E.P. and Madeline Sue Quick, husband and wife, and O.Q. Quick, and has no other broadcast interests. Buyer is headed by Lloyd Moss (80%) and George W. Marti (20%), and is licensee of KCLE(AM) Cleburne, TX. Marti is president of Jefco Enterprises Inc., licensee of KDSI(AM)-KOPY-FM Alice, TX, and KNGV(FM) Kingsville, TX. Filed April 16.

■ **KBWL(FM) Roosevelt, UT** (BALH910409GW; 98.5 mhz; 2.65 kw; ant. 1,853 ft.)—Seeks assignment of license from Brian W. Leifson to Evans Broadcasting. Seller is headed by Brian W. Leifson and has no other broadcast interests. Buyer is headed by Joseph L. (50%) and Teddie R. Evans (50%), father and son, who have interests in Country Gold Broadcasting, licensee of KNEU(AM) Roosevelt, UT. Joseph Evans is president of Ash Grove Inc., permittee of KZPD(FM). Filed April 9.

Actions

■ **WMML(AM) Mobile, AL** (BAL910311EF; 1410 kHz; 5 kw-U)—Granted 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 owns KGRW(FM) Friona, TX; WAVN(AM) Southaven, MS, and WHLE(FM) Holly Springs, MS. Albert Crain owns KAIR(FM) Crane and KWTa(FM) Electra, both Texas. Action April 26.

■ **KWRF-FM Warren, AR** (BTCH910207HZ; 105.5 mhz; 3 kw; ant. 265 ft.)—Granted assignment of license from Pines Broadcasting Inc. to Jimmy L. Sledge and Gwen Sledge for \$125,000. Transfer includes KWRF(AM) Warren, AR. Transferors are Weldon and Violet Sledge, husband and wife, and has no other broadcast interests. Transferees are Jimmy L. Sledge (50%) and Gwen Sledge (50%), and has no other broadcast interests. Action April 12.

■ **KRLN-AM-FM Canon City, CO** (AM: BA-

L901115EC; 1400 kHz; 1 kw-U; FM: BALH901115ED; 103.9 mhz; 3 kw; ant. -520 ft.)—Dismissed app. of assignment of license from KRLN Inc. to Lowrey Communications Inc. for \$900,000. Seller is headed by Norton E. and Diana H. Warner, husband and wife. Norton have 57% interest in Warner Enterprises, parent of KRLN Inc.; KABI Inc., licensee of KABI(AM)-KSAJ-FM Abilene, KS, and KLIN Inc., licensee of KLIN-AM-FM Lincoln, NE. Warner also has interest in First Star Corp., licensee of KSTR-AM-FM Grand Junction, CO. Buyer is headed by Paul E. Lowrey, who owns 70% interest in Windsor Communications, licensee of WHSM-AM-FM Hayward, WI. Action April 17.

■ **WRDW-AM-FM Augusta and Wrens, both Georgia** (AM: BAL910212GO; 1480 kHz; 5 kw-U; BALH910212GP; 96.7 mhz; 1 kw; ant. 489 ft.)—Granted assignment of license from A. Stephenson Wallace (bankruptcy trustee) to Advertisement Network Systems for \$150,000. Wallace has no other broadcast interests. Buyer is headed by Betty Williams Beard (50%) and Norma Williams Delley (50%), and has no other broadcast interests. Action April 12.

■ **WZMF(FM) Danville, IL** (BAPH910220GY; 94.9 mhz; 6 kw; ant. 100 ft.)—Granted assignment of CP from Kathleen D. Rollings to Rollings Communications of Danville Inc. for nominal consideration. Buyer is headed by Dale L. Rollings (80%) and Mark Rollings (10%), father and son, and Kathleen Rollings (10%), wife of Mark Rollings, and is licensee of WUFI(AM)-WZNF(FM) Rantoul, IL. Action April 12.

■ **WVLJ(FM) Monticello, IL** (BALH910225GV; 105.5 mhz; 3 kw; ant. 300 ft.)—Granted assignment of license from Sound Alternative Inc. to Mumbles Corp. for \$200,000. Seller is headed by Roy J. Klevin and has no other broadcast interests. Buyer is headed by Stephen Bellinger (42.23%), who is president, and 78.89% shareholder of PrairieLand Broadcasters of Decatur Inc., licensee of WDZ(AM) Decatur, IL, and president and 100% shareholder of Streator Broadcasting Co., licensee of WIZZ(AM)-WSTQ(FM) Streator, IL. Action April 11.

■ **WSMD(AM) La Plata, MD** (BAL910311EE; 1560 kHz; 1 kw-D)—Granted 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. Action April 12.

■ **WTTT(AM)-WRNX(FM) Amherst, MA** (AM: BAL910215GH; 1430 kHz; 5 kw-D; FM: BAPH910215GI; 100.9 mhz; 6 kw; ant. -32 ft.)—Granted assignment of license and CP from Hampshire County Broadcasting Co. (HCB) to Hampshire County Broadcasting Ltd. (HCBL); HCB will assign station and assets to HCBL as capital contribution in return for partnership interest and other monetary consideration to be filed within 30 days. Sellers are Edward F. Perry Jr. and Thomas G. Davis. Perry is 80% stockholder of Marshfield Broadcasting Inc., licensee of WATD(FM) Marshfield, MA. Buyer is headed by Grandbill Inc. (50.98% GP, headed by E. William Henry), Hampshire County Broadcasting Co. (49% GP, headed by Robert Morley, Davis and Bruce Stebbins), and has no other broadcast interests. Action April 12.

■ **KRBL(FM) Los Alamos, NM** (BALH901029GS; 98.5 mhz; 15.0 kw-H; ant. 6 ft.)—Dismissed app. of assignment of license from KKBK Inc. to Eldon Broadcasting Co. Inc., contract for purchase under review. Seller is headed by C. Robert Allen, Frederick R. Phelan and Christopher F. Divine, and has interests in KBER Ogden, UT, and KKBK(FM) Greenfield, MO. Buyer is headed by William S. Scott, and has interests in Carrigan Communications Corp., licensee of KJUL(FM) North Las Vegas, NV. Scott and his wife, Helen M. Scott, also have interest in Comcast Cable Ltd. of Philadelphia. Action April 15.

■ **WEBO(AM)-WQXT(FM) Owego, NY** (AM: BTC910131GO; 1330 kHz; 5 kw-D, 50 w-N; FM: BTCH910131GP; 101.7 mhz; 1.15 kw; ant. 450 ft.)—Granted transfer of control from Frank E. Penny to David E. Stark and Roberta E. Stark, husband and wife, for \$1,236,239 in stock purchase. Transferors are

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Penny, Dean F. Aubol and Petrina B. Aubol. Dean Aubol is applicant for new FM at Southport, NY. Transferees are Starks (20%), Steven J. Gilinsky (55%), Raymond C. and Gail G. Cobb (20%), husband and wife, and Gary and Bonnie Schoonover (5%), husband and wife, who have no other broadcast interests. Action April 12.

■ **WQPN(AM)** Moundsville, WV (BAL910307EF; 1370 khz; 5 kw-D, 20 w-N)—Granted assignment of license from Hank Grewe Broadcasting Inc. to Praise Family Worship Center for \$1. Seller is headed by Henry R. Grewe and has no other broadcast interests. Buyer is headed by Kenneth R. Dunn and Jeanell Dunn, husband and wife, and Twilla Condra, and has no other broadcast interests. Action April 17.

■ **KITZ(AM)** Silverdale, WA (BAL910305EC; 1400 khz; 1 kw-D, 890 w-N)—Granted assignment of license from Silver Sound Broadcasting Co. to Kitz Broadcasting Inc. for \$200,000. Seller is headed by Robert Jennings and has no other broadcast interests. Buyer is headed by Loren Ray Johnson (45%) and Celia Merritt Johnson (45%), husband and wife, and William Howard Huntington (5%) and Mary Ann Huntington (5%), husband and wife, who have no other broadcast interests. Action April 16.

NEW STATIONS

Actions

■ **Olney, IL** (BPED900417MO)—Granted app. of Olney Voice of Christian Faith Inc. for 88.1 mhz; 133 kw; ant. 62 m. Address: 17A Orchard Drive, Olney, IL 62450. Principal is headed by Thomas E. Benson, David R. Benson and Ronald W. Janes. Action April 17.

■ **Reserve, LA** (BPH880616NH)—Granted app. of Virgie Hare DuTreil for 94.9 mhz; 1.9 kw H&V; ant. 124 m. Address: 1500 E. Airline Hwy, LaPlace, LA 70068. Principal owns 15% interest in WADU(AM) Norco, LA. Action April 11.

■ **Cuba, MO** (BPH881230MC)—Granted app. of Lake Broadcasting Inc. for 102.1 mhz; 3 kw; ant. 72 m. Address: Rt. 3 Box 4881, Lake Road 54-24, Osage Beach, MO 65065. Principal is headed by Michael S. Rice, Kenneth W. Kuenzie and Dennis J. Klautzer, and is licensee of KBMX(FM) Eldon and KFXX(AM) Camdenton, both Missouri. Rice has interest in Contemporary Media Inc. licensee of WBOW(AM)-WZZQ(FM) Terre Haute, IN. Action April 17.

■ **Ellington, MO** (BPH900706MJ)—Granted app. of Jack G. Hunt for 103.9 mhz; 3 kw; ant. 100 m. Address: 204 Washington, Doniphan, MO 63935. Principal is licensee of KBMV-AM-FM Birch Tree and KDFN(AM)-KOE(AM) Doniphan, both Missouri, and is permittee of new FM at Campbell, MO. James M. Hunt, his son, is permittee of KXOZ(FM) Mountain View, MO. Action April 15.

■ **Kingston, NY** (BPED881005MI)—Granted app. of Family Stations Inc. for 91.7 mhz; .335 kw H&V; ant. 82 m. Address: 3108 Fulton Ave., Sacramento, CA 95821. Principal is headed by Harold Camping, Scott L. Smith and Richard Van Dyk, and is licensee of KARR(AM) Kirkland, WA; KEBR(AM) Rocklin and KFRN(AM) Long Beach, both California, KYFR(AM), Shenandoah and KDFR(FM) Des Moines, both Iowa; WCTF(AM), Vernon, CT; WCUE(AM) Cuyahoga Falls, OH. Action April 18.

■ **Byng, OK** (BPH880810ML)—Granted app. of Central Oklahoma Communications Co. for 100.1 mhz; 50 kw H&V; ant. 150 m. Address: 1806 Melody Lane, Ada, OK 74820. Principal is headed by Rhonda L. Ricord and Jackson S. Ott, and has no other broadcast interests. Action April 22.

■ **Gleneden Beach, OR** (BPH890118MA)—Granted app. of Stephanie Linn for 97.5 mhz; 8.4 kw; ant. 357 m. Address: 1830 Juntura Court, South Salem, OR 97302. Principal has no other broadcast interests. Action April 18.

■ **St. Joseph, TN** (BPH880706MD)—Granted app. of Brenda Chandler for 101.5 mhz; 3 kw H&V; ant. 100 m. Address: P.O. Box 187, St. Joseph, TN 38481. Principal owns 50% of WJOR(AM) St. Joseph, TN. Action April 18.

FACILITIES CHANGES

Applications

FM's

■ **Anchorage KPXR(FM)** 102.1 mhz—April 11 application for CP to change ERP: 24.54 kw H&V; ant.: 48 m.; change TL: 2800 E Dowling Rd., Anchorage; class: C3.

■ **Green Valley, AZ KQYT(FM)** 92.1 mhz—April 16 application (BPH910416IE) for CP to change ERP: 50 kw H&V; change ant.: 150 m.; TL: 17 mi NE of Green Valley, 1 1/4 mi W of S Houghton Rd.; class: C2 (per docket #89-587).

■ **Fowler, CA KEZL(FM)** 96.7 mhz—April 9 application for CP to change ERP: 22 kw H&V; change ANT: from non-directional to directional and to change antenna: 106 m.

■ **Johannesburg, CA KRAJ(FM)** 103.9 mhz—April 9 application for CP to change ERP: 1.5 kw H&V; and class: B1 (per docket #88-601).

■ **Los Angeles KZLA(FM)** 93.9 mhz—April 16 application for CP to change ERP: 18.7 kw H&V; ant.: 956 m.; change TL: Mt. Wilson Ant Farm 25 km NE of Los Angeles.

■ **Shafter, CA KKB(FM)** 97.7 mhz—April 9 application for CP to change ERP: 6 kw H&V (per docket #88-375).

■ **Defuniak Springs, FL WQUH(FM)** 103.1 mhz—April 12 application for CP to change ERP: 50 kw H&V; ant.: 146.9 m.; change TL: approximately 2 km W of Community of Portland, FL, from intersection of Woodland Dr. and FL Hwy. 20, north approximately 1.9 km on Woodlawn Dr., left on dirt road approximately .3 km site W Rd. approximately 120 m.; change class to 276C2 (per docket #89-322).

■ **Summerland Key, FL WPIK(FM)** 102.9 mhz—April 8 application for mod. of CP (BPH860703MN) to change channel from 273C2 to 275A (per docket #89-615).

■ **Athens, GA WALR(FM)** 104.7 mhz—April 12 petition for reconsideration filed.

■ **Fort Valley, GA WKXK(FM)** 97.9 mhz—April 16 application for CP to change ERP: 10.5 kw H&V change to channel 250C3 (per docket #90-325).

■ **Lynnville, IL WEAI(FM)** 107.1 mhz—April 12 application for mod. of license to increase ERP: 6 kw H&V (pursuant to docket #88-375).

■ **Angola, IN WLKI(FM)** 100.1 mhz—April 16 application for CP to change ERP: 4 kw H&V; change to channel 262A (per docket #88-284).

■ **Topeka, KS KJTY(FM)** 88.3 mhz—April 8 application (BPED910408IG) for CP to change ERP: 100 kw H&V.

■ **Allen, KY WMQZ(FM)** 88.1 mhz—March 22 CP forfeited and cancelled; call sign deleted.

■ **Elizabethtown, KY WQXE(FM)** 100.1 mhz—April 15 application for CP to change ERP: 1.90 kw H&V; ant.: 179 m.; change to channel 253A (per docket #88-311).

■ **Baldwyn, MS WESE(FM)** 95.9 mhz—April 10 application for mod. of license to change freq: 92.5 mhz (pursuant to docket #90-492).

■ **Cape May, NJ WSJL-FM** 102.3 mhz—April 12 application for CP to change antenna: 89 m.

■ **Depew, NY WBLK(FM)** 93.7 mhz—April 11 application for mod. of license (BLH860204IB as mod.) to change antenna.

■ **Sweet Home, OR KSKD(FM)** 107.1 mhz—April 12 application for mod. of CP (BPH900312IC) to change ERP: 8.26 kw H&V; change TL: Green Peter Mtn., 15.4 km from Sweet Home, Linn County, OR on bearing of N052E degrees; class: C1 (per docket #90-334).

■ **Socastee, SC** (no call letters) 99.5 mhz—April 10 application for mod. of CP (BPH871231ND) to change ERP: 6 kw H&V; change antenna: 86 m.; TL: 131 Ocala St., Myrtle Beach, SC.

■ **Orem, UT KMGR-FM** 107.5 mhz—April 12 application for CP to change to directional antenna.

■ **Roosevelt, UT KBWL(FM)** 98.5 mhz—April 10 application for CP to change ERP: 3.19 kw H&V; ant.: 515 m.; change TL: 16 km N310 degrees E of Vernal, UT.

■ **Narrows, VA WNRV(FM)** 101.3 mhz—April 10 application for mod. of CP (BPH870515NI as mod.) to change ERP: 5.7 kw H&V; ant.: -123 m.; TL: approximately 1.9 mi E of Narrows on Rte. 100, Pearisburg, VA.

■ **Ravenswood, WV WRZZ(FM)** 102.3 mhz—April 12 application (BLH910412KD) for mod. of license to increase ERP: 1.84 kw (pursuant to docket #88-375).

TV

■ **St. George, UT KUSG(TV)** ch. 12—April 15 application for mod. of CP (BPCT870812KG) to change ERP: 9.8 kw (vis); ant.: 42 m; TL: Webb Hill, approximately 4.5 km S of St. George, UT; antenna: Dielectric THP-C1-4-1(DA); 37 03 49N 113 34 20W.

Actions

AM's

■ **East Prairie, MO KYMO(AM)** 1080 khz—April 19 application (BP910215AH) granted for CP to correct coordinates 36 47 49N 89 21 19W.

■ **Reno, NV KQLO(AM)** 920 khz—April 16 application (BP900627AH) granted for CP to change TL: 8.8 km E of Central Reno at 90 degrees (T). Reno, NV and make changes in antenna system 39 30 35N 119 42 59W.

FM's

■ **Florence, AL WXFL(FM)** 96.1 mhz—April 16 application (BMPH901121IC) granted for mod. of CP (BPH870327KH) to change ERP: 2.45 kw H&V; ant.: 158 m.; TL: 4 mi S of Tuscumbia, AL, on Milk Springs Rd.

■ **Roanoke, AL WELR-FM** 95.3 mhz—April 22 application (BPH901114IB) granted for CP to change ERP: 9 kw H&V; change ant.: 166 m H&B; TL: 1.1 km SW of Stroud, AL; change channel from class 272 CA to 272C3 (per docket #89-442).

■ **Julian, CA KBNN(FM)** 100.1 mhz—April 19 application (BMPH910124IA) granted for mod. of CP (BPH850710MC) to change ERP: .048 kw H&V; ant.: 677 m.; TL: 23690 Volcan Rd., Julian, CA 33 09 33N 116 36 53W.

■ **San Rafael, CA KTID-FM** 100.9 mhz—April 16 application (BPH900726IC) granted for CP to change ERP: 480 kw H&V; change ant.: 243.2 m.; TL: C & C site, San Pedro Mountain, 2.62 km E of Marin Civic Center.

■ **Agana, GU KZGZ(FM)** 97.5 mhz—April 17 application (BPH900530IB) granted for CP to change ERP: 40.2 kw H&V; ant.: 164 m.

■ **Murphysboro, IL WTOA-FM** 104.9 mhz—April 12 application (BPH910313II) granted for CP to change freq: 105.1 mhz; change ERP: 25 kw H&V; ant.: 100 m.; TL: Rte. 5, Fiddler's Ridge Rd., Murphysboro, IL; change to class B1 (per docket #89-526).

■ **Sullivan, IL WSAK(FM)** 106.3 mhz—April 10 application (BPH900320IB) granted for CP to change ERP: 9.5 kw H&V; change ant.: 161 m.

■ **Hartford City, IN WWWO(FM)** 93.5 mhz—April 22 application (BPH900823IB) granted for CP to change ERP: 3.04 kw H&V.

■ **Monticello, IN WMRS(FM)** 107.7 mhz—April 16 application (BMLH900503KF) granted for mod. of license to increase ERP: 4.415 kw H&V (pursuant to docket #88-375).

■ **Clay Center, KS KCLY(FM)** 100.9 mhz—900611 application (BMLH900611KH) granted for mod. of license (BLH7621) to increase ERP: 6 kw H&V (pursuant to docket #88-375).

■ **Allen, KY WMQZ(FM)** 88.1 mhz—March 22 CP forfeited & cancelled; call sign deleted.

■ **Salysersville, KY WRLV-FM** 97.3 mhz—April 15 application (BPH910403IC) granted for CP to make changes: reconstruction of facilities, ant.: 103 m.

■ **Bethesda, MD WMMJ(FM)** 102.3 mhz—April 12 application (BPH900824IA) granted for CP to change ERP: 2.9 kw H&V.

■ **Novi, MI WOVI(FM)** 89.5 mhz—April 11 application (BPED900221MB) granted for CP to change ERP: 1.1 kw H&V; change class: A.

■ **Duluth, MN KDNW(FM)** 90.5 mhz—April 12 application (BMPED891113IA) granted for mod. of CP (BPED880308IA) to change ERP: 1.29 kw H&V; ant.: 245 m.; class: C3.

■ **Lexington, MS WAGR(FM)** 102.5 mhz—April 12 application (BPH901214IJ) granted for CP to change ERP: 12.5 kw H&V; change ant.: 140 m.; and to change class: C3.

■ **Ava, MO KKOZ-FM** 105.9 mhz—April 11 application (BLH900518KI) granted for mod. of license to increase ERP: 4 kw H&V (pursuant to docket #88-375).

■ **Jefferson City, MO KTXV(FM)** 106.9 mhz—April 13 application (BMPH900727IC) granted for mod. of CP (BPH870220IC as mod.) to change antenna supporting-structure height.

■ **Lebanon, MO KLWT-FM** 92.1 mhz—April 22 application (BPH900122IG) granted for CP to change ERP: 50 kw H&V; change ant.: 117 m.; freq: 107.9 mhz. and to change class: C2 (per docket #86-278).

■ **Las Vegas KRBO(FM)** 105.1 mhz—April 12 application (BMPH901214IF) granted for mod. of CP (BPH860519ML) to change TL: approximately 4.5 km WNW of intersection of SR 157 and US Hwy. 95. Las Vegas Township.

■ **Patchogue, NY WALK-FM** 97.5 mhz—April 22 application (BPH910129IB) granted for CP to change ERP: 39 kw H&V; change ant.: 169 m.; TL: W End Tower Hill Ave.; Farmingville Community. Brookhaven Town: NY. make changes in DA.

■ **Ravena, NY WRAV(FM)** 94.5 mhz—April 9 application (BMPH891201IC) granted for mod. of CP (BPH870813MB) to change ERP: 1.79 kw H&V; ant.: 185 m.; TL: 42 31 16N 73 55 39W. 10.4 km NW of Ravena, NY. Amended: 13191 to change ERP: 3 kw; ant.: 100 m; TL: to 3.62 km WSW of Mallory's Corners. 42 33 23N 73 52 05W.

■ **Schoharie, NY WMYV(FM)** 97.3 mhz—March 11 application (BMPH900807IC) granted for mod. of CP (BPH880106MG as mod.) to change ERP: .806 kw H&V.

■ **Beaverton, OR KKCW(FM)** 103.3 mhz—April 17 application (BPH901220IC) granted for CP to correct antenna coordinates.

■ **Oakridge, OR KSDC(FM)** 92.1 mhz—April 22 application (BPH900417IA) granted for mod. of CP (BPH860612MA as mod.) to change ERP: 3.1 kw H; ant.: -249 m. H.

■ **Middletown, PA WMSS(FM)** 91.1 mhz—April 8 application (BPED890110IB) granted for CP to change ERP: 1.35 kw H&V; change ant.: -21 m.

■ **Columbia, SC WAAS(FM)** 93.5 mhz—April 8 application (BPH890209IC) granted for CP to change ant.: 135 m.; change TL: 1201 Main St., Columbia, SC.

■ **Columbia, SC WAAS(FM)** 93.5 mhz—April 8 informal objection is hereby dismissed.

■ **Gatlinburg, TN WDLY(FM)** 105.5 mhz—April 12 application (BPH910311IB) granted for CP to change ERP: .654 kw H&V; change ant.: 294 m.

■ **Loudon, TN WJDG(FM)** 105.3 mhz—April 12 application (BMPH901214IA) granted for mod. of CP (BPH880527MK as mod.) to change ERP: 6 kw H&V.

■ **Oliver Springs, TN WXVO(FM)** 98.7 mhz—April 22 application (BMPH900830IB) granted for mod. of CP (BPH870105MC) to make changes in antenna supporting structure height.

■ **Arlington, TX KHYI(FM)** 94.9 mhz—April 17 application (BMPH910205IB) granted for mod. of CP (BPH900801IA as mod.) to change ant.: 460 m.; TL: 1455 W Beltline Rd., Cedar Hill, TX.

■ **Kilgore, TX KTPB(FM)** 88.7 mhz—April 17 application (BMPED910408IA) granted for mod. of CP (BPED890109MA) to make changes in antenna supporting-structure height.

■ **Marshall, TX KMHT(FM)** 1450 khz—April 18 application (BP910205AE) granted for CP to make changes in antenna system.

■ **Danville, VT WSHX(FM)** 95.7 mhz—March 15 CP is hereby forfeited and call sign deleted.

■ **Louisa, VA WLSA(FM)** 105.5 mhz—April 16 application for mod. of license to increase ERP: 3.3 kw H&V (per docket #88-375).

■ **Orange, VA WJMA-FM** 96.7 mhz—April 3 application (BMLH891213KE) granted for mod. of license (BLH880509KA) to increase ERP: 3.1 kw H&V (pursuant to docket #88-375).

■ **Goldendale, WA** (no call letters) 102.3 mhz—April 10 application (BMPH901214IC) granted for mod. of CP (BPH890713MG) to change ERP: 1.8 kw H&V; ant.: 175 m.; TL: 3 km S E of Goldendale. WA on Lorena Butte.

■ **Walla Walla, WA KHSS(FM)** 100.9 mhz—April 16 application (BPH880726MN) granted for CP to change freq: 100.7 mhz change ERP: 22.5 kw H&V; ant.: 220 m. TL: 2.7 km N of Waterman. OR change to class C2 (per docket #87-1450).

■ **Elkins, WV WELK(FM)** 95.3 mhz—April 18 application (BPH900726IB) granted for CP to change freq: 94.7 mhz; change ERP: 5 kw H&V; ant.: 222 m.; TL: on Kelly Mtn., 0.5 km S of U.S. Rte. 33. 4 km ESE of Elkins. Randolph Co., WV; class: B1 (per docket #89-283).

■ **Fairmont, WV WRLF(FM)** 94.3 mhz—April 22 application (BPH900510IA) granted for CP to change ERP: 3.63 kw H&V; change ant.: 75.5 m.; TL: 450 Leonard Ave., Fairmont, WV.

■ **Black River Falls, WI WWIS-FM** 99.7 mhz—April 15 application (BMPH901228ID) granted for mod. of CP (BPH880216MN as mod.) to change ERP: 25 kw H&V; change to class C3 (per docket #89-218).

■ **Kewaunee, WI WAUN(FM)** 92.7 mhz—April 12 application (BPH901206IB) granted for CP to change ERP: 6 kw H&V; change ant.: 89.3 m.; other: change to DA.

■ **Richland Center, WI WRCO-FM** 100.9 mhz—April 16 application (BMLH891218KF) granted for mod. of license to increase ERP: 6000 kw H&V (pursuant to docket #88-375).

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

SERVICE	ON AIR	CP's ¹	TOTAL [*]
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%

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

ACTIONS

ACTIONS

- Suspended until June 1, effective date of amendments to FM Translator Station rules and date for lifting FM translator application freeze; and ordered that applications deferred pending outcome of this proceeding must be amended to conform to new rules by August 1. (MM docket 88-140 by Order [DA 91-455] adopted April 8 by Chief, Mass Media Bureau.)
- Initiated inquiry into possible relaxation of spousal attribution provisions of broadcast ownership rules, by which media interests of one spouse are presumptively attributed to other spouse in applying multiple ownership and cross-ownership rules for mass media services. (MM docket 91-122, Report DC-1851, by Commission April 12 by NOI, FCC 91-126.)
- Granted requests of direct broadcast satellite (DBS) permittees Advanced Communications Corporation and Hughes Communications Galaxy, Inc. for specific orbital positions and channel assignments and has granted them extensions of six-year period to begin operations of DBS systems. (MM-535, by Commission April 18 by MO&O [FCC 91-133])
- Authorized World Communications Inc. to acquire capacity in TCS-1 cable for service to Dominican Republic. (By O&A [DA 91-516] adopted April 17 by Chief, International Facilities Division.)
- Mableton, GA Dismissed redirected petition for declaratory ruling filed by Mableton Broadcasting in proceeding involving nine mutually exclusive applications for new FM station on channel 273A (102.5) at Mableton. (MM docket 88-400, by Order [FCC 91-106] adopted April 3 by Commission.)
- Weiser, ID Dismissed petition by Treasure Valley Broadcasting to substitute channel 33002 for channel 257A; and terminated proceeding. (MM docket 90-648 by R&O [DA 91-488] adopted April 11 by Chief, Allocations Branch.)
- Galesburg, IL Notified Galesburg Broadcasting Co., licensee of WGIL(AM)-WAAG(FM) and KMCD(AM)-KLIK-FM Fairfield, IA, that it has incurred apparent liability for forfeiture of \$25,000 for unauthorized transfer of control. (Report MM-534, Mass Media Action) April 16 by Letter [FCC 91-131].)
- Gilman, IL Dismissed petition by Jerry Rosalio to allot channel 277A to Gilman as its first FM service; and terminated proceeding. (MM docket 90-628 by R&O [DA 91-491] adopted April 11 by Chief, Allocations Branch.)
- Brownsburg, IN Denied, to an extent, appeal by Radio Associates, Inc., from ALJ ruling denying its financial amendment; remanded matter to ALJ for further action in proceeding involving six mutually exclusive applications for new FM educational station on channel 270A (101.9). (MM docket 90-515, by MO&O [FCC 91R-34] adopted April 8 by Review Board.)
- Glasgow, KY Dismissed petition by W and B Broadcasting, Inc., for reconsideration of order which returned its petition for rulemaking to substitute channel 287A for channel 288A, and modify license of WOVO(FM) accordingly; and terminated proceeding. (By MAO [DA 91-510] adopted April 12 by Chief, Policy and Rules Division, Mass Media Bureau.)
- Midway, KY Dismissed as moot motion by Midway Communications, Ltd. to accept oppositions to petition for reconsideration in proceeding involving four applications for new FM stations. (MM docket 89-544, by Order [FCC 91R-33] adopted April 8 by Review Board.)
- East Lansing, MI Notified Goodrich Broadcasting Inc., licensee of WVIC-FM of an apparent liability for forfeiture in amount of \$2,000 for violations of Commission's rules by allegedly broadcasting indecent material. (By Letter [DA 91-513] adopted April 17 by Chief, Mass Media Bureau.)

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60 For The Record

■ **Crestwood, MO** Notified Emmis Broadcasting Corp. of St. Louis, licensee of KSHE(FM) Crestwood, MO, that it is apparently liable for forfeiture of \$25,000 incurred as result of its broadcasting false emergency alert that United States was under nuclear attack. (MM-531, April 5 by Letter [FCC 91-109].)

■ **Reno, NV** Granted Sarkes Tarzian Inc., licensee of CBS affiliate KTVN(TV) ch. 2 waiver of its short-spacing rules, subject to conditions. Grant was made over objections of KTVU, Inc., licensee of independent KTVU(TV) ch. 2 Oakland, CA, and Association of Maximum Service Telecasters Inc. (MM-537, by Commission April 23 by MO&O [FCC91-137]).

■ **Bedford, NH** Upheld Review Board's grant of application of Donna MacNeil for new FM on channel 243A (96.5), and denial of competing applications of Colonial Communications, Inc., Bedford Concepts and Applecore Communications, Inc. (MM docket 88-3, Report DC-1847, April 15 by MO&O [FCC 91-127].)

■ **Fair Bluff, NC** Resolved air hazard issue and conditionally granted application of Great American Media, Limited I for new FM on channel 287A. (MM docket 90-383 by Summary Decision [FCC 91D-19] issued April 10 by ALJ Edward Luton.)

■ **Raleigh, NC** Affirmed grant of application of Peebles Broadcasting Co. for new FM on channel 275A. (MM docket 88-306, by Supplemental ID [FCC 91D-17] issued March 29 by ALJ Joseph Chachkin.)

■ **Raleigh and Bules Creek, NC** Authorized Educational Information Corp. to modify facilities of WCPE(FM), Raleigh; authorized Campbell University to upgrade facilities of WCCE(FM), Bules Creek. (By MO&O [FCC 91-104] adopted April 3 by Commission.)

■ **Yadkinville and Greensboro, both North Carolina** Granted motion of Triad Network, Inc., and reopened record and remanded to ALJ proceeding involving mutually exclusive applications of Palmetto Communications Co., to modify facilities of its WDIX(AM) Yadkinville, and Triad for new AM at Greensboro. (MM docket 89-357, by MO&O [FCC 91R-35] adopted April 15 by Review Board.)

■ **Hannibal, OH** Denied petition to amend FM Table. (MM docket 90-285, by R&O [DA 91-469] adopted April 8 by Chief, Allocations Branch.)

■ **Cave Junction, OR** Notified Second Broadcasting Corporation, licensee of KCNA(FM) of apparent liability of forfeiture in amount of \$4,000 for violation of Commission's rules by allegedly broadcasting indecent material. (By Letter [DA 91-512] adopted April 17 by Chief, Mass Media Bureau.)

■ **Ingram, TX** Dismissed petition to allot channel 296A (101.7) to Ingram; and terminated proceeding. (MM docket 90-597 by R&O [DA 91-457] adopted April 2 by Chief, Allocations Branch.)

■ **Levelland, TX** Dismissed petition to allot channel 253A to Levelland; and terminated proceeding. (MM docket 89-520 by R&O [DA 91-458] adopted April 2 by Chief, Allocations Branch.)

■ **Springtown, TX** Notified Springtown Educational Broadcasting Foundation, licensee of KYQX(FM) of apparent liability for forfeiture of \$5,000 for repeated violations of Communications Act by underwriting announcements which promoted sale of goods and services of for-profit entities and allegedly airing May 10 and October 12, 1990. (By Letter [DA 91-441] adopted April 5 by Chief, Mass Media Bureau.)

ALLOCATIONS

■ **Cottonwood, AZ** Effective June 7, substituted channel 240C1 for channel 240A, and conditionally modified the license of KSMK-FM accordingly. (MM Docket 87-431 by Second R&O [DA 91-489] adopted April 11 by the Chief, Allocations Branch, Mass Media Bureau.)

■ **Jesup and Midway, GA** Effective June 7, reallocated channel 252C1 from Jesup to Midway, and conditionally modified construction permit of WGCO(FM) accordingly. (MM Docket 90-645 by R&O [DA 91-490] adopted April 11 by the Chief, Allocations Branch.)

■ **Arkansas City and Winfield, both Kansas** Effective June 6, substituted channel 300C2 for channel 232A at Winfield, and conditionally modified the license of KWKS(FM) accordingly; allotted channel 240C2 to Winfield as its second FM; and allotted channel 273A to Arkansas City in lieu of channel 300A. filing window for channel 273A at Arkansas City, and channel 240C2 at Winfield: June 7-July 8. (MM docket 89-477 by R&O [DA 91-481] adopted April 10 by Chief, Allocations Branch, Mass Media Bureau.)

■ **Buffalo and Vine Grove, KY** Effective June 6, reallocated channel 268A from Buffalo to Vine Grove, and conditionally modified construction permit of WRZI(FM) accordingly. (MM docket 89-534 by R&O [DA 91-480] adopted April 10 by Chief, Allocations Branch.)

■ **Erath, LA** Effective June 10 Substituted channel 299C3 for channel 299A and modified authorization of KXKW(FM) accordingly. (MM Docket 90-127 by R&O [DA 91-496] April 15, by Chief, Allocations Branch.)

■ **Boyer City, MI** Effective May 30, substituted channel 228C2 (93.5) for channel 228A, and conditionally modified license of WCLX(FM) accordingly. (MM docket 90-593 by R&O [DA 91-445] adopted April 1 by Chief, Allocations Branch.)

■ **Marlette, MI** Effective May 30, allotted channel 223A (92.5) as first FM service. Filing window: May 31-July 1. (MM docket 87-470 by R&O [DA 91-451] adopted April 1 by Assistant Chief, Policy and Rules Division, Mass Media Bureau.)

■ **Stephenson, MI** Effective June 3 substituted channel 292C2 (106.3) for channel 272A (102.3). (MM docket 89-500, April 8, DA 91-468.)

■ **Los Lunas, NH** Effective June 6, substituted channel 292C1 for channel 292A and conditionally modified construction permit of KZPY accordingly. (MM docket 90-574 by R&O [DA 91-49] adopted April 10 by Chief, Allocations Branch.)

■ **Taos, NM** Effective May 31, substituted channel 260C (99.9) for channel 260C2 at Taos, and conditionally modified construction permit of KRBJ accordingly. (MM docket 90-458 by R&O [DA 91-448] adopted April 1 by Chief, Allocations Branch.)

■ **Rocky Mount, NC** Effective June 6, substituted channel 253C3 for channel 253A and conditionally modified license of WSAY(FM) accordingly. (MM docket 90-316 by R&O [DA 91-476] adopted April 9 by Chief, Allocations Branch.)

■ **Bismarck, ND** Effective June 3 allotted channel 268C (101.5). (MM docket 90-231, April 3, DA 91-459.)

■ **Geneva, OH** Effective June 10 Substituted channel 284A for channel 285A and modified license of WDON(FM) accordingly. (MM Docket 90-474 by R&O [DA 91-520] April 17, by Chief, Allocations Branch.)

■ **Ripley, OH** Effective June 3 substituted channel 258C3 (99.5) for channel 258A; modified license of WXXD(FM) accordingly. (MM docket 90-543, March 29, DA 91-428.)

■ **Altus, OR** Effective June 6, substituted channel 300C2 for channel 300A and conditionally modified construction permit of KEYB accordingly. (MM docket 90-489 by R&O [DA 91-478] adopted April 10 by Chief, Allocations Branch.)

■ **Creswell, OR** Effective May 31, substituted channel 237C3 (95.3) for channel 237A, and conditionally modified license of KAVE accordingly. (MM docket 90-525 by R&O [DA 91-450] adopted April 1 by Chief, Allocations Branch.)

■ **South Waverly, PA** Effective June 3 allotted channel 241A. (MM docket 90-307, April 3, DA 91-461.)

■ **Pamplico, SC** Effective June 6, substituted channel 271C2 for channel 271A and conditionally modified construction permit of WMXT accordingly. (MM Docket 90-586 by R&O [DA 91-477] adopted April 10 by the Chief, Allocations Branch.)

■ **Volga, SD** Effective June 3 substituted channel 272C3 (102.3) for channel 272A; modified license of KKQQ-FM accordingly. (MM docket 90-581, March 29, DA 91-427.)

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RADIO

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Group broadcaster is seeking general sales manager for successful Southwest coastal operation. Excellent opportunity for a broadcast professional with a track record of achievement desiring a career change with a growing company. Above average compensation package plus desirable life-style market. Send resume including compensation history, references and billing track record to Box L-39. EOE.

GSM: List, train, and direct sales team to success. Outstanding opportunity. Hudson Valley, NY Oldies station. Aggressive performer needed. No BS. Call me today 914-454-7400. EOE M/F. Ask for owner.

Expanding SE group, top 60 markets seeks experienced Urban/Churban GM's and GSM's. Winners only, send resume and history in confidence. EEO. Reply Box L-57.

General sales manager wanted for Florida medium market. Beautiful city. Excellent market. Apply now for June or July start. EOE. Box C-8.

General manager, Northeast: Exceptional opportunity for an experienced general manager seeking a financially solid employer, a great market and an established radio station. Stand-alone Class C FM in-format and profitable. Over-performing in ratings, under-performing in sales. Serious money and benefits for the right person. Strictest confidence. Recognized and respected group. EOE. Reply to Box L-47.

Local sales manager wanted immediately be Jammin' 92 FM Cleveland, Ohio. Applicant must have successful experience working with vendor and co-op plans. We're looking for a person with good motivational, training and developmental business skills. CRMC a plus. Send resume and samples of successful retail presentations to: Carl Klits, CRMC, General Sales Manager, Jammin' 92 FM, 2156 Lee Road, Cleveland Hts, OH 44118. EOE, M/F.

Highly qualified CFO needed to complete management team of newly forming radio group with aggressive growth plans. Must have successful group experience that has included station acquisition evaluation and negotiation, debt sourcing, negotiation, structuring and placement, and administration of corporate and station tracking systems. Top salary and equity position. EOE. Respond to Box C-9.

General manager needed for WTAO (FM). Upgrading to 25 kw in the Carbondale, Illinois market. GSMs with a solid background and proven sales history welcomed. Materials submitted should convince us of your ability to create and operate a truly outstanding station. Group owner. Send resume, references and salary history to Deane Johnson, Suite #500, 381 Mansfield Ave., Pittsburgh, PA 15220. EOE.

GM to replace me at big signal FM in Lincoln, NE. I'm moving up in the company. If you can be a marketing motivator and leader of an exceptional staff, send resume/career objectives/salary history to Box C-10. EOE.

Radio sales promotion company seeks highly motivated, strong closers to call on radio station general managers. Must have proven track record as radio station manager or national radio sales rep, plus desire for excellent income and willingness to travel to 1 or 2 state areas. Send or fax resume to: International Broadcast Services, Inc., 167-B Belle Forest Circle, Nashville, TN 37221. 615-646-3628 (fax). EOE.

HELP WANTED SALES

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.

Sales mgr., No. VA, immediate opening. Growing area, good established staff. Reply to Box L-58. EOE.

Super stations, super company looking for super salesperson with a solid track record to manage experienced staff of professionals for North New York's 50 year market leader. A growth opportunity for the right individual. Send your blueprint for success to Don Alexander, General Manager, WTNH AM/FM, 134 Mullin St., Watertown, NY 13601. EOE.

Salesperson: Central Florida radio station seeking qualified applicants for sales position in the Brevard/Orlando area. Three years media sales experience. Send resume to Regional Sales Manager, PO Box 740, Orlando, FL 32802. EOE

Top performer wanted: Dominant AOR in Omaha, NE needs experienced, proven heavy hitter to find the \$40,000+ we are missing each month. Solid company, strong benefits, great opportunity. Aggressive, motivated candidates should mail or fax resume to: Taylor Waleit, c/o KEZO, Suite 192, 11128 John Galt Blvd., Omaha, NE 68137. Fax: 402-592-4538. EOE.

HELP WANTED ANNOUNCERS

Announcer/promotion/coordinator: KTIS AM/FM is seeking experienced announcer familiar with all phases of on-the-air broadcast operations for daily airshift. This person would also coordinate station's advertising and promotion, including writing and producing promos, desktop publishing and public events. Send tape, resume, and letter of application to: Wayne Pederson, KTIS, 3003 North Snelling Avenue, St. Paul, MN 55113. EEO.

Evening announcer/music director: For contemporary Christian FM in S. Central Illinois. Applicant needs 2 years on-air experience; production skills & working knowledge of inspirational/contemporary Christian music. Desire to work with ministry-oriented team vital. Send T & R to: Manager, WIBI, Box 140, Carlinville, IL 62626. EOE.

HELP WANTED TECHNICAL

Chief engineer: New York area AM/FM combo. Must have strong, working knowledge of directional AM, organization skills, and ability to maintain state of the art multiple studio facility, as well as familiarity with mobile remote equipment and all FCC rules and regulations. Excellent salary and benefits. EEO. Reply to Box C-11.

HELP WANTED NEWS

Graduate assistant/news: WSIE-FM at Southern Illinois University at Edwardsville is seeking a graduate assistant to work in the station's newsroom. Serve as afternoon anchor, gather and prepare stories and supervise student reporters. Broadcast experience required. Acceptance into the Master's Degree Program in Mass Communications at SIUE is required as well. WSIE is an NPR, APR affiliate. Send tape, resume and three writing samples to: Michael Leland, WSIE-FM, Southern Illinois University at Edwardsville, Box 1773, Edwardsville, IL 62026. Closing date: May 31, 1991. WSIE-FM is an affirmative action/equal opportunity employer.

Radio/TV news combo, Akron's #1 radio station, WNIR and the new TV 29 are expanding. We have openings for news director/anchor and anchor/reporters. Radio news background required. TV news background optional. Send tape and resume to Bill Klaus, WNIR/TV 29, Box 2170, Akron, OH 44309. EEO.

AM drive news person sought, 5-10 am. Tape/Resume: WRNJ News, PO Box 1000, Hackettstown, NJ 07840. EOE.

SITUATIONS WANTED MANAGEMENT

GM ready to lead, Motivator, trainer, twenty year sales pro. Programing, production, organization and turnaround expert. Start-ups welcome. Please reply to Box L-48

21 years experience, almost all facets of radio, seeking small market station management opportunity. Reply Box L-59.

One of radio's 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.

Successful PD available now for PD or station manager position. 21 years sales and programing experience in multiple formats in small to major markets. Win with revenue and ratings! Neil Matthews 619-672-2225.

General manager. Highly successful in large and medium markets. Top ratings. Top sales. Great bottom line. Dependable, sober, dedicated, community involved, family man, top references. I make things happen. Station sold. Available soon. Reply to Box L-23.

Former station owner who hit the streets every day. Called on ad agencies, watched the budget, conducted sales and staff meetings to motivate his people to new heights. Monitored the other stations as well as his own. Took a hand in programing, even conducted a talk show in Atlanta. Wants back in broadcasting. Been out 12 years. Great delivery in M.B.W.A. (management by walking around). A leader not a director. 52 years young and a tough competitor. Equity a great incentive to me when I earn it. Investment possible. Let's talk. Reply to Box C-1.

In search of excellence? Your next GM/GSM is a trainer, motivator, team builder and goal oriented sales tactician. If your bottom line needs improving let's talk. Proven success record. Medium markets sought. Rod 719-520-1671.

Leader/motivator: Experienced take-charge pro with successful record in sales and programing seeks situation in small/medium market. Dedicated hands-on, bottom-line oriented. Jack Davison, 916-345-9468 anytime!

SITUATIONS WANTED ANNOUNCERS

Versatile broadcast veteran of nearly 20 years looks to contribute lots of work and enthusiasm to your station. Heavy sports PBP background. Solid air personality with strong commercial production skills. 313-949-8025.

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.

SITUATIONS WANTED TECHNICAL

Chief engineer well experienced FM/AM/DA all powers. Will take care of one station or a group. Currently in top 50 mkt. 919-784-4502.

SITUATIONS WANTED NEWS

Help! Sports caster in salesman's suit seeks PBP, sports director position. Possible management material. 15 years TV, radio experience. Well-read, thorough knowledge, love of sports. Solid PBP, anchor, reporter, interviewer. Can be opinionated, talk show host. Write Box L-60.

Radio talk show host, fully experienced, well versed in general subjects with money matters and finance a specialty. Prefer Western states location. Air check avail. Ted L 331 Walnut Street, Costa Mesa, CA 92627. 714-631-1453.

Save \$20,000! Sports director/personality. 14 years sports experience; anchor, show host, play-by-play. Built and trained 2 staffs with documentable success. Government benefits can subsidize salary to \$20,000. Stan Kosmoski, 215-777-5664.

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TELEVISION

HELP WANTED MANAGEMENT

Sales manager: Television sales manager for Chicagoland Home Shopping affiliated station. Compensation excellent!! Experience in start-up independents, radio or television sales. PO Box 973. Tinley Park, IL 60477. EEO employer.

President/general manager: KEDT-TV/FM, located in the beautiful coastal sailing community of Corpus Christi, Texas, is seeking a president/general manager. We are looking for a seasoned management executive with demonstrated experience in fundraising, financial management, and television; PBS experience preferred. Send confidential inquiries to KEDT, Attn: Chairman of the Search Committee, PO Box 6074, Corpus Christi, TX 78411, by June 1, 1991. KEDT-TV/FM is an equal opportunity employer.

Production manager. Need experienced, energetic person with ability to plan, schedule, budget and administer union production crews in a network affiliate in paradise. Send resume to General Manager, KGMB, 1534 Kapiolani Blvd., Honolulu, HI. 96814. EOE/Male-Female.

General sales manager: WUAB, Cleveland's leading independent, seeks an individual with the skill, dedication and aggressiveness to assume overall responsibility for the income of the station. The successful candidate will supervise national, regional and local sales, traffic/sales service and research departments. If you're adept at analyzing economic conditions and trends, motivating managers, forecasting budgets and establishing rate and inventory control procedures, send your resume to: Brooke Spectorisky, Vice-President & General Manager, 8443 Day Drive, Cleveland, OH 44129. EOE.

Local sales manager: WUAB seeks an aggressive individual ready to maximize local sales revenue at Cleveland's leading independent television station. This person will assume responsibility for hiring, training and supervision of the local sales staff. If you're ready for the challenge of a top 10 market, rush your resume to Brooke Spectorisky, Vice-President & General Manager, 8443 Day Drive, Cleveland, OH 44129. EOE.

Group seeking experienced GM to join in buyout of medium size CBS affiliate in Northeast. Send resume to Box C-17.

Television producers and directors are sought for upcoming national series, 13 episodes, (news/documentary). Must have experience, send resume, PO Box 1751, New York, NY 10009. EOE.

Sales manager wanted by large market TV station. Minimum 2 years experience directing business development staff. Reply Box C-12. EOE.

Art director: KCPQ is looking for a well-experienced, highly creative, can-do art director. You must be an excellent manager of design professionals, able to bring projects in on time and on budget and be as good off the board as you are on. Candidate should have a minimum of five years experience as a television art director, a willingness to work long hours when necessary and the exhibited knowledge of how to make good things happen when needed. Experience with digital effects, animation, type and logo design, electronic graphics and desktop publishing necessary. Send resumes to: Dept. AD, KCPQ 13 Fox, Kelly Television Co., PO Box 98828, Tacoma, WA 98499. KCPQ is an equal opportunity employer.

HELP WANTED SALES

Retail development manager, WKRN-TV, ABC affiliate in Nashville, has opening for a retail development manager. Prior experience running vendor programs for a television station is a requirement. Interested parties can send a resume to Dave Sankovich, General Manager, WKRN-TV, 441 Murfreesboro Rd., Nashville, TN 37210. WKRN is a division of Young Broadcasting - an equal opportunity employer.

Retail marketing assistant: Able to analyze and prepare marketing research, ratings and qualitative data. Assist with station sales and research projects. BS in Broadcasting or Advertising. Emphasis in marketing/sales. Strong computer, research and presentation skills. One year experience preferred. Send resume to: David Einstein, Retail Marketing Manager, WCMH-TV, PO Box 4, Columbus, OH 43216. EOE.

Account executive needed for top 100 market. CBS affiliate. Minimum 3 years broadcast experience. Applicant must be experienced and knowledgeable working rating services, agencies, and a proven track record in new business development. Send resume to Attn: LSM, WNCT-TV, PO Box 898, Greenville, NC 27835. EOE.

Account executive: WCSC-TV Charleston, SC. Previous television selling experience is required. Individual must have good oral and written presentation skills, have the ability to develop new accounts and be able to function as a member of a goal-oriented, successful selling team. Send resumes to Lovell Waugh, WCSC-TV, PO Box 186, Charleston, SC 29402. EOE.

General sales manager: Candidates must have six to ten years television sales management experience. Must be self-motivated, aggressive and goal oriented with strong leadership qualities. Strong background in new business development with vendor and co-op knowledge a must. Candidate must analytically understand inventory control, pricing, sales-marketing and research. Send resume to John Howell, Vice President/General Manager, WPXI-TV, PO Box 1100, Pittsburgh, PA 15230, a division of Cox Enterprises. No phone calls please. EOE.

WKEF-TV, Dayton, Ohio, is seeking an experienced account executive. Send resume with salary requirements to Michael Smythe, Director of Sales and Marketing, WKEF-TV, 1731 Soldiers Home Rd., Dayton, OH 45418. No phone calls, please. EEO, M/F.

Account executive: STAR 64 Television in Cincinnati, Ohio, is seeking a motivated individual with media sales, or agency experience. Responsible for developing and maintaining advertisers on an on going basis. Good organization, communication and written skills necessary. Must have dependable transportation. Please send resumes to General Sales Manager, 5177 Fiskwick Dr., Cincinnati, OH 45216. STAR 64 is an equal opportunity employer.

Account executive: WKCH-TV, Catch Fox 43, Knoxville, TN seeks an aggressive sales person, desiring an opportunity with a rapidly expanding company. One or more years television sales experience required. Radio sales experience a plus! EOE. Send resumes to: Greg Brown, GSM, WKCH-TV, PO Box 3801, Knoxville, TN 37927.

HELP WANTED TECHNICAL

Chief engineer: KDFW-TV, Dallas, Texas is seeking experienced leader with successful track record in team building in maintenance and in operations. Minimum of 5 years in managing or supervising television technical staff required. Send or fax resume with references to Jeff Rosser, Vice President and General Manager, KDFW-TV, 400 N. Griffin St., Dallas, TX 75202. Fax # 214-720-3207. EOE.

EIC for television mobile unit based in Texas and Florida. Strong maintenance background required. Send resume and salary requirements to: Tel-Fax Texas, 3305 Pleasant Valley Lane, Arlington, TX 76015. EOE.

KTFH-TV 49 is seeking a maintenance engineer with studio and transmitter experience. Computer know-how a plus. Send resume and salary requirements to Calvin Smith, Chief Engineer, KTFH-TV, 256 N. Sam Houston Pkwy E., Suite 49, Houston, TX 77060. EOE. Fax 713-820-4048.

WRDW-TV has an immediate opening for studio maintenance engineer. Requires proven ability to repair broadcast equipment to component level, a technical degree in electronic engineering and FCC General Class license or SBE certification. Send resume to Jim Myers, Chief Engineer, WRDW-TV, Drawer 1212, Augusta, GA 30913-1212. EEO.

Videographer: Tired of the 1:30 story shot on the run? New Hampshire Public Television is looking for a creative, energetic videographer for weekly public affairs magazine, specials and documentaries. Responsibilities include: lighting, sound recording for ENG production. The successful candidate must also be fluent in Betacam and 3/4" editing; have high standards and deliver memorable shots and sounds. Minimum qualifications: Graduate of two year technical school specializing in video production and two years experience in commercial and/or educational videotape production; or Bachelor's degree in television-related field, including videotape production experience; or high school graduation and four years experience. Salary: \$18,620 to \$28,790 with starting salary not normally to exceed \$20,850. Application deadline: May 20, 1991. Send resume and reel to: John Wackman, Executive Producer, New Hampshire Public Television, PO Box 1100(B), Durham, NH 03824. New Hampshire Public Television is located on the seacoast, 60 miles north of Boston. UNH is an AA/EEO employer.

HELP WANTED NEWS

Immediate weather opening, for experienced, weather person, solid computer skills necessary. A prime anchor spot, for charismatic, witty personality. Reply Box L-63. EOE.

News producer - #1 station in the market needs a take-charge news professional to produce fast-paced, well-written newscast. BA/BS and two years experience. Send tape and resume to Kim Williams, KWTW, PO Box 14159, Oklahoma City, OK 73113. No phone calls! EOE, M/F.

Are you the #2 person looking to be news director? Network affiliate on the Gulf Coast is looking for you. Our ratings are the highest in our history. Need aggressive leader to take us to #1. No phone calls. Equal opportunity employer. Send resume to Box L-64.

11PM producer: Must have commercial television news experience, a take charge person able to lead a team, strong writing skills, willingness to make a long term commitment and produce a quality competitive product. Send your philosophy on television news and resume to Box C-7.

Co-anchor/reporter wanted for mid-60's market to team with our long-dominant male morning and noon show anchor. Two years anchor and reporting experience along with strong writing and video tape editing skills. Resume and video tape examples of both reporting and anchoring should be sent to: News Director, PO Box 27909, Knoxville, TN 37917-3833. EOE.

Photojournalist/editor: Growing PBS station seeks creative, versatile shooter for award winning public affairs program. Minimum two years experience with familiarity in 3/4" Beta and computer editing techniques. Excellent benefits. Send tapes and resumes to Amarillo College, Personnel Office, KACV-TV, PO Box 447, Amarillo, TX 79178. EOE.

News producer/director: NBC affiliate, mid-80's market seeks experienced news producer/director. Overnight shift. Excellent oral, writing skills and solid news judgement a must. One year work experience as news producer required. Send resume and writing samples by May 17, 1991 to Human Resources Director, WJAC Inc., 1949 Hickory Lane, Johnstown, PA 15905. No telephone calls please. EOE.

Television MARTI, Office of Cuba Broadcasting. Experienced executives are sought for the positions of news director (\$52,400-\$80,138), deputy news director (\$44,348-\$68,129); in Washington, DC. Work for the US Government's television broadcast to Cuba. Must be U.S. citizen, have experience in TV production and operations. Positions require expert knowledge of Cuba and fluency in Spanish. Starting salary depends on experience and salary history. An equal opportunity employer. 202-401-7114. Send application on Form 171 by July 19, 1991 to: USIA/Radio MARTI Program, Attn: VOAMP, 400 6th Street, SW, Washington, DC 20547.

Reorganizing: #1 East Texas station searching for aggressive self-starters. Reporters, photographers, and weekend news, weather and sports anchor/producers needed. M/F. EOE. Send introductory letter and resume to Box C-3.

Kelly news and entertainment is seeking a reporter, cameraperson and field producer with a minimum of five years experience to staff bureaus for a weekly news magazine program. Superior long form writing and story telling skills a must. Submit a non-returnable 3/4" or VHS tape, resume and salary requirement to: KNE/Dept CPG, 3 Television Circle, Sacramento, CA 95814-0794. Equal opportunity employer M/F. No calls, please.

KTVN-TV Reno, Nevada, is looking for a news director who likes to manage. Successful candidate will bring personal understanding and strong focused leadership to all areas of the news department, be available to and motivate the staff, and work well as a member of KTVN's management team. Two years experience as executive producer or news director preferred. Forward resume with references to Lawson Fox, General Manager, KTVN-TV, PO Box 7220, Reno, NV 89510. KTVN-TV is an equal opportunity employer.

Easy money: AgDay needs agri-business news reports, and features on small-town life. \$100 per story, mailed within 10 days! Contact Larry Lyle at 219-239-1616.

News director: Top 75 Texas affiliate is seeking an experienced news manager with proven leadership skills, a commitment to community service, and a desire to be part of a strong, competitive management team. Reply Box C-14. EOE, M/F.

Aggressive news director wanted for Midwest network affiliate. Good opportunity for a current assignment editor to make their move up. Range \$20 - \$30,000. Respond Box C-15. EOE.

Sports anchor/reporter needed at CBS affil. in Syracuse. Anchor weekend sportscasts and report sports three days per week. Travel with Syracuse University football and basketball teams. "Live" reporting and producing experience necessary. Send tape and resume to Mike Trico, Sports Director, WTVH, 980 James St., Syracuse, NY 13203. EEO.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Art director: Major northeast market looking for dynamic broadcast designer. Must have experience creating TV news graphics, electronic paint on-air graphics and animation, print advertising and operation of desk top publishing software. Send resume, salary requirements and non-returnable copies of work to Box L-50. EOE.

Vice President, Programing PBS. We are seeking a dynamic individual with a proven track record of success to direct program development for PBS's National Program Service (NPS). This includes commissioning, funding, providing production oversight, and evaluation of television programs noted for quality, cultural diversity, educational and informational value, innovation, and excellence. Responsible for creating an annual strategy for investment of NPS funds based on national schedule needs. Will seek and encourage compelling program ideas from producers and member stations; provide day-to-day management of the programing department; and provide leadership in program development to the public television system. Qualifications: Bachelor's degree or equivalent in television or film production or communications; graduate degree preferred. Minimum of 10 years experience in television production, production supervision, or program development. Must have thorough knowledge of television audience behavior and scheduling; understanding of cultural diversity of the US. Excellent written and oral communications, personnel and project management skills; and excellent program judgement required. Please send letter of interest and resume to: PBS, Attn: Carla A. Gibson, 1320 Braddock Place, Alexandria, VA 22314. PBS is an equal opportunity employer.

WNYC radio & TV has as newly created position for a producer - program planning & development. Responsibilities include producing/developing an outline & a detailed production plan from program conceptualization. Interact with Sr. Mgmt. to develop scope of projects & budgets. Conduct research, target audiences & serve as liaison between the programing & development depts. Candidate must have Bachelors degree, excell writing & research skills & min 3 yrs proven TV producing exp. Sal to low \$30K's + complete bnfts pkg. Send resume/cover letter to: WNYC, Personnel Dept., 1 Centre St., 26th Floor, NY, NY 10007. No phone calls! EOE.

Promotion director: KLAS TV, Las Vegas. CBS affiliate in the fastest growing market in the country, has an opening for promotion director. Applicant should have a minimum of two to three years experience as a promotion director with excellent editing, communications, and creative skills. Send resume and nonreturnable tape to: Dick Fraim, KLAS TV, PO Box 15047, Las Vegas, NV 89114. M/F/EOE.

Creative services director: Medium market Fox affiliate seeks aggressive, organized, experienced creative services director. Good reel, strong team player, kids club experience helpful. Send resumes to: Box C-16.

Program director - New Orleans' Fox station needs a program director with Indy and/or Fox experience. Strong movie and program scheduling ability required. If you can make programing contribute to a station's bottom line, love hard work and want to be part of the fastest growing station in America's most fun city we want to hear from you. Apply to Adelina Oliva, WNOL-TV, 1661 Canal Street, New Orleans, LA 70112. No phone calls. Deadline: May 13, 1991. EOE.

SITUATIONS WANTED MANAGEMENT

Dynamic combination! Motivated broadcast/legal professional with background in production, promotions and sales as well as FCC and communications law. Interested in talking with you about joining your team. Address reply to Box L-51.

SITUATIONS WANTED TECHNICAL

Experienced TV chief engineer seeking position in the South. Supervisory and hands on experience. Construction and maintenance background. Call Jim 718-361-9122 leave message.

SITUATIONS WANTED NEWS

Sports producer. 11 yrs. experience news manager, reporter. Sports reporting too. Switching to sports full-time. Solid. Credentials. No cliché meter. Winning athlete. Reply to Box C-5.

No actor: Just a serious, network-style journalist. Solid, credible, no-nonsense. Award-winning, middle market nightside reporter seeks Top 25 reporter spot. 10 year pro. Tapes available. No lightweight! Reply to Box C-2.

Meteorologist with on-air experience, exclusive professional broadcasting training, extensive knowledge of ColorGraphics products, seeks on-air weather position. Call Brian 314-432-2566/305-424-3950.

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

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Determined college grad seeking entry-level production position in TV station. Experience in TV productions, PR and market research. Willing to relocate. Joe Michaels 617-566-7383.

Director/TD with large market experience in directing news, promotion, commercials, and more. Familiar with a variety of equipment. Call Mitch Proctor, 304-984-3441.

MISCELLANEOUS

Job listings nationwide! From major-market to entry-level. Hundreds of documented leads in all fields--plus timely advice on future opportunities! Television, radio, corporate communications. Now in our 7th year! Media Marketing/THE HOT SHEET, PO Box 1476-PD, Palm Harbor, FL 34682-1476. 813-786-3603.

Primo people seeks general assignment reporters with some anchoring experience. Call Steve Porricelli or Fred Landau at 203-637-3653, or send resume and 3/4" tape to Box 116, Old Greenwich, CT 06870-0116.

Reporters--never memorize again with instant memory wireless ear prompter and instructional video! Free brochure. Performer's Technologies, PO Box 52541, Atlanta, GA 30355/404-233-0283.

Looking for work? Audio/video audition tape analysis. Give yourself a chance. Write BYZCOM, 116 W. Florida Ave., Urbana, IL 61801.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Ph.D. preferred, MA considered. Teach four or five courses from the following: Beginning/Advanced Announcing, Broadcast News, News Videography, Copywriting, Film Analysis and Criticism, and undergraduate and graduate seminars. Expertise sought in television news production. Course load reduction possible for production responsibilities. Appointment for one academic year; possibility of renewal. Send resume, official transcripts and three letters of recommendation to: Dr. William R. Rambin, Director, School of Communication, Northeast Louisiana University, Monroe, LA 71209. EOE.

HELP WANTED SALES

Ready for a six-figure income? If you are a self-starter with broadcast sales experience and want to own and build your own business, we have a great opportunity to discuss with you. CASCOM Syndication is looking for full-time representatives to market a wide variety of stock animated effects, music libraries, pre-produced commercials and custom commercials featuring such characters as Ernest P. Worrell (Jim Varney) and Jose Jimenez (Bill Dana). Markets already committed include New York City, Los Angeles, Philadelphia, DC, Baltimore, Kansas City, Nashville, San Francisco, Portland, Houston, Chicago, Seattle, Miami, Orlando, Salt Lake City, Tampa and Hartford. Markets are closing rapidly. If you are serious and qualified, don't wait. Call Lee Michaels at 615-242-8900. EOE.

HELP WANTED TECHNICAL

Engineering supervisor: Gallaudet University department of television, film and photography is seeking an engineering supervisor to manage and supervise all technical operations for TV productions. Requires an AA degree in Engineering or Electronics, or equivalent experience as supervising engineer; minimum 5 years experience as TV engineer; experience with Betacam SP/1" recorders, CCD camcorders, Mach 1 computer editing, character generation and multi-track audio mixers; experience with ADO and D-2 or willingness to learn. Ability to use sign language or willingness to learn. Salary \$33,370. Excellent benefits package. Apply in person or send resume to: Gallaudet University Personnel Office, 800 Florida Avenue NE, Washington, DC 20002. EOE M/F.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

PGA TOUR Productions in Jacksonville, Florida is seeking an art director to fill a creative/management position with 3-5 years experience in computer graphics. Must have the ability to create and execute computer graphic designs and storyboards for all of PGA TOUR Productions. Knowledge of a computer paint system 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.

SITUATIONS WANTED PROGRAMING PROMOTION & OTHERS

Hot radio-TV custom jingles/musical themes. For station call letters, news programs, local productions, etc. Complete package price only \$2999.95. Call Edmond A. Bruneau toll-free today at 800-735-1116.

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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.

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Kiss your butterflies goodbye! Speak with confidence, conviction. Presentation skills workshops for sales people/GSM's/GM's. Videotaping/critiquing. Groups/privately. Make your next presentation your best. Call Jan 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.

Attention beginners: My "Radio Employment Guide" shows you how to get hired. Free information 805-584-3283. Absolutely no obligation.

Government jobs \$16,040-\$59,230/yr. Now hiring. Call 1-805-962-8000 Ext. R-7833 for current federal list.

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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.

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Critiques: For the serious television journalist. Get the competitive edge by sharpening your writing and learning to make your reports stand out. Call Mecca Media Consulting now! 908-244-9246.

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" or VHS videotape. Looking for large quantities. 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.

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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), RCA BTA 1S (1976), 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), Harris BC10H, 10KW (1972), RCA BTA 5L, 5KW (1977), CCA AM5000D, 5KW (1972), McMartin BA5K, 5KW (1980), Transcom Corp., 800-441-8454, 215-884-0888, Fax 215-884-0738.

FM transmitters: BE FM30, 30KW (1983), Collins 831G2, 20KW (1975), RCA BTA 20E1, 20KW (1973), BE FM10B, 10KW (1990), Harris FM10K, 10KW (1980), Cont. 814R-1, 2.5KW (1983), 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.

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

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.

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.

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500' utility tower. New, on ground, ready to ship. Call Bill Kitchen, Sunbelt Media 303-786-8111.

Satellite teleport for sale, with two C-band and two Ku-band earth stations. Perfect for cable channel broadcasting. \$825,000 plus lease or purchase of land. Megastar 800-328-2546.

Audio carts, Fidelipac model 300, new. \$2. Various lengths. 702-386-2844.

Used towers. Dismantled. Self-supporting and guyed. 502-826-8700, Nationwide Tower Company.

Used and new satellite equipment including Avcom receiver for business radio network #SCPC-3000E for \$1,750. Also, jumpers, coax, LNA's, LNB's, and connectors. Call SCMS at 800-438-6040.

Two Harris cameras, model J TC50B, complete with camera control, power supply, 100 ft. Camera cables, low hours on pick up tubes, all technical manuals, some spare parts. \$3,000.00 each. Call 317-285-1891.

Symbolics 3650 videographics workstation, Mitsubishi monitor, RGB/BETA transcoders, MiniVAS, furniture, financing. 615-352-1991.

UHF TV transmitters 2 avail. 30KW, 110KW. Low band 4 good Klystrons low price. Bill Kitchen, Sunbelt Media. 303-786-8111.

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Resumes and references to
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Situations Wanted Programing Promotion & Others

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FATES & FORTUNES

MEDIA

Christopher Christensen, VP, chief financial officer, Metropolitan Broadcasting Corp., joins Apollo Radio Ltd., New York, in same capacity.

Barbara Dean, VP, sales, KBIG(FM) Los Angeles, joins co-owned KMEQ-AM-FM Phoenix, as VP and general manager.

Mike Wortsman, VP and general sales manager, WTTG(TV) Washington, joins KUSI-TV San Diego, as VP and station manager.

Frank Canale, air personality, WOGL-AM-FM Philadelphia, joins WGHB(AM) Farmville, N.C., as president and general manager.

Jocelyn Cox, producer, Conus Communications, Minneapolis-St. Paul, named regional manager, upper Midwest regional cooperative. **Deb Blazer**, producer, Conus, Minneapolis-St. Paul, named regional manager, Mid-South regional cooperative.

Patricia Niekamp, station manager, KAAL(TV) Austin, Minn., named general manager.

Lawson Fox, manager of programming and production operations, WRCB-TV Chattanooga, joins co-owned KTVN(TV) Reno, as general manager.

Leah Rickenbacker, director of administration, WEDU(TV) Tampa, Fla., named VP, administration.

Linda Tworowski, controller, WICC(AM)-WEBE(FM) Bridgeport, Conn., named to same capacity of parent company, Wim Communications Inc., Greenwich, Conn.

Brian E. Beasley, general manager, KGSF(FM) Bastrop, Tex. (Austin), joins WJMH(FM) Reidsville, N.C. (Greensboro), in same capacity.

Tim Lapis, plant manager, Foothills Cablevision, Glendora, Calif., named operations manager, Desert Hot Springs Cablevision, Desert Hot Springs, Calif.

SALES AND MARKETING

Mark Zakarin, VP, marketing, ABC Entertainment, Los Angeles, named senior VP.

Gene Turner, from Lintas: Campbell-Ewald, joins BBDO-Detroit, as senior VP, associate creative director. **Craig MacIntosh**, VP, senior copywriter, J. Walter Thompson, Detroit, joins BBDO-Detroit, as VP, associate creative director.

Mark Goldstein, president, Earle Palmer Brown, Bethesda, Md., named corporate president, Earle Palmer Brown Advertising, there.



Rogers

from J. Walter Thompson Co., New York, joins BSB Inc., there as executive VP.

Steve Houck, director, affiliate advertising sales and marketing, MTV Networks, New York, named VP, affiliate advertising sales and marketing.

Appointments at MTV Networks: **Sherri Overmyer**, account manager, named account director, Central region, affiliate sales and marketing, Chicago; **Brad Samuels**, account director, Central region, Chicago, named sales director, Central region, affiliate sales and marketing, and **Richard Cunningham**, account manager, named account director, Western region, Los Angeles.

Appointments at W.B. Doner & Co., Baltimore: **Sallyann Davis**, assistant account executive, named account executive; **Rachael Cronhardt**, executive assistant, named promotions coordinator; **Becca O'Brien**, research assistant, named assistant account executive; **Jodi Berger**, from Booz Allen & Hamilton, Bethesda, Md., and **Carol Waters**, from Nielsen Marketing Research, named research analysts.

Jill Kauffman, local sales manager, KCOP(TV) Los Angeles, named general sales manager.

Howard Strudler, assistant sales manager, independent TV stations, Blair Television, joins WLVI-TV Cambridge, Mass.

(Boston), as national sales manager.

Martin Walsh, account executive, Continental Cablevision, joins WBZ-TV Boston, as local sales manager.

Appointments at WDIV(TV) Detroit: **Harry Remboldt Jr.**, local sales manager, named general sales manager; **Claudia Cole**, coordinating sales manager, named local sales manager, and **Randy Pratt**, formerly of KTUL-TV Tulsa, Okla., named national sales manager.

Herb Hoffman, account executive, HNWH Radio, Detroit, joins CBS Radio Networks, there in same capacity.

Gail Twelves, former account manager, Cole & Weber Advertising, Seattle, joins KING-TV there in same capacity.

Robert S. Eger, national sales manager, WTAJ-TV Altoona, Pa., named general sales manager.

Tinsley Palmer, former national sales manager, KBRD(FM) Tacoma, Wash., joins Pacific Communications, Seattle, as regional sales manager.

Kristin Gordon, local sales assistant, WOIO(TV) Shaker Heights, Ohio, named general sales assistant.

Cheryl Semerad, local sales manager, WHO-TV Des Moines, Iowa, named general sales manager.

Dennis R. Hammer, formerly from William Cook Advertising, Jacksonville, Fla., joins D'Arcy Masius Benton & Bowles, St. Louis, as art director. **John W. Berka**, VP and account director, Foote Cone & Belding, Chicago, joins DMB&B, St. Louis, as VP, director of operations and strategy.

Appointments at Seltel Inc., New York: **Gene Thompson**, sales manager, rebels team, named national sales manager, rebels team; **Dan Parisi**, VP, national sales manager, raiders team, named to same capacity, rockets team; **Jeff Roberts**, account executive, rebels team, named New York sales manager, and **Bob Webb**, New York sales manager, raiders team, named national sales manager, raiders team.

Dee Anne Thomas, advertising sales executive, WCKW-AM-FM Garyville, Ind. (New Orleans-Baton Rouge), named retail marketing director.

E. Paul Dietrich, director of development, WEDU(TV) Tampa, Fla., named VP, marketing.

PROGRAMING

Peter Schmid, senior VP, marketing and sales, Fries Entertainment, joins Goodman Entertainment Group, Los Angeles, as executive VP.

Jay Leon, director of research, Camelot Entertainment Sales, New York, named VP, research.

Susan G. Pollock, senior VP, Hearst Entertainment and VP, Lorimar, joins Universal Television, New York, as executive producer.

Terry Moore, supervising editor, Hanna-Barbera Productions Inc., Los Angeles, named VP, post-production.

Carlos Barba, senior VP, programing and promotion, Telemundo, joins Venetian Internacional TV distributor, Miami, as president of parent company, Organizacion Diego Cisneros.

Keith Bellows, executive VP, editor of *Special Reports Magazine* and executive producer, *Special Reports Television*, Whittle Communications, Knoxville, Tenn., named president of programing and editor-in-chief, Whittle Health Network.



Pritchard

Susan Pritchard, manager of film and video services, Vidmark Entertainment, joins Moviestore Entertainment, Los Angeles, as manager of operations.

Karey Nixon, manager, current drama programs, NBC-TV, joins ABC Productions, Century City, Calif., as director of development.

John P. Vinnedge, VP, sales and development, Scotti/Vinnedge Television, joins All American Television, New York, as VP.

Mary Ann Spero, VP, television, Adelson-Baumgarten Productions, joins Longbow Productions, Los Angeles, as VP, television.

Stephan Ericson, manager, European sales, Radio Vision International Inc., London, named managing director.

Anne Droste, regional operations manager, Showtime Networks Inc., Los Angeles, named regional sales manager, special markets, business development.

Heidi Lewellyn, regional sales manager, special markets, Showtime Networks, Denver, named director, special markets, business development there.

Tom Alison, president, Integrated Media Marketing, Bronxville, N.Y., joins Home Shopping Network Inc., St. Petersburg, Fla., as executive VP, strategic development.

Brendan Whelan, affiliate sales representative, Sports News Network and pay-per-view manager, Staten Island Cable, joins Viewer's Choice, New York, as manager of affiliate relations.

Ron Johnson, West Coast sales manager, Tribune Entertainment, Los Angeles, named VP and general sales manager.

Jordan Davis, director of creative affairs, MTE, joins MCA Television Entertainment, Universal City, Calif., as VP, creative affairs.



Davis



Krisel

Gary Krisel, executive VP, Walt Disney Television Animation, Burbank, Calif., named president.

Leisha Haworth, director of major market accounts, United Video Inc., joins Prevue Networks Inc., Tulsa, Okla., as director of national accounts.

Steven Edelman, controller, Headstart Technologies, joins West Glen Communications Inc., New York, as VP, finance and chief financial officer.

Lou Palmer, anchor and field reporter, SportsCenter, ESPN, joins Inside Golf, weekly distributed television program produced by Prime Time Video Inc., Boca Raton, Fla., as host.

Trey Ware, program director and air personality, KQTX(FM) San Antonio, Tex., joins KSRR(FM) there as program director.

Mason Dixon, morning host, WKXX(FM) Birmingham, Ala., joins WMTX(FM) Clearwater, Fla. (Tampa), in same capacity.

William S. Northup Jr., operations manager, Fox Television's national news service, Washington, joins Group W News Services' *The Entertainment Report*, Los Angeles, as managing editor.

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NEWS AND PUBLIC AFFAIRS

Karen D'Uva, producer, *Between the Lines* public affairs series, Turner Broadcasting System Inc., Atlanta, named host.

Edie Magnus, health and medical correspondent, CBS News, adds duties as anchor, *Healthtalk*, CBS Radio Networks.

Nicholas van Hoogstraten, director of creative services, KTLA(TV) Los Angeles, named morning executive producer. **Raymond Brune**, producer, WDIV(TV) Detroit, joins KTLA in same capacity.

Jeanne Lockhart, freelance anchor and reporter, Seattle, joins KEZX-AM-FM there as assistant news director and afternoon anchor.

Lauren Scott, from WLVI-TV Cambridge, Mass., joins WBZ-TV Boston, as general assignment reporter.

Allen G. Beckner, former producer, *Good Morning Cincinnati*, WKRC-TV Cincinnati, joins WLWT(TV) there as producer.

Dave Graveline, from WINZ(AM) Miami, joins WIOD(AM) there as morning host, *Weekend Magazine*, succeeding Chuck Meyer, who continues as news director.

Linda Levy, news director, WKBW-TV Buffalo, N.Y., named director of news and local programming.

Deborah Countiss, 6 p.m. and 10 p.m. co-anchor, WHIO-TV Dayton, Ohio, joins WSYX(TV) Columbus, Ohio, in same capacity.

Michael Kronley, interim news director, WTVT(TV) Tampa, Fla., joins WSOC-TV Charlotte, N.C., as news director.

Meryl Lin McKean, reporter, WDAF-TV Kansas City, Mo., named morning and noon anchor.

Appointments at WTSP-TV St. Petersburg, Fla. (Tampa): **Dave Wagner**, weekend anchor and reporter, named 5 p.m. anchor; **Linda Hushen**, reporter and bureau chief, Tampa, named weekend anchor, and **Al Ruechel**, reporter, adds duties as noon anchor.

Mary Jo Walsh, weekend anchor and reporter, WNBC-TV Binghamton, N.Y., joins WHTM-TV Harrisburg, Pa.

Dave Donaldson, from North Carolina News Network, joins Alaska Public Radio Network, Anchorage, as Juneau government correspondent, succeeding **Peter Kenyon**, named host, *Alaska Nightly News*.

Ron Davis, news director, WFYR-FM Chicago, joins Illinois News Network, there as morning anchor and Chicago reporter.

Eric Earnhart, Blacksburg bureau chief, WDBJ(TV) Roanoke, Va., joins WLOS(TV) Asheville, N.C., as general assignment reporter. **Matt King**, weekend editor, WSMV(TV) Hashville, joins WLOS as weekend editor and photographer.

Kevin McAuliffe, video products group manager and news products marketing manager, Reuters Japan, joins Visnews international TV news agency, Tokyo, as business manager.

Susan Tolve, senior editor and anchor, WRKL(AM) New City, N.Y., named news director.

Heather Unruh, 6 p.m. and 11 p.m. anchor, WMGC-TV Binghamton, N.Y., joins WBNG-TV there as weekend anchor and reporter.

TECHNOLOGY

David Lewis, assistant chief engineer, WTTG(TV) Washington, named chief engineer. **Darcy Antonellis**, director, Washington operations, CBS-TV, joins WTTG as VP, operations and engineering.

Ron Witko, VP, U.S. sales, Chyron Corp., Melville, N.Y., named VP, North American sales.

John Leveck, from Pacific Video Products, joins Microtime Inc., Costa Mesa, Calif., as Western regional sales manager. **Michael Barsness**, regional sales manager, Digital Services Corp., joins Microtime Inc., New Prague, Minn., as Midwest regional sales manager.

Victor M. Landau, corporate engineer, Palmer Communication Inc., joins co-owned WHO-AM-TV-KLYP(FM) Des Moines, Idaho, as director of engineering.

Peter Noll, freelance production engineer, Cleveland, joins WOIO(TV) Shaker Heights, Ohio, as production engineer.

Earl W. Hocker, broadcast consultant and ex-chief engineer, KTAN(AM) Sierra Vista, Ariz., and KFNN(AM) Mesa, Ariz., joins Boise (Idaho) State University Radio Network, as director of operations and program engineering.

Timothy M. Scarpino, interim production manager, West Michigan Public Broadcasting, Grand Rapids, Mich., named production manager.

Appointments at ESPN Inc., Bristol, Conn.: **Kevin Hendel**, master control operator and sports coordinator, WHCT-TV Hartford, Conn., named network operations and traffic controller; **Dick Kling**, former director, operations and facilities, named manager, studio operations, and **John Forster**, from Titan Sports, named studio technician II.

Stephen H. Brighton, executive assistant

and director of sales and marketing, Acxiom Corp., joins parent company Infobase Services, Conway, Ark., as CEO.

Frank E. Sheley, senior VP and chief marketing officer, Amcore Financial Inc., Rockford, Ill., joins C-COR Electronics Inc., State College, Pa., as VP, sales and marketing.

David G. Morgenstern, former senior field engineer, CMX Systems, joins Hoffman Video Systems, Los Angeles, as director of engineering division.

Don Holland, chief engineer, WKBW-TV Buffalo, N.Y., named VP and director of engineering and operations of parent company, Queen City Broadcasting of New York Inc.

Appointments at ESPN, Bristol, Conn.: **Emory Strilkauskas**, studio technician I, named transmission technician and **Jeff Willis**, senior remote operator, named operations producer.

Donald H. Miskowich, director of marketing, graphics division, Symbolics Corp., joins Kodak's Television Products division, Rochester, N.Y., as marketing director, advanced technology products.

PROMOTION AND PR

Leslye Schaefer, VP, marketing, VH-1, New York, named senior VP, marketing and promotion.

Vince Powers, marketing manager, Snyder Communications, Rockville, Md., and **Jared Kallen**, intern, Henry J. Kaufman & Assoc., join Porter/Novelli, Washington, as assistant account executives.

Curtis A. Pires, media relations director, U.S. Fencing Association, named staff publicist.

Marc Rosenberg, senior account executive, Aaron Cushman Associates, joins Bohbot Communications of Illinois, Chicago, as group supervisor, public relations.

Lou Rera, art director, WKBW-TV Buffalo, N.Y., named director of creative services. **John Discuillo**, executive-in-charge of *AM Buffalo*, WKBW-TV there, adds duties as director of marketing and promotion.

Patty Robertson, regional marketing director, Ringling Bros. and Barnum & Bailey, joins WZEZ(FM) Nashville, as promotion and marketing director.

Julie Hatlem, senior art director, Ovation Marketing Inc., La Crosse, Wis., named director of creative services.

Gene Wooten, production director, WPLJ(FM) New York, named creative services director.

ALLIED FIELDS

Thomas F. Burchill, president and CEO, Hearst/ABC-Viacom Entertainment Services, elected chairman, Cabletelevision Advertising Bureau's board of directors, New York.

Jerry M. Hermele, senior attorney, Review Board, FCC, Washington, joins Social Security Administration, there as federal administrative law judge.

Louise Hurtubise, former director of strategic planning, Astral Bellevue Pathe, joins Canadian Association of Broadcasters, Ottawa, as VP, radio.

Robert Moore, VP, research, Republic Pictures, Los Angeles, establishes Robert Moore Enterprises television and radio market research and consulting firm, Salt Lake City.

Michael H. Mallace, local sales manager, KOOL-AM-FM Phoenix, joins Winona Market Research Bureau, there as account director.

David J. Talbot, formerly of WMBD-TV Peoria, Ill., and news director, WDWS(AM) Champaign, Ill., has founded Byzantine Communications consulting group, Urbana, Ill.

Jim Willi, VP, operations, Audience Research & Development, Dallas, named executive VP, client services.

Appointments at National Captioning Institute: **Debra S. Davis**, feature film project manager, Orion Pictures, named public relations manager, program marketing, Hollywood; **Anita Vlck**, manager, corporate training, United Press International, named manager, program marketing, Falls Church, Va., and **Sharon Greenberg**, account executive, *Advertising Age*, named program marketing representative, New York.

Dolores L. Cody, associate general counsel, The Arbitron Co., New York, named general counsel, New York and Laurel, Md.

Lynn Elizabeth Grosz, director of business development, Training Resources

Group, joins Community Antenna Television Association (CATA), Fairfax, Va., as VP, industry training.

New officers elected at Ohio Cable Television Association, Columbus, Ohio: **Steven R. Fry**, Warner Cable Communications, president; **Judith B. Pierce**, Dimension Cable Services, VP, and **James K. Anderson**, North Coast Cable, secretary.

New officers at National Association of Minorities in Cable, Washington: **John Davis**, United Cable of Baltimore, president; **Jeanine Taylor**, Media General, Alexandria, Va., VP; **Richard Martin**, Mega Advertising, treasurer, and **Evelyn Webster**, Jones Intercable, secretary.

New officers elected at Broadcast Cable Financial Management Association, Des Plaines, Ill.: **Janet O. South**, from Nationwide Communications Inc., Richmond, Va., president; **Larry Marcus**, River City Television, St. Louis, VP; **James Strawn**, Summit Communications Group, secretary, and **William Murray**, Tribune Broadcasting Co., Chicago, treasurer.

Appointments at Coaxial Analysts Inc., Denver: **James B. Mackenzie**, VP, mapping services division, named president, succeeding **Ross W. McPherson**, founder, who remains as chairman; **Carman L. Skeehan**, director of design division, named VP, design services, and **G. Charlene Tatum**, controller, named VP, finance.

Carla Merriman, director of advertising and creative services, Public Broadcasting Service, Washington, joins Southern California Cable Marketing Council, Los Angeles, as executive director.

DEATHS

William Dozler, 83, TV producer, died of stroke in Santa Monica, Calif., April 23. Dozier worked at Paramount, RKO, Columbia and Goldwyn in 1940's before joining CBS-TV's programming department in 1951. In early 1960's he worked at Screen Gems and was named presi-

dent of Greenway Productions where he produced *Batman* and *The Green Hornet*. He is survived by his wife, Ann; daughter, Deborah; son, Robert; stepdaughter, Gloria, and four grandchildren.

Ken Curtis, 74, actor, died in his sleep in Fresno, Calif., April 28. Curtis was best known as deputy Festus Haggen, character he portrayed on long-running TV series, *Gunsmoke*, from 1964 to 1975. He began his career as staff singer for NBC radio. Other TV appearances included *Ripcord*, *The Yellow Rose*, *Once Upon a Texas Train*, *Rawhide*, *Perry Mason* and *Have Gun, Will Travel*. He is survived by his wife and two children.



Curtis



Jones

The Rev. Theodore Jones, 80, founder and co-chairman, WCRB(FM) Waltham, Mass. (Boston), died of cancer May 2. Jones entered radio in 1940 at WKIP(AM) Poughkeepsie, N.Y. selling advertising time in evenings until 1945. He joined WHOB(AM) Gardner, Mass., as manager and moved to WCRB with stock interest and as salesman in 1949. Surviving him is wife, Nathalie, former treasurer and board member, WCRB; two daughters, Barbara and Ellie; son, Christopher; six grandchildren, and brother, Starr.

Clifford H. Paul, 71, retired chief cable engineer, Cable Television Bureau, Federal Communications Commission, died during pace maker surgery in Port Saint Lucy, Fla. After World War II, Paul was an engineer with RCA, and later joined NBC's *Wide Wide World* in late 1950's. He worked at FCC from 1978 until his retirement in 1983. He is survived by his wife, Bea, and son, Marshall.

Emily McLaughlin, 61, TV actress, died April 26 of cancer in Los Angeles. McLaughlin was best known as Jessie Brewer, ABC's *General Hospital* soap opera character. She was original cast member of series that first aired in April, 1963. Her last appearance was in February this year.

Art Brown, 92, retired radio host, died of cancer in Silver Spring, Md., April 27. Brown began his 30-year tenure as morning host at WOL(AM) Washington, and continued show when it changed to WWDC(AM) there. He retired in 1965. Surviving him is his brother, Walter.

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FIFTH ESTATE

KARL SAVATIEL: AN EAR FOR BUSINESS

For much of his youth, Karl Savatiel seemed to pursue altitude and proximity to fire.

In 1949, at six years old, he enjoyed his first ride on a fire company ladder truck, driven by his father for New York City.

About 10 years later, inspired by the Soviets' launch of Sputnik and disappointed with Washington for failing to answer his written request for information on rocket science, the high school student, who would eventually orchestrate the moves of the ABC and CBS television networks to satellite, launched homemade rockets powered by homemade "solid fuel" from his Queens, N.Y., apartment roof. At West Point, he studied electrical engineering and thermodynamics.

And as fire support coordinator in Vietnam in 1967, he directed tactical air, helicopter gunship and artillery strikes from the air for infantry cover. Twice enemy fire knocked his own aircraft from the sky. But he lived to see the government deliver its rocket science information later that year in Europe, assigning him to a small "special (nuclear) ammo" support unit that launched missiles too big for apartment rooftops.

If his affinities for fire and defying gravity found satisfaction in his years as an Army officer, more than 20 years with AT&T Long Lines would develop a deeper passion for piecing things together into a whole. Directing infantry support strikes required a "visual gift," he says, and a gift for "multiple tasking. It was," he recalls, "kind of like being a symphony conductor"—a model for his journey through the sales, operations, engineering, new technologies assessment and strategic planning sections of the Long Lines orchestra.

His first job as operations manager in Springfield, Ill., exposed him to then earthbound TV distribution. "We used to have people up on their towers creating microwave routes on a temporary basis, the operating center staff listening for a verbal cue from an announcer to switch [NFL football] games. When Frank Gifford says such and such, you flip the switch. I didn't understand the pressure; I didn't understand the heat that brought, until years later when I moved to New York and started working



with the broadcasters.

First would come repeated lessons in linking disparate communications pieces for large corporate accounts, such as Ford Motor Co. and Armco Steel Inc., which held interests in oil and insurance, as well as steel.

The lessons, and AT&T's "evolution toward a more market-oriented, customer focused approach," which defines his approach today, paralleled Savatiel's rise toward Long Line headquarters. When transmission technologies proliferated, and companies like Chicago-based Midwest Microwave began to compete with the monopoly in the 1970's, AT&T called on him to evaluate new media, including fiber optics.

The position gave him his first exposure to satellite delivery as a business operation, as AT&T joined with GTE to construct nine major earth stations to handle long distance trunks. "My job," he says, "was to design where the traffic should go"—an experience that would prepare him to understand the traffic needs of TV networks, eventually his primary customers

aboard satellites adopted, and then abandoned, by the telephone industry in the 1980's.

A move to headquarters in 1977 put him in charge of Competitive Assessment and a move toward "market oriented network development. Looking for efficiencies," he says, Long Lines used computers to centralize remote switching for ad hoc microwave networks and consolidated 120 TV operating centers into seven and, eventually, one in New York.

By 1982, as director of Media Broadcast Services, Savatiel began orchestrating the gradual and cautious moves of ABC and CBS to the sky. "He was really the guiding spirit behind making it happen, despite corporate resistance" above him, says Capital Cities/ABC Senior Vice President Julius Barnathan. "It was Karl who convinced them" to

build its Telstar birds or lose its 30-year network clients.

The loss of NBC to RCA (now GE Americom) satellite delivery "got the attention of some corporate folks" at AT&T, and Savatiel was given the resources to "set up a more pro-active approach," he says, culminating with his creating Satellite Communications in 1985.

The scheduled May 1993 and March 1994 launches of AT&T's Telstar 401 and 402—the largest and perhaps most versatile pair of birds ever designed for commercial use in the United States—promise to bring to full crescendo Karl Savatiel's passion for turning complicated scores into music.

Launches are risky business. But recalling

his two aircraft going down in Vietnam, the satellite maestro says such experience "makes you realize God is in charge, because you don't have any control over these things." Words of a flyer. Words of one familiar with fire. ■

Karl Robert Savatiel

President, Satellite Communications, AT&T, chairman-CEO, AT&T Tridom VSAT Services, Basking Ridge, N.J.; b. June 17, 1943, Queens, N.Y.; BS, United States Military Academy, West Point, N.Y., 1965; MBA, marketing, DePaul U., Chicago, 1977; lieutenant, captain, U.S. Army, 1965-70; operations supervisor, AT&T Long Lines, Springfield, Ill., 1970-72; operations manager, Detroit Special Services, 1972-74; senior engineer, fundamental planning, Chicago, 1974-76; district manager, operations, Chicago, 1976; national account manager, Middletown, Ohio, 1977; manager, Competitive Assessment, headquarters, Bedminster, N.J., 1979-81; director, Media Broadcast Services, New York, 1981-85, all AT&T Long Lines; present positions since 1985. Divorced; children—Angela, 22; Kathleen, 17.

IN BRIEF

Former network and studio president **Tony Thomopoulos** has been named **president of Amblin Television** in move viewed as aggressive step by Amblin Entertainment founder Steven Spielberg to become larger player in television produc-



tion. Thomopoulos is veteran of broadcasting business. He joined ABC in 1973 as vice president of prime time programs and in 1978 was named president of ABC Entertainment. He became president of ABC Broadcast Group in 1983. Two years later, he was named president of motion picture and television groups at United Artists and was named chairman of United Artists Pictures in 1986. In 1989, he formed Thomopoulos Productions, which concentrates on motion picture and TV production.

Tomorrow (Tuesday, May 7) is date set for **auction between CNBC and Dow Jones/Group W to buy FNN**. Second circuit court refused last week to hear CNBC's appeal of district court ruling that reinstated Dow Jones/Group W in bidding process. Entering auction, both parties have \$115 million bids on table. Latest talk has Capacities/ABC and possibly Hearst coming in to work on prime time programming with whoever buys channel. Source, however, said talks, which were taking place with at least CNBC earlier this year ("Closed Circuit," Feb. 4) were put on hold when CNBC and Dow Jones/Group W got into bidding war in March.

NBC News would not comment on reports last week that division was planning new round of cutbacks designed to further re-

SUPERSTATIONS HEADING NORTH

The satellite distributors of superstations such as WTBS(TV) Atlanta and WGN-TV Chicago are one big step closer to cracking the Canadian home satellite and cable market.

The State Department last week gave the FCC the green light to authorize the distributors to sell their popular services north of the border. According to FCC officials, the authorization should be forthcoming within a week or two.

Although the distributors are pleased with the prospect of finally being able to move into Canada, they see it as a limited opportunity. "We are happy we have an additional market, but it is not going to greatly improve the fortune of our company," said Jeff Treeman, senior vice president, United Video, which distributes WGN-TV and WPIX(TV) New York, among others.

"I don't think anybody is going to get rich, but it's an add-on," said Claude Lewis, executive vice president, Canadian Satellite Communications Inc. (Cancom), which has contracts to market signals in Canada for United Video, Eastern Microwave (WWOR-TV New York and WSBK-TV Boston) and Southern Satellite Systems (WTBS Atlanta).

According to Lewis, distributors would be more excited about the Canadian market if not for government regulations restricting the sale of U.S. broadcast signals in most systems to subscribers who take one or more pay services. There are 6.6 million basic cable homes in Canada, Lewis said, but the restrictions shrink the potential market to around 900,000 homes.

Gil Korta, vice president, Eastern Microwave, said he is not discouraged by the restriction. "You have to look at the long term," he said. The government might eventually be persuaded to relax the restrictions, he said. "Then [the market] becomes meaningful."

The State Department had blocked U.S. distributors from serving Canada until the government there had set up a system for compensating copyright holders. State's letter lifting its objection noted that the government has created such a system, which won final approval by the Canadian Cabinet last December.

duce its domestic bureaus and rely more on local stations for network newsgathering. Network, which lost more than \$35 million in advertising revenue and expenses tied to Persian Gulf war coverage, has been looking for ways to economize since February. Special commission is also in place at ABC News to review costs, while CBS/Broadcast Group president Howard Stringer said network is talking with CNN and others about possible alliances. In other cost-saving efforts, talks are said to have "cooled" on possible formation of mega-news agency for international newsgathering, according to network news sources.

The Cosby Show and A Different World, both Carsey-Werner Productions series, have been renewed for next season. Announcement was made by Warren Littlefield, president, NBC Entertainment.

The Cosby Show will return for its eighth season, *A Different World* for its fourth.

Florida Supreme Court judge ruled April 25 that journalists must surrender non-televvised videotape if material is needed as evidence in criminal trial. In 4-2 decision, CBS News would face "no realistic threat of restraint or impingement on the newsgathering process" in turning over videotape outtakes of drug arrest shot for *48 Hours*.

Los Angeles is expected to **vote** early this week on Mayor Tom Bradley's proposal to **extend 10% utilities tax to cable**. City's finance committee approved extension last week.

New York state court on Tuesday dismissed \$50 million libel action against talk show host Phil Donahue, six of his producers, producer and syndicator Multimedia Entertainment Inc., broadcaster

NBC and consumer activist Karin Weber, whose appearance on *Donahue* in 1989 launched suit. Court said suit, based on Weber's on-air complaints about Behr's furniture store chain, was dismissed on grounds that opinions are protected and show was not responsible for Weber's personal views. Defense attorney Charles Sims labeled decision "an important victory for live television in general, and the talk show format and televised consumer advocacy and reporting in particular."

National Association of Black Owned Broadcasters, in letter to Congress last week, said "no conceivable public benefit will result" from raising limits on ownership of radio stations. FCC plans to launch this Thursday (May 9) rulemaking revisiting limits—12 AM's and 12 FM's.

WNJR(AM) Newark, N.J., sold by Spanish American Radio Communications Inc. to Douglas Broadcasting Inc. for **\$6.75 million**. Station was sold out of bankruptcy in 1989 for \$4.1 million. Seller is headed by Raphael Diaz, Hugh McComas and Danny Stiles, and has no other broadcast interests. Buyer, headed by John Douglas, is licensee of KMAX(FM) Arcadia, KEST(AM) San Francisco, KWWN(FM) Placerville and KOBO(AM) Yuba City, all California. WNJR is 5 kw fulltimer with urban contemporary format. Brokers: William B. Schutz Jr. and Gordon Sherman & Associates.

Henson Associates and Walt Disney settled their differences and dismissed respective law suits last week with Disney issuing apology to Henson family and their company over disagreement between Disney's licensing rights to Henson's puppet characters. New agreement allows Disney to exhibit "Kermit the Frog Presents: MuppetVision 3-D" and "Here Come the Muppets" at Disney-MGM Studios Theme Park in Florida for initial run of 18 months and contains option for Disney to extend its term for additional three-and-a-half years.

Turner officials confirmed last week that company and ABC reached verbal agreement for **weekend carriage of 1994 Goodwill Games from Soviet Union**. It is envisioned that ABC will carry four to six hours each weekend, while Turner will carry midweek portion.

New York Governor **Mario Cuomo will speak at NAB Radio '91 convention** in San Francisco. Cuomo appears on Friday, Sept. 13, during management session. Among other highlights: speeches by FCC Commissioner Sherrie Marshall and Keith Reinhard, chairman of DDB Needham.

OFF-NET KID'S SHOW BEING STRIPPED FOR FALL

K eith Samples' Rysher Entertainment, formed just last month, has launched its first syndication project. The company, in a venture with Tribune Entertainment, is selling the off-network version of the NBC Saturday morning show *Saved by the Bell* as a strip for fall 1991.

According to Samples, Rysher has already cleared more than 55% of the country with the strip, including the top three Tribune-owned stations, WPIX-TV New York, KTLA-TV Los Angeles and WGN-TV Chicago.

Samples is selling the show as a transitional vehicle leading out of children's programming (4:30-6 p.m.). "Demographically, it's a lot like *Charles in Charge*, which Tribune has had success with, and which played a big role in their interest in the show," said Samples. That sentiment was confirmed by Michael Eigner, vice president and general manager, WPIX-TV.

Rysher is selling the show to stations, while Tribune is selling the barter time in the program. The show is being offered for straight barter in the first year (2 minutes national/4½ minutes local), and for cash only in years two and three.

The program, which expands to an hour next fall on NBC's Saturday lineup, has 65 episodes in the can, with another 23 on order for next season. There's no word on whether the show will remain in production beyond next year.

The deal raised a few eyebrows among NBC affiliates, who said the network probably should stay out of the business of licensing for syndication shows still on the network. (*Saturday Night Live* has been in syndication for some time, however). The concern, however, seemed to be based more on principle than the potential for real harm. "It bothers me somewhat but it isn't something I'd slit my wrists over," said Jerry Eaton, program director at KYW-TV Philadelphia, "it's not unprecedented." Another NBC affiliate program director suggested the strip version of *Bell* could actually promote viewership of the Saturday network version.

According to John Agolia, president, NBC Enterprises, the *Bell* distribution deal has been in the works for some time, and has been permissible under both the new and old sets of financial interest and syndication rules. NBC retains the international rights to the show, and has sold it in countries including France, Spain and Australia. "This deal will give us the ability to produce a higher number of original episodes," Agolia added. —SM

TURNER'S PREEMPTIVE STRIKE

T ed Turner fired the first shot last week in anticipation of a Senate Commerce Committee vote on cable reregulation legislation. The committee is expected to mark up S.12 some time this month, and Turner sent a letter to committee members stating that it would have a "large and adverse regulatory impact on cable television." "In a major change from last year's bill, municipal rate regulation would reach beyond a 'lifeline tier' to include all or nearly all basic cable networks," Turner wrote. The effect, he said, would be "municipal rate regulation far more pervasive than before enactment of the 1984 Cable Act." S.12 also imposes "complex regulation of program access, must carry and vertical and horizontal integration, which we do not support."

Meanwhile, the National Association of Broadcasters is making a big push to pass an amendment to S.12 that would give broadcasters a retransmission consent right. It would give broadcasters control over the use of their signals. Jim May, NAB's executive vice president for government relations, said the association had its members meet with senators who were home last week during a recess. It is an "extensive effort," said May, whose members are "excited about the prospects" of obtaining retransmission consent right.

Community Antenna Television Association President Steve Effros said S.12 would knock off distant signals for rural cable systems as well as TVRO subscribers. "It's very draconian," he said. He added that it would probably be very harmful to small broadcasters.

Fox Broadcasting said the must carry portion would prevent carriage of imported, but significantly viewed, Fox affiliates on the lowest tier and preempts cable operators directly affiliating with Fox Net to place it on that tier.

EDITORIALS

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CUTTING THE NETWORKS DOWN TO SIZE

Short of Armageddon, this page never seriously thought that the three major TV networks might cut short their prime time and turn the 10-11 p.m. time period back to affiliates. Well, we've been thinking about it for several weeks now—ever since the FCC came out with its 3-2 verdict on the financial interest and syndication rules—and we're no longer in a state of disbelief. As this week's "Top of the Week" story (page 20) testifies, it could happen.

Whether it will is something else again. At the very least it would be a tortured decision, with the networks having to conclude that it is better to forgo dominance to service the bottom line. They could, right off, get back into the first-run syndication business, along with Fox, the fourth network to whose needs the FCC was catering when it came up with the 15-hour network definition. They could cut their programing inventory, presumably dropping the weakest shows and staying with the fittest. Advertising inventory also would shrink, driving prices up—a not unwelcome development in a soft market. (It might be like the salad days of the prime time access rule, which squeezed ABC back into being a viable third network and pushed all network profits into high gear.) And, of course, they could deal at will in the financial interest area, domestically and overseas.

Many affiliates—the larger, more powerful ones—might be elated. They could go to news or buy syndicated product, perhaps even the same shows that were displaced from the network lineups. Smaller affiliates, to hear them tell it, would be devastated.

Would it be the end of free, over-the-air television as we know it? No; the medium's resilient enough to survive even that severe a dismembering. But only those in the industry with a penchant for chaos would enjoy riding this one out, as only the most optimistic would predict that the audience at home would be better served.

As we said at the outset, anything can happen. Today's television business is so volatile—and so vulnerable, in its sensitivity to economic reality and change—that few can predict the next major turn. That, of course, is why the networks sought repeal in the first place, and why the FCC's majority may rue the day it decided to continue micromanaging the program marketplace.

IN PURSUIT OF EXCELLENCE

This page has been impressed with Steven Bochco since the earliest days of *Hill Street Blues* when, ignoring the advice of his own police sergeant character to "be careful out there," he took chances with form and style to

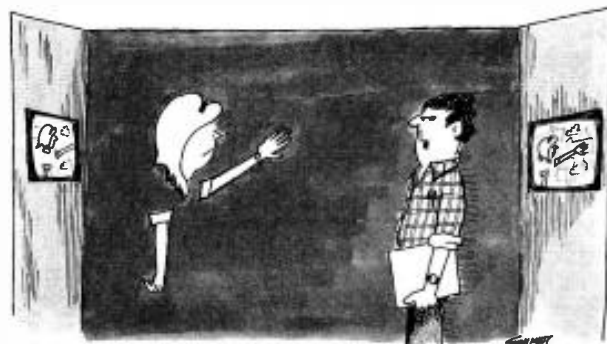
fashion, along with co-creator Michael Kozoll, unconventional TV that rang true. (It didn't hurt to have a mentor like Grant Tinker, who helped put the "vision" in television.)

Ten years later, Bochco, who is interviewed in this issue (see page 25), is still at it, with success stories like *L.A. Law* and *Doogie Howser*, noble failures like *Cop Rock* and *Bay City Blues*, and such future prospects as the upcoming *Capital Critters*. Although *Cop Rock*'s unusual premise had some critics wondering what Bochco—who has a long-term production deal with ABC—might dream up next, the image of the artist out on a creative tangent, untroubled by practical concerns, is far from the mark. As Bochco himself says: "I don't have an attitude of 'Oh, gee, what can I do next that's really going to freak out ABC?' I'm very comfortable with the commercial nature of the medium, and I have no interest in making quirky failures." Quirky successes? That's another story.

But most of all, what Bochco has an interest in making is thoughtful, well-written, well-acted television. Although Bochco himself is not a frequent watcher, he is no TV snob. He has a refreshing respect for his audience, aiming for a common denominator of quality in his programing that he believes will attract a following. He has been successful enough to write his own ticket in a medium that's not in the habit of rewarding failure.

Bochco has set high standards for his company. Among his happiest times, he recalls, were his early years at MTM, "when Grant was there and MTM was this remarkable, small production house that nurtured writers and protected them and empowered them, and those days are long gone at MTM. [We received with unease the news several weeks ago that MTM's London-based parent TV South had replaced MTM President Mel Blumenthal with the company's chief financial officer.] But I would love—I fantasize about this—being able to be in television in the nineties what MTM was in the seventies and early eighties."

For the medium's sake, we'd love it too.



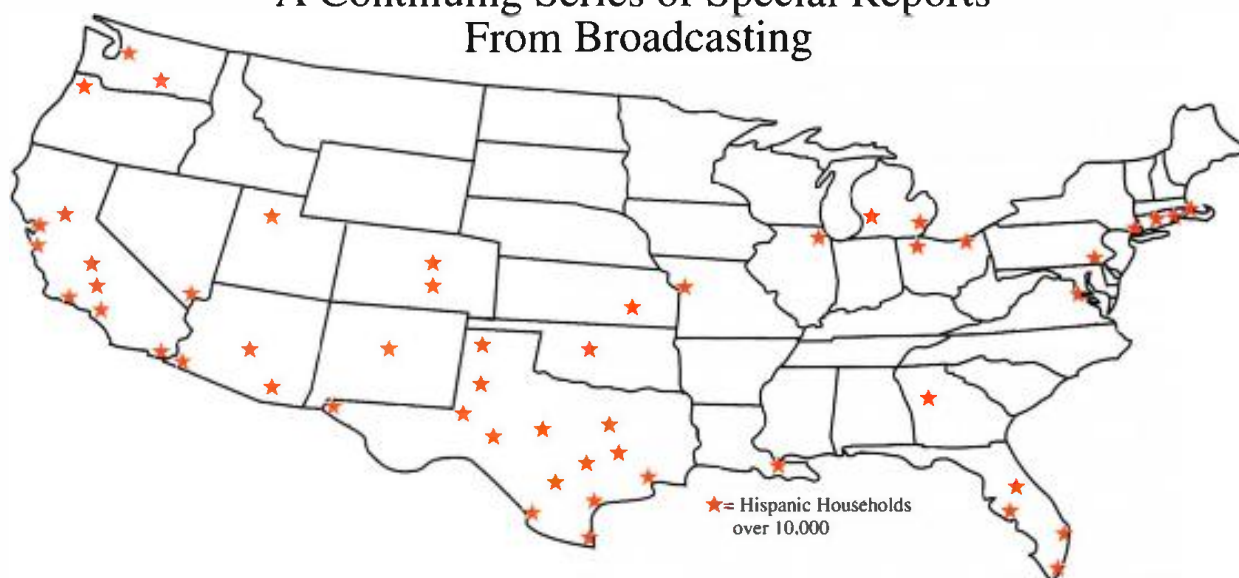
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"How often do I have to tell you not to wear blue when you're working with the chroma key!"

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