

Broadcasting Mar 25

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60th Year 1991

TELEVISION/63

Jetnetworks debut development for advertisers; Group W debuts station promotion

RADIO/68

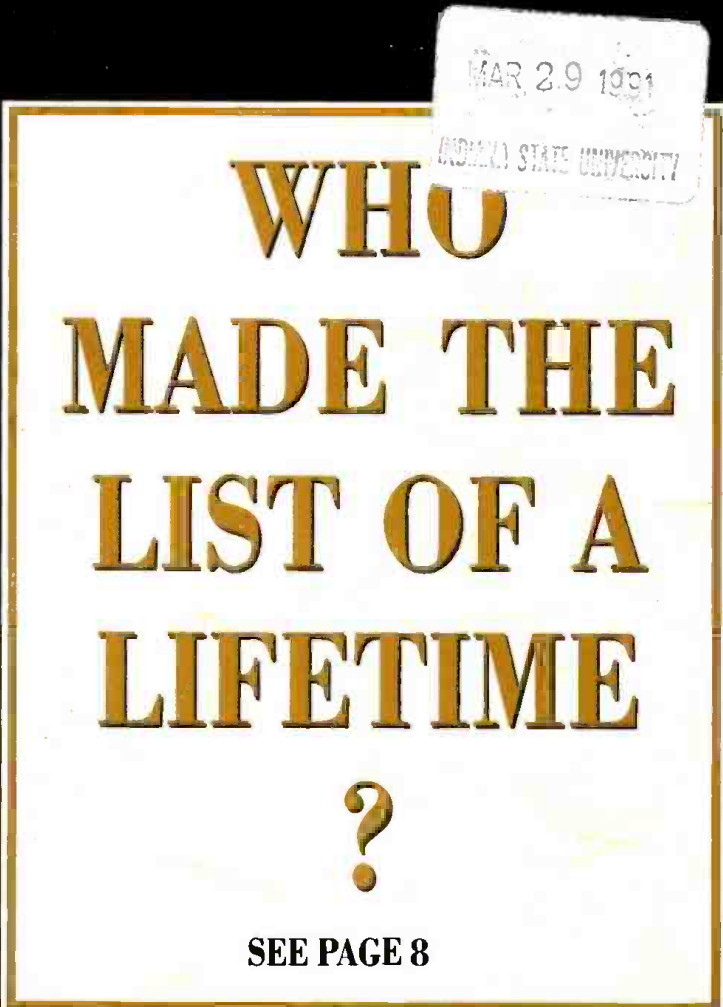
Radio station sales pick up pace; report on UK radio: no pop music

CABLE/43

Michael Fuchs on the maturation of HBO and the ills of pay TV

TECHNOLOGY/84

NAB convention to feature separate mini-convention on HDTV, with 30 displays



MAR 29 1991
INDIANA STATE UNIVERSITY

WHO MADE THE LIST OF A LIFETIME ?

SEE PAGE 8

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478095ER1A88034 YRK MAR/94
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Vol. 120 No. 12 \$2.50

**NCTA's Mooney:
Holding the line
in Washington**

WE'RE #1



SOURCE: NSS FEB '91 Rating Period (1/28-2/24/91) All Children's M-F Strip



Steven Spielberg Presents

**#1 In February
With Kids 2-11**

**#1 In February
With Teens**

**#1 In February
In Total Homes**

Rank	Program	AA Rating
#1	TINY TOON ADVENTURES	10.1
#2	Tale Spin	10.0
#3	Chip 'N' Dale	9.6
#4	Teenage Mutant Turtles	9.5
#5	Ducktales	7.1
#6	Muppet Babies	5.2
#7	Merrie Melodies	5.0
#8	Gummi Bears	4.5
#9	Alvin & The Chipmunks	4.1
#10	G.I. Joe	3.2
#11	Super Mario Bros.	1.9
#12	The Jetsons	1.8
#13	Video Power	1.7
#13	Wake, Rattle & Roll	1.7
#15	New He Man	1.1
#16	Mighty Mouse	0.8

Rank	Program	AA Rating
#1	TINY TOON ADVENTURES	4.9
#2	Tale Spin	4.4
#3	Teenage Mutant Turtles	3.8
#4	Chip 'N' Dale	3.5
#4	Ducktales	3.5
#6	Gummi Bears	2.2
#7	Merrie Melodies	2.1
#8	Alvin & The Chipmunks	1.9
#9	Muppet Babies	1.4
#10	G.I. Joe	1.2
#11	Video Power	0.9
#12	Super Mario Bros.	0.7
#13	The Jetsons	0.6
#14	New He Man	0.5
#15	Wake, Rattle & Roll	0.4
#15	Mighty Mouse	0.4

Rank	Program	AA Rating
#1	TINY TOON ADVENTURES	4.8
#1	Tale Spin	4.8
#1	Chip 'N' Dale	4.8
#4	Teenage Mutant Turtles	4.5
#5	Ducktales	4.1
#6	Merrie Melodies	2.7
#6	Gummi Bears	2.7
#8	Muppet Babies	2.5
#9	Alvin & The Chipmunks	2.1
#10	G.I. Joe	1.8
#11	The Jetsons	1.1
#12	Super Mario Bros.	1.0
#12	Wake, Rattle & Roll	1.0
#14	Video Power	0.9
#15	New He Man	0.8
#16	Mighty Mouse	0.7

The #1 Animated Strip In The National Ratings!



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THIS WEEK



NCTA CONVENTION ISSUE (pages 35, 43-54): NCTA President Jim Mooney (l) holds line; HBO's Michael Fuchs talks about pay TV

35 / CABLE RESURGENCE

NCTA President Jim Mooney will lead a resurgent cable industry into its annual convention in New Orleans this week, more confident than ever that cable is about to experience another quantum leap.

39 / MAN IN THE MIDDLE

CNN's Peter Arnett, in a speech at the National Press Club (page 91) and later in an extended interview with *BROADCASTING*, discusses his reporting from Baghdad, the reaction of some in America and the role of the press in a democracy.

40 / MYSTERY SALE

Buena Vista Television will market the off-network version of *Unsolved Mysteries*, now airing on NBC as a one-hour show,

as a half-hour strip targeted to prime time access and late fringe.

40 / VIACOM-KATZ FIRST-RUN

The search for the next big hit in syndication has led Viacom and Katz Communications to form a new program development consortium.

42 / KID'S UPFRONT

Syndicators are optimistic that 1991 will be a record year for upfront sales. Preliminary estimates have advertisers spending about \$190 million on syndicated children's programming—a 10% increase over 1990 and the first back-to-back increase for syndicators in three years.

42 / DEES, CLARK TO PAY FORMER PARTNER

KIIS-AM-FM Los Angeles

air personality Rick Dees and his business partner and former KIIS-AM-FM general manager, Wally Clark, have been ordered by a Los Angeles Superior Court to pay \$10.27 million in combined compensatory and punitive damages to their ex-partner and former KIIS sales manager, Cosmo Cappellino.

43 / HBO AND THE NEXT WAVE

HBO Chairman and Chief Executive Officer Michael Fuchs discusses his plans for guiding the pay cable network into the 1990's—including HBO's ancillary business opportunities; the pay TV business in general, and the increasing fragmentation in the TV universe.

50 / HEADING TO BARCELONA

Almost a year after NBC

unveiled its plans for the 1992 pay per view Olympics, acceptance of the event has grown among those in the cable industry—most importantly, the top MSO's. Still, there is a long way to go to settle revenue splits and channel capacity.

51 / SAME SIDE OF THE FENCE

Traditionally arch competitors—a video retailer and a premium cable network—have teamed up for what could be the beginning of a long-term promotional agreement.

53 / CABLE SHOW AND TELL

According to James Robbins, president of Cox Cable and chairman of this year's NCTA convention, it is time for the cable industry to showcase its present and future technical abilities,

programming and services.

54 / TOP 50 MSO'S

Tele-Communications Inc. remains the largest multiple system operator, serving some 8.4 million subscribers in its owned and majority-owned companies. Sixteen cable companies report one million or more subscribers.

63 / NETWORK DEVELOPMENT SLATES

The networks revealed their prospective series pilots for the 1991-92 season to advertisers in Los Angeles last week. ABC's presentation included 18 comedies and 23 dramas; CBS unveiled 27 pilot orders, and NBC said that its top rated show, *Cheers*, has been renewed for a 10th season. Fox, meanwhile, does not plan to expand its prime schedule until at least 1992.

68 / RADIO STATION TRADING ACTIVITY PICKING UP PACE

Sellers seem to be dropping their expectations and their multiples as deals start coming together. Brokers see better inventory coming on the

CBS's Jeff Sagansky was among network programming executives unveiling development slates to advertisers in Los Angeles



market, as buyers with cash begin to hone in on deals.

71 / NEWS IS BOON TO GROUP W RADIO

Latest Birch ratings reveal four Group W Radio stations had huge increases in audience during the Persian Gulf war. The format pioneered by Westinghouse shines in Chicago, Los Angeles, Philadelphia and New York.

72 / UK INDEPENDENT

UK Independent radio goes national as the first of three commercial radio services is readied.

74 / CABLE STOCKS

A survey of investors finds sharpened disagreement about cable's future. Uncertainty about it was supposed to offer investors a buying opportunity in MSO stocks. The problem is the stocks on average are trading almost exactly where they were a year ago, despite an interval that saw a point-and-a-half interest rate decline.

77 / SEEN BUT NOT HEARD

As children's upfront continues to move, attention is once again being focused on the shortfalls of measuring children's viewing. Nielsen has met with syndicators twice in the last month and is trying to improve its sample. Meanwhile, syndicators and networks are once again faced with the reality of doing deals based on numbers in which they have little faith.

80 / SIKES ON CABLE COMPETITION

FCC Chairman Alfred

Sikes criticized H.R. 1303 reregulating cable and told the House Telecommunications Subcommittee that Congress should consider legislation that would promote competition from overbuilding cable operators and other multichannel service providers, such as wireless cable and satellite broadcasting.

84 / HDTV IN A WORLD OF ITS OWN

The number of high-definition television demonstrations has grown so steadily over the past several National Association of Broadcasters conventions, NAB decided to organize a separate, mini-convention. The 1991 HDTV World Conference and Exhibition will be held April 15-18 at the Las Vegas Hilton, a short walk from the main NAB convention.

87 / KUWAIT REBUILD

The restored government of Kuwait has begun rebuilding its radio and TV facilities, which were totally destroyed following Iraq's invasion. American and European companies have already been contracted to begin the projects, which will cost well over \$100 million.

88 / NEW ORBITAL SCHEME DEBATED

Dozens of home satellite manufacturers, distributors, retailers and programmers told the FCC last week it should reconsider the orbital assignment scheme for five next-generation cable TV satellites, arguing that more space between them would benefit their businesses and consumers. But heavyweight satellite operators said the projected benefits have been overstated and the costs understated.

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CLOSED CIRCUIT

NEW ORLEANS

Buck stops here

Important emphasis of cable industry's new public relations effort will be to enforce accountability on part of cable's own CEO's. PR committee chairman, Bob Miron of Newhouse, along with others including Bud Hostetter of Continental Cablevision, Jim Gray of Warner Cable and NCTA President Jim Mooney, have insisted that campaign address principles of accountability, including description of what is expected of CEO's. One example: obligation to know what individual systems are doing in rates, and to track company's compliance with customer service standards. Suggestion is that guidelines for rate increases be established up front, not just handled on system or regional level.

To the point

"No [expletive deleted] way" is reaction of C-SPAN and Continental Cablevision Chairman Amos (Bud) Hostetter to reports that C-SPAN could be preempted to solve carriage problems of NBC-Cablevision Systems 1992 PPV summer Olympics (see page 50).

"This is just more of the same from NBC and reflects a gross insensitivity to the needs and objectives of cable operators," Hostetter said. As to reports that C-SPAN trial balloon had been raised by Tele-Communications Inc., Hostetter said "I have too much confidence in TCI senior management to believe that TCI will have any part of this scheme."

In a family way

If smile on face of National Cable Television Association President Jim Mooney (page 35) appears broader than usual, it's not just because he believes cable industry's prospects are poised for new liftoff. Good news at home is that he and his wife, former Louise Rauscher, are expecting first child in October. Mrs. Mooney was association's vice president for industry communications before their marriage in May 1989.



Jack Paar, who helped refine late night TV talk show format as host of NBC's *Tonight* from 1957 to 1962, basks in glow of standing ovation at just-concluded 8th Annual Museum of Broadcasting Festival in Los Angeles. Highlights from screening included early TV interviews with Beatles, Liza Minnelli and Bill Cosby. Paar, now in semi-retirement, said he is toying with idea of hosting TV specials in future.

NEW YORK

Selling turtles

Lines between network and syndica-

tion may be getting more blurred. Group W, barter syndicator of weekly *Teenage Mutant Ninja Turtles* strip, is close to agreement with CBS to sell ad time for network's tentatively scheduled Saturday August 24 prime time *Turtles* special. This, according to Group W, is first time syndicator has sold ad time for network show. CBS airs Saturday morning version of popular *Turtles* cartoon series.

Baseball fever

CBS Sports' strategy to reverse 1990 Major League Baseball losses this season will include reducing, rather than expanding, total ad inventory. In addition to "tightening inventory in small way," mainly in moving first pitch of regular season games up several minutes, network is working with league to develop "all sorts of sales enhancement opportunities," said President Neal Pilson. Opportunities include creating "vignettes" and special segments that tie advertiser to star or relief pitcher of game; developing ad logos for on-screen scores, updates and summaries, and using tickets to advertisers' business advantage. Some Madison Avenue executives have said discounts will constitute heart of strategy.

Monitoring move

Commercial loads on television, long an issue with advertisers, is likely to become more of one. Committees from

CBS PROJECTS 1991 BASEBALL LOSS OF \$53 MILLION

CBS has for the first time put a price tag on its pre-tax loss for the first year of its four-year (1990-93) baseball contract: \$92 million. The information is in its annual report, expected to be released this week. The report also says that of the \$190 million loss it anticipates for the 1991-93 period of the contract, \$53 million has been allocated to 1991. The report is said to warn of a possibly significant decline in income from continuing operations for the first quarter.

Among filings, along with the annual report, are some executive contracts, including that of CBS Entertainment President Jeff Sagansky. His four-and-a-half-year agreement calls for an annual salary of at least \$750,000 per year, plus a percentage of any increase in CBS profits from prime time entertainment programming over 1989, plus an unspecified cash bonus in any year in which CBS finishes first in prime time ratings for a full season. On a season-to-date basis, CBS currently ranks third, with a household rating of 12.4, but is only half a rating point behind the leader, NBC.

Association of National Advertisers and American Association of Advertising Agencies have voted to replace one-week-a-year monitoring of three TV networks (Fox and syndication were added last year) with intermittent monitoring covering 20 weeks of network television, eight weeks of cable and eight weeks of syndication. New surveys, to be conducted by Nielsen's Monitor Plus and analyzed at J. Walter Thompson, will have less detail than did once-a-year survey. Commercial load issue favors networks, who, through Network Television Association, are preparing presentation targetting certain syndicated shows.

Job prospects

Fate of FNN employees varies depending on who ends up buying network. Sources say CNBC has determined it will keep only 30-some of FNN's 325 employees if it succeeds in its bid to purchase network. Group W Satellite President Donald Mitzner said Dow Jones/Group W joint venture, if it manages to snag FNN, would hire "significantly more" FNN staffers than CNBC will. He added that he does not want "to posture on this subject, and mislead FNN employees." Dow Jones/Group W would need about 200 employees in addition to existing staffers from two partnership companies, but not all will necessarily come from FNN, said Mitzner.

TAMPA/ST. PETERSBURG

Sutton to HSN?

Looks like Robert Sutton, president and chief executive officer, Media General Broadcast Group, is going to take over as president of Home Shopping Network, position vacated by Lowell Paxson at end of last year. HSN would not confirm appointment and Sutton could not be reached, but sources said Sutton informed staffers at Media General last week he was leaving.

LOS ANGELES

Group W, take two

Group W is said to be developing "Best of...Mike Douglas" special for fall 1991, seeking to capitalize on recent strategy used by CBS to program highly rated "event" retrospectives on *The Ed Sullivan Show*, *The Mary Tyler Moore Show* and *All in the Family*. Group W spokesman confirmed that special is being developed, but de-



A preview screening was held in Washington last week for *Separate but Equal*, about Supreme Court Justice Thurgood Marshall's fight for school desegregation before the high court as an attorney in the 1950's (he was named to the court in 1967). The two-part, four-hour miniseries, scheduled to air on ABC-TV April 7-8, stars Sidney Poitier (seated, left) as Marshall (seated, right). The program is sponsored by General Motors under its "GM Mark of Excellence" series, which also underwrote last year's *The Civil War* on PBS. Pictured at the screening with Poitier and Marshall are (standing, l-r): George Stevens Jr., co-executive producer; Richard Kiley (who plays Chief Justice Earl Warren); Capital Cities/ABC Chairman Thomas Murphy, and GM President Lloyd Reuss.

clined to specify if it would be marketed for syndication or broadcast networks. *The Mike Douglas Show*, which for 15 years on its 19-year (1963-82) association with Group W was based in Philadelphia, was Group W's bread-and-butter initiation into syndication. Talk show started to sag in 1980 and changed venues to Los Angeles to book celebrity guests more easily.

Pan flies to Saturday

Fox Broadcasting Co. will move *Peter Pan and the Pirates* from weekday afternoon stripping on Fox Children's Network to Saturday mornings at 8 a.m., effective next fall. Last January, Fox canceled *Zazoo U* and briefly replaced it with *Peter Pan* at 8 a.m., where FCN spokeswoman said cartoon increased share of 2-11 children's demos 64% in that slot.

EL SEGUNDO

June target

Hughes Communications gave SkyPix approximately three-month grace pe-

riod last week with "restructuring" of deal that last October arranged for lease of 10 transponders aboard Hughes' new bird, SBS-6, to launch SkyPix's proposed 80-channel direct-to-home pay-per-view movie service this quarter. Since then, Comsat Video Enterprises has changed its mind about investing \$100 million in SkyPix, which two weeks ago signed letter of intent to form \$30 million partnership with Home Shopping Network. SkyPix is now expected to announce specific June launch at NCTA convention this week.

ATLANTA

Refund

Cox Enterprises Inc.-owned ABC affiliate, WSB-TV Atlanta, has apparently joined list of Georgia stations that have refunded money to Georgia politicians. According to Robert Kahn, attorney for group of Georgia politicians including Governor-elect Zell Miller (and confirmed by station source), WSB-TV has agreed to return \$151,819 for overcharging on political spots.

THEY MADE THE I

DAN ACKROYD

ANNE BANCROFT

THE BEATLES

JOHN BELUSHI

BEAU BRIDGES

ELLEN BURSTYN

MICHAEL CAINE

JOHN CANDY

FRANCIS FORD COPPOLA

BRUCE DAVISON

JONATHAN DEMME

BRUCE DERN

ROBERT DENIRO

RICHARD DREYFUSS

CHARLES DURNING

CLINT EASTWOOD

SALLY FIELD

HENRY FONDA

HARRISON FORD

AVA GARDNER

JEFF GOLDBLUM

KATHERINE HEPBURN

CHARLETON HESTON

ALFRED HITCHCOCK

HAL HOLBROOK

GEORGE KENNEDY

JOHN LANDIS

MYRNA LOY



LIST OF A LIFETIME.

GEORGE LUCAS

SUSAN SARANDON

SHIRLEY MACLAINE

GEORGE C. SCOTT

WALTER MATTHAU

TOM SELLECK

ROBERT MITCHUM

STEVEN SPIELBERG

PAUL NEWMAN

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MCATV

MONDAY MEMO

A cable/public utility commission commentary from Alan J. Gardner, regulatory and legal affairs VP, California Cable Television Association, Oakland

People's eyes gloss over when reminded of the cable-telco debate, but a view into the trenches of state public utility commissions shows why the cable television industry is fighting for survival.

Cable operators, television companies, program providers and state associations can become participants and a resource before state public utility commissions (PUC's). This is the arena where the future telecommunications landscape and network infrastructure are being created, reviewed or revised in virtually every jurisdiction.

Why should the cable industry increase its state PUC presence? The answer is simple: Failure to participate means your future is being shaped without you. Today the states, and *not* the federal government, are designing the basic telecommunications infrastructure within which we must all live, receive service and compete.

Cable industry participation at state PUC's is particularly critical since only 23 of 51 PUC's (including the District of Columbia), have any telecommunications specialists on staff. This means the majority of state PUC's receive the bulk of their information on the telcos, their plans and justifications, from the telcos' lobbyists and regulatory groups.

Cable interests need to balance the disproportionate amount of telephone company lobbying before the the majority of PUC's. During the past two to three years, telcos have attempted to set the regulatory stage through lobbying and advertising campaigns. While some of the suggested reforms are reasonable, the telcos have painted potential competitors—especially the cable industry—as part of the reason for needing this freedom. Telcos have pursued this effort not only at the state commissions themselves, but also by attending relevant conferences at which state PUC commissioners are present.

Cable interests' representation needs to fulfill a dual role. Cable representation should participate directly in proceedings that raise a competitive or rate concern and provide a reliable information source in the midst of demanding and complex telecommunications issues.

As active players in regulatory pro-



ceedings, cable associations and operators are participants in those proceedings where short- or long-term cable interests are being affected. The California Cable Television Association's PUC involvement has achieved the following:

- CCTA's participation in the California Alternative Regulatory Proceeding, which announced the new regulatory framework assisted regulators, ratepayers and potential competitors. The commission agreed that a review of the telco installation of fiber optics in the network was reasonable. CCTA gained assurance that telcos could not deploy fiber optics (beyond feeder cable) without showing its cost effectiveness.

- CCTA's participation in the new annualized state depreciation review for PACBell and General Telephone of California helped the commission establish a clear opportunity for hearing and for legal discovery, and yielded a savings of \$2.7 million for the ratepayers.

- CCTA's concerns with the GTE/Contel merger's compliance with state statutory processes and competitive issues were recognized. The settlement obtained required the new parent to submit more detailed costs for pricing competitive services and called for PUC preauthorization of future fiber deployment by Contel of California.

- Finally, CCTA's participation be-

fore the commission gave the association the opportunity to address perceptions created by telephone company advertising campaigns and commission filings.

For cable companies and associations, being a reliable information resource means building contacts with PUC staff and commissioners. Operators and associations can provide credible information that best explains the infrastructure as well as the operations of expanding cable telecommunications issues.

An example lies in the current debate surrounding fiber "to the curb or home." Operators and associations should explain the role and costs of fiber installation in CATV architectures to state PUC staffs. This would reinforce cable's commitment to advancing technology and would demonstrate the overpriced cross-subsidized nature of the telcos' accelerated deployment plan.

Cable representatives can demonstrate

and identify the industry's low costs with fiber installation. Proposals for a fiber network by telcos cost five times as much. Why? Because their plans require maintaining control of all services by switching them at the central office rather than at or near the

end user. This desire to maintain its centralized control requires a far greater investment than equivalent cable company designed fiber architecture.

Regardless of your viewpoint, the industry that seeks to be in the telecommunications business in the 1990's and in the 21st century cannot afford to ignore the great power of the state PUC's. These bodies will establish the telecommunications network, costing procedures, pricing methodologies and the mutual opportunities to compete on a reasonably fair basis.

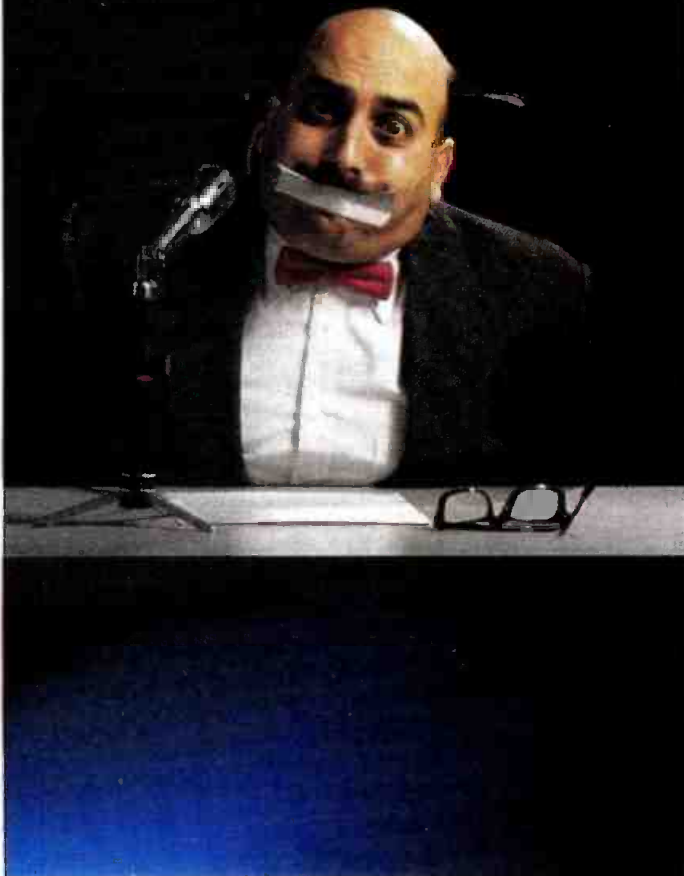
Failure to participate in the PUC process may very well mean the foreclosure of revenue streams for which cable was made, as well as the abdication of primacy in our markets. ■

"Cable interests need to balance the disproportionate amount of telephone company lobbying before the majority of PUC's."

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INSPECTOR GADGET & HEATHCLIFF • Two pioneers in first-run animation . . . favorites with kids year after year after year.

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DATEBOOK

■ Indicates new listing or changed item.

THIS WEEK

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

March 25-26—"The Centralization of Media Buying in Europe," conference of *International Advertising Association, U.K. chapter*. Marriott Hotel, London. Information: David Hanger, (71) 839-7000.

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

March 26—*Radio Advertising Bureau* marketing workshop. O'Hare Hilton, Chicago. Information: (212) 254-4800.

March 26-27—"Women in the Workplace: Options and Obstacles," conference for journalists sponsored by *Washington Journalism Center*. Watergate Hotel, Washington.

March 27—*International Radio and Television Society* newsmaker luncheon featuring panel of radio news experts for discussion of war in Persian Gulf. Panelists: Joe Walsh, Westwood One/Mutual Broadcasting System/NBC Radio; Craig Windham, Unistar Radio Networks; Robert Benson, ABC Radio Networks; Larry Cooper, CBS Radio Networks; Steve Swenson, WINS(AM) New York; Lou Adler, Eagle Media Productions. Waldorf-Astoria, New York. Information: (212) 867-6650.

March 27—*National Academy of Television Arts and Sciences, New York chapter*, drop-in breakfast. Speaker: Neil Rosini, attorney, on "How to Express an Opinion and Not Libel Somebody." New York Television Academy, New York. Information: (212) 768-7050.

■ **March 27**—*Women in Cable* accolade breakfast. Speaker: Ruth Otte, president and chief operating officer, Discovery Channel. Sheraton hotel, New Orleans. Information: (312) 661-1700.

March 27-31—"Cross Country with Mike Leonard," freelance reporter for NBC, screenings at *Museum of Broadcast Communications*. MBC, Chicago. Information: (312) 987-1500.

March 28—*Illinois Broadcasters Association* college seminar. Illinois State University, Normal, Ill. Information: (217) 753-2636.

March 28—Upfront '91, annual syndication conference for the advertising community, sponsored by the *Advertiser Syndicated Television Association*. Waldorf-Astoria, New York. Information: (212) 245-0840.

March 28—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Alan Wagner, Boardwalk En-

MAJOR MEETINGS

March 24-27—*National Cable Television Association* annual convention. New Orleans Convention Center, New Orleans. Future conventions: May 3-6, 1992, Dallas, and June 6-9, 1993, San Francisco.

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

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

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

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

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

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

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

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

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

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

June 8-11—1991 *Public Broadcasting Service*

meeting. Walt Disney World Dolphin, Orlando, Fla. Information: (703) 739-5000.

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

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

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

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

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

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

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

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

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

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

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

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

Oct. 10-14—*MIPCOM*, international film and

program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: (212) 689-4220.

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

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

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

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

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

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

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

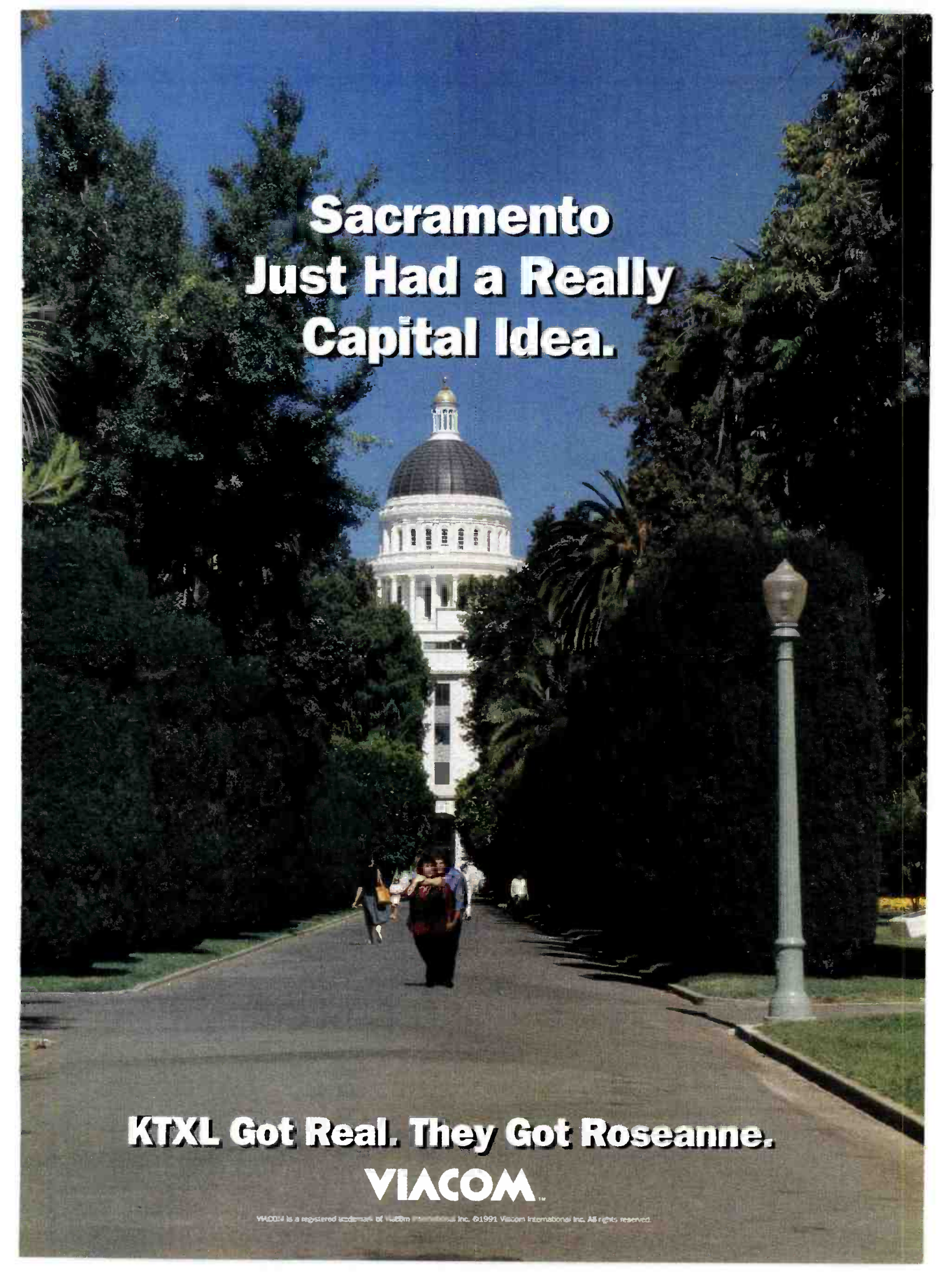
Jan. 20-24, 1992—29th *NATPE International* convention. New Orleans Convention Center, New Orleans.

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

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

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

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



**Sacramento
Just Had a Really
Capital Idea.**

KTXL Got Real. They Got Roseanne.

VIACOM.

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tainment, on "TV Production in the 90's...Who's Reaching for the Check?" Copacabana, New York. Information: (212) 768-7050.

March 28—*Academy of Television Arts and Sciences* forum luncheon. Speakers include actress Sharon Gless and producer Barney Rosenzweig. Beverly Hilton Hotel, Los Angeles. Information: (818) 953-4182.

■ **March 28-30**—*National Association of Black Journalists* seminar for broadcast journalism students. Florida A&M University, Tallahassee, Fla. Information: (904) 599-3718.

March 29—Deadline for entries in summer John H. Mitchell Student Internship Program offered by *Academy of Television Arts and Sciences*, which includes 28 television internships. Information: (818) 953-4182.

March 29-30—13th annual Black College Radio convention. Paschal's Hotel, Atlanta. Information: Lo Jelks, (404) 523-6136.

March 22-24—*Society of Professional Journalists* regional conference. Topic: "It's Lonely in the Trenches," an insight into the FOI battle. Salt Lake City Marriott, Salt Lake City. Information: John Gholdston, (801) 967-2246.

March 30—Deadline for entries in 30th annual International Gold Medallion Awards, sponsored by *Broadcast Promotion and Marketing Executives*. Information: (213) 288-0481.

March 31—Deadline for entries in Dateline Awards competition, sponsored by *Washington chapter, Society of Professional Journalists*. Information: Pamela Dockins, (703) 685-2090.

APRIL

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

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

April 2—*Radio Advertising Bureau* radio marketing workshop. Ramada Inn/South Denver, Denver. Information: (212) 254-4800.

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

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

April 3—*Caucus for Producers, Writers and Directors* general membership meeting. Los Angeles. Information: (818) 792-0421.

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

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

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

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

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

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

■ **April 5-6**—*Society of Professional Journalists* regional conference. University of Nebraska College of Journalism, Lincoln, Neb. Information: Richard Streckfuss, (402) 472-3048.

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

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

Let's Talk Facts

Fact: Over 80,000 U.S. Army Reservists have served or are serving in support of Operation Desert Storm.

Fact: They are performing critical missions both in the United States and overseas.

Fact: They are fully trained and are serving our country in response to this emergency.

Fact: These soldiers and their families live and work in your local community. They deserve your support.

Army Reserve soldiers—along with their families, friends and neighbors—live and work in your market area. Your audience wants to know the facts.

A complete series of video and audio PSAs and news releases, short subjects and even full-length, half-hour programming on the Army Reserve is available free to media outlets. These products highlight the skill and training of Army Reserve soldiers and their unique contribution to our changing national defense.

To obtain your free products, simply clip out the coupon below and mail to: Chief, Army Reserve, Office of Public Affairs, Room 1E432, The Pentagon, Washington, DC. 20310.

I am interested in receiving copies of the following:

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| <input type="checkbox"/> Video News Releases | <input type="checkbox"/> Radio PSAs |
| <input type="checkbox"/> Radio News Releases | <input type="checkbox"/> Video Short Subjects |
| <input type="checkbox"/> TV PSAs | <input type="checkbox"/> Video Half-Hour Programming |

(Please Print or Type)
(Name) _____

(Station/Company) _____

(Address) _____

(State) _____

(Zip) _____

(Daytime Phone Number) _____

**Minneapolis
Just Broke the Ice.**

KSTP Got Real. They Got Roseanne.

VIACOM

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

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

■ **April 6**—14th annual Great Lakes Radio Conference. Theme: "Standing Out From the Crowd," sponsored by *Central Michigan University, Specs Howard School of Broadcast Arts and Michigan Association of Broadcasters*. Central Michigan University, Mount Pleasant, Mich. Information: David Schock, (517) 774-7277.

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

■ **April 7-10**—"Unleashing Your Competitive Advantage," business-to-business marketing communications conference sponsored by *Association of National Advertisers*. Ritz-Carlton Buckhead, Atlanta. Information: (202) 659-3711.

■ **April 7-10**—Annual meeting of *Central Educational Network*, nonprofit regional broadcasting network that provides programing, education services and management support to public television. Hyatt on Capital Square, Columbus, Ohio. Information: (708) 390-8700.

April 8—*NATPE Educational Foundation* regional seminar. Sessions: "Reading and Righting the Ratings" and "Breaking Up and Making Up: Current Affairs Between Local Stations and Cable." Washington. Information: (213) 282-8801.

April 8—"Ramifications of the Antitrust Exemption for Sports on Television," conference sponsored by *Cardozo Arts and Entertainment Law Journal*. Speakers include Thomas Newell, director of business affairs, CBS; Edwin Durso, executive vice president, network marketing, and general counsel, ESPN, and Donald Fehr, executive director and general counsel, Major League Baseball Players Association. Cardozo Law School, New York. Information: (212) 790-0292.

April 8-11—*Electronic Industries Association* spring conference. Keynote speaker: Vice President Dan Quayle. J.W. Marriott, Washington. Information: (202) 457-4900.

April 9—*Electronic Industries Association* government/industry dinner, during association's spring conference (see listing above). Washington. Information: (202) 457-4900.

April 9—*American Women in Radio and Television, New York City Chapter*, breakfast, "Media Issues—Some Hot, Some Not." Marriott Hotel, New York. Information: (212) 572-9832.

April 9—"Winning New Business," seminar sponsored by *American Association of Advertising Agencies*. Hotel Nikko, Chicago. Information: (212) 682-2500.

April 9-10—"Living with the New Clean Air Law: Costs vs. Benefits," conference for journalists sponsored by *Washington Journalism Center*. Watergate Hotel, Washington, Information: (202) 337-3603.

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

April 10—Presentation of RadioBest Awards, sponsored by *Twin Cities Radio Broadcasters Association*. Minneapolis Convention Center,

Minneapolis. Information: (612) 544-8575.

April 10—Deadline for nominations for 11th annual Buccaneer Awards for national and local TV and radio public service announcements, sponsored by *Public Interest Radio and Television Education Society*. Information: (800) 752-6515.

April 10—Presentation of 34th annual New York Emmy Awards, presented by *National Academy of Television Arts and Sciences, New York chapter*. Marriott Marquis, New York. Information: (212) 768-7050.

■ **April 10**—*Women in Cable, New York chapter*, celebration of First Women in Cable Week, April 8-12, with two events: "Cable Force 2000 Awards" presentation and "Media Mommies in Cable." Viacom Media Center, New York. Information: Audrey Fontaine, (212) 916-1040.

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

April 11—55th annual Ohio State Awards banquet and ceremony, sponsored by *Institute for Education by Radio-Television*. Columbus, Ohio. National Press Club, Washington. Information: (614) 292-0185.

April 11—Forum on digital audio broadcasting, sponsored by *Annenberg Washington Program*. Annenberg office, Willard Office Building, Washington. Information: (202) 393-7100.

April 11—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speakers: Phil Beuth, president, early morning and late night TV, ABC-TV, and Jack Reilly, executive producer, ABC's *Good Morning, America*, present: "An Update on Morning Television." Copacabana, New York. Information: (212) 768-7050.

■ **April 11**—*Royal Television Society* Alistair Cooke Lecture, to be delivered by Jack Valenti, president, Motion Picture Association of America, on "The Magic of the Movies: The Impact of Hollywood on the World Through TV." Cosmos Club auditorium, Washington. Information: (202) 429-0190.

April 11-12—*Indiana Broadcasters Association* spring conference. Muncie, Ind.

April 12—Deadline for entries in Vanguard Awards, sponsored by *Women in Communications*, for "companies and organizations that have taken actions and instituted programs to advance women to positions of equality within that company or organization." Information: (703) 528-4200.

April 12—"Radio Advertising: A Journey Through Sound," seminar sponsored by *Center for Communication*. Speaker: Bud Heck, president, Radio Network Association. Center for Communication, New York. Information: (212) 836-3050.

April 12—"On Location at WINS Radio: News Around the Clock," seminar sponsored by *Center for Communication*. WINS, Center for Communication, New York. Information: (212) 836-3050.

April 12-13—*Society of Professional Journalists and Radio-Television News Directors Association* "super regional" conference (Oregon, Washington, Montana, Idaho, Alaska). Marriott Hotel, Portland, Ore. Information: Carol Riha, (503) 228-2169 or (503) 645-6386.

■ **April 12-13**—*Society of Professional Journalists* regional conference. Bismarck Holiday Inn, Bismarck, N.D. Information: Lucy Dalglish, (612) 228-5490.

■ **April 12-13**—*Society of Professional Journalists* regional conference. Greenwood Executive Inn, Ky. Information: (502) 745-4143.

April 12-14—"TV News: The Cutting Edge," sponsored by *Scientists Institute for Public Information*. Bloomingdale, Ill. Information: Barbara Rich, (212) 661-9110.

April 12-14—*National Association of Black Owned Broadcasters* 15th annual spring Broadcast Management Conference. Las Vegas Hilton, Las Vegas. Information: (202) 463-8970.

April 12-14—44th annual convention of the *Associated Press Television-Radio Association of California-Nevada*. Coconut Grove and Holiday Inn, Santa Cruz, Calif. Information: Rachel Ambrose, (213) 746-1200.

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

April 14-16—25th annual convention of *Virginia Cable Television Association*. Williamsburg Lodge, Williamsburg, Va. Information: (804) 780-1776.

■ **April 15**—Deadline for entries in National ADDY Awards for creative excellence in advertising, sponsored by *American Advertising Federation*. Information: (202) 898-0089.

April 15-18—HDTV World Conference and Exhibition, sponsored by *National Association of Broadcasters*, to be held concurrently with NAB annual convention (see item below). Hilton Center, Las Vegas. Information: (202) 429-5300.

April 15-18—*National Association of Broadcasters* 69th annual convention. Las Vegas Convention Center, Las Vegas. Information: (202) 429-5300.

April 16—"Producing for Cable: ACE Award Winners Tell What It Takes," Hollywood luncheon sponsored by *National Academy of Cable Programming and Southern California Cable Association*. Regent Beverly Wilshire, Los Angeles. Information: Bridgit Blumberg, (202) 775-3611, or Carol Mechanic, (818) 505-7715.

■ **April 16-17**—"America's Decaying Cities: Neglect from Afar, Competition at Home," conference for journalists sponsored by *Washington Journalism Center*. Watergate Hotel, Washington. Information: (202) 337-3603.

April 17—"High Performance Account Management," seminar sponsored by the *American Association of Advertising Agencies*. Ritz-Carlton, Washington. Information: (212) 682-2500.

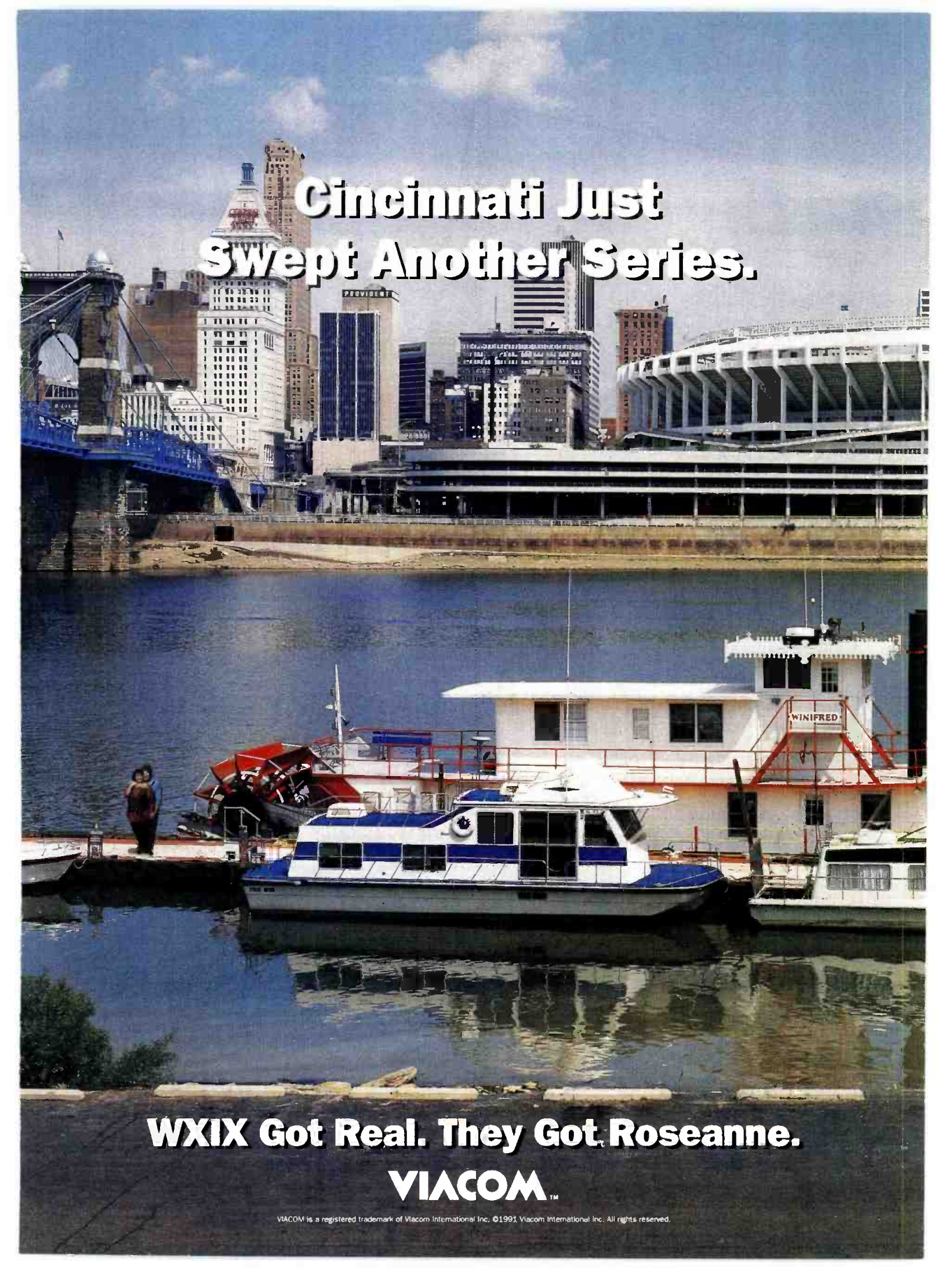
April 18—*Broadcast Pioneers* breakfast, during NAB convention (see listing above). Las Vegas Hilton, Las Vegas. Information: (212) 586-2000.

April 18-19—"Cable Television Law: Living with Reregulation," program sponsored by *Practising Law Institute*. Hyatt Embarcadero. San Francisco. Information: (212) 765-5700.

April 18-19—40th annual Broadcast Industry Conference sponsored by *San Francisco State University, Broadcast Communications Arts Department*. Knuth Hall. San Francisco State University, San Francisco. Information: (415) 338-7083.

April 18-21—11th annual Health Reporting Conference, sponsored by *American Medical Association's Division of Television, Radio and Film Services*. Hilton Hotel, Washington. Information: (312) 464-5484.

April 19-20—*Texas AP Broadcasters* annual convention. Capitol Marriott, Austin, Tex. Information: Diana Jensen, (214) 991-2100.



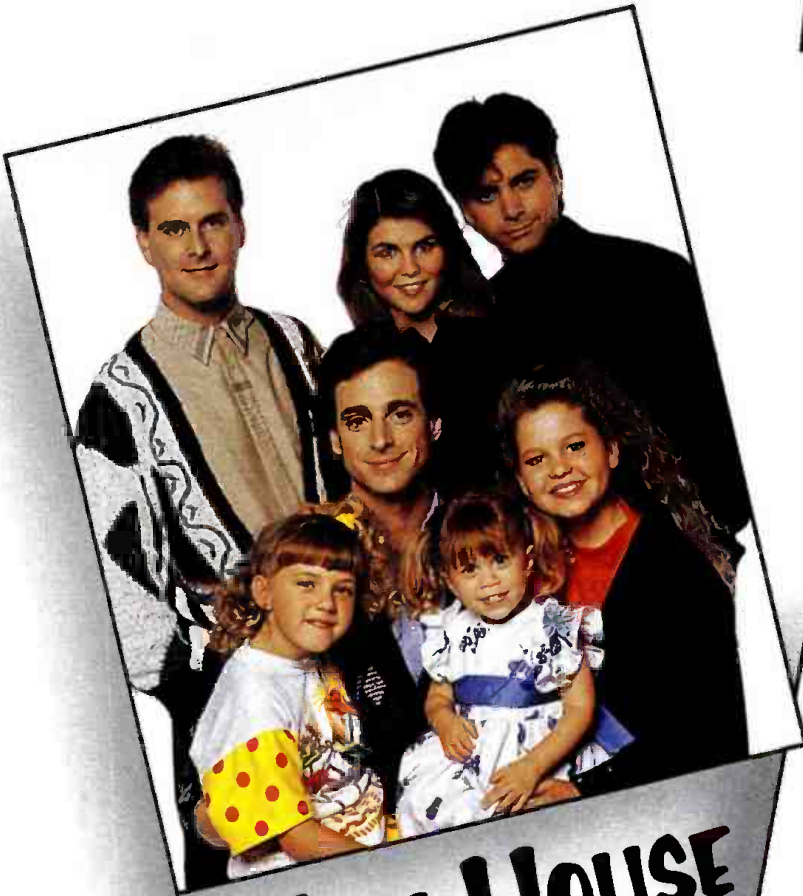
Cincinnati Just Swept Another Series.

WXIX Got Real. They Got Roseanne.

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The Stro In The



Full House
FRIDAY • 8:00 PM • ABC-TV



Family Matters
FRIDAY • 8:30 PM • ABC-TV

M/B

Miller • Boyett
PRODUCTIONS

SOURCE: NTL February Sweeps 1/31 - 2/27/91
(All hour comedy blocks starting on the hour.)

ngest Sitcom Hour February Sweeps!

Rank	Sitcom Hour	HH Share
#1	Full House/Family Matters	30
#2	Cheers/Wings	29
#2	Golden Girls/Empty Nest	29
#4	Murphy Brown/Designing Women	27
#5	Roseanne/Coach	26
#5	Cosby/Different World	26
#7	Carol & Co/Dear John	24
#8	Perfect Strangers/Going Places	23
#8	Doogie Howser/Anything But Love	23
#8	Evening Shade/Major Dad	23
#11	Wonder Years/Growing Pains	22
#11	Who's the Boss/Davis Rules	22
#13	Fresh Prince/Blossom	20
#14	Amen/Fanelli Boys	19
#15	Night Court/Seinfeld	18
#15	Simpsons/Babes	18
#17	Married with Child/Hidden Video	14
#18	Uncle Buck/Lenny	11



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April 19-21—Southern regional conference of *National Association of College Broadcasters*. Georgia State University, Atlanta. Information: (401) 863-2225.

■ **April 19-21**—*Radio-Television News Directors Association* region six conference, in conjunction with *Iowa News Broadcasters Association*. Des Moines, Iowa. Information: Dale Woolery, (515) 280-1350.

April 19-28—Worldfest/Houston International Film and Video Festival. Festival theaters: Greenway Plaza, AMC Greenway III Theaters, Museum of Fine Arts and Rice Media Center. Festival hotel: Wyndham Warwick, Houston. Information: (713) 965-9955.

■ **April 20**—*Radio-Television News Directors Association* region four conference in conjunction with *Texas AP*. Austin, Tex. Information: Stuart Kellogg, (817) 654-6333.

April 21-23—*Broadcast Cable Financial Management Association*, and subsidiary *Broadcast Cable Credit Association*, 31st annual conference. Theme: "Breakthrough Performance: Lights! Camera! Innovation!" Century Plaza, Los Angeles. Information: (708) 296-0200.

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

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

April 22-25—*National Computer Graphics Association* 12th annual conference and exposition. McCormick Place North, Chicago. Information: (703) 698-9600.

April 23—*International Radio and Television Society* newsmaker luncheon. Waldorf-Astoria, New York. Information: (212) 867-6650.

April 24—*International Radio and Television Society* Gold Medal Award dinner. Recipient: Frank Bennack Jr., president-CEO, Hearst Corp. Waldorf-Astoria, New York. Information: (212) 867-6650.

April 25-26—*C-SPAN* invitational seminar. C-SPAN, Washington. Information: (202) 737-3220.

April 26—Deadline for entries in Daytime Emmy Awards, sponsored by *National Academy of Television Arts and Sciences* and *Academy of Television Arts and Sciences*. Information: (212) 586-8424 or (818) 953-7575.

■ **April 27**—*Radio-Television News Directors Association* region eight conference in conjunction with *Michigan AP*. Livonia Marriott, Livonia, Mich. Information: Gary Hanson, (216) 788-2456.

■ **April 27**—*Radio-Television News Directors Association* region seven super-regional conference. Loyola University, Water Tower campus, Chicago. Information: Gene Slaymaker, (317) 923-1456.

April 29—"New Technologies: The Video Journalist of the Future," seminar sponsored by *Center for Communication*. Center for Communication, New York. Information: (212) 836-3050.

April 29-30—"Spectrum Allocation and Management," sponsored by *Annenberg Washington Program*. Annenberg Program, Willard Office Building, Washington. Information: (202) 393-7100.

April 29-30—"Newsroom Technology: The Next Generation," technology seminar sponsored by *Gannett Center for Media Studies*. Gannett Foundation, Columbia University, New York. Information: (212) 280-8392.

■ **April 29-30**—*Kentucky and Indiana Cable Television Associations* joint spring meeting. Galt House Hotel, Louisville, Ky. Information: (502) 864-5352.

MAY

May 3-5—*Federal Communications Bar Association* annual seminar. King's Mill Resort and Convention Center, Williamsburg, Va. Information: (202) 833-2684.

■ **May 3-5**—"Energy, the Economy and the Middle East," economics conference for journalists sponsored by *Foundation for American Communications*, *Ford Foundation* and *Dallas Morning News*. Dallas-Fort Worth Hilton Executive Conference Center, Grapevine, Tex. Information: (213) 851-7372.

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

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

■ **May 10**—*USA Network* local ad sales workshop. Greenbelt Marriott, Greenbelt, Md. Information: Tracey Muhlfeld, (212) 408-9170.

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.

May 13-15—Pay Per View '91 annual convention, sponsored by *Cable Television Administration and Marketing Society*. Marriott World Center, Orlando, Fla. Information: Bob Westerfield, (703) 549-4200.

May 14—*International Radio and Television Society* Broadcaster of the Year luncheon. Recipients: Robert MacNeil and Jim Lehrer, MacNeil/Lehrer NewsHour. Waldorf-Astoria, New York. Information: (212) 867-6650.

May 14—*American Women in Radio and Television, New York City chapter*, lunch, "People Finders." Marriott Hotel, New York. Information: (212) 572-9832.

■ **May 14**—*Action for Children's Television* 19th annual awards ceremony and luncheon. National Press Club, Washington. Information: (617) 876-6620.

■ **May 14-16**—*Cable Television Administration and Marketing Society* service management master course. San Antonio, Tex. Information: (703) 549-4200.



ADVICE AND DISSENT

They're contentious and contagious. They're the McLaughlin Group. (clockwise from left) Jack Germond, Eleanor Clift, John McLaughlin, Fred Barnes, Morton Kondracke, and Pat Buchanan.

Made possible by a grant from GE.



THE MCLAUGHLIN GROUP
Check your local listing for station and time.

We bring good things to life.

**For A Sitcom
Strip To Be #1
In A Market Like
San Francisco, It
Must Be Urbane,
Refined And
Sophisticated...**

"In A Pic

Mama has been misunderstood. Just 'cause she comes from the country, some city slickers figured she couldn't hold her own in the big city. Low-down truth is she has the power to whip the tar out of her uptown competition.

Take a look at San Francisco. At 6:30 PM, she finished the February sweeps #1, beating three news shows, an established sitcom and two action hours. Fact is, even Mama's next door neighbors, "Boss" and "Cheers," had to muster all their muscle just to keep up with Mama's vim and vigor.

And considering that the only numbers you'll find high with "Mama" are her ratings, it's plain to see that with her on your side, you'll finish the day with a lot more than chicken feed.

Just goes to show. When it comes to horse breeding, beauty queens and TV ratings, it doesn't matter where one hails from, as long as they finish a winner.

MAMA'S FAMILY

A Joe Hamilton Production

B's Eye!"



#1 At 6:30 PM In San Francisco

		Rtg/Sh
KTVU	MAMA'S FAMILY	9.8/17
KGO	Local News	8.5/15
KRON	Local News	7.8/14
KPIX	Local News	6.5/11
KBHK	Sitcom	3.8/7
KOFY	Action Hour	2.5/4
KICU	Action Hour	1.2/2

In The #1 Comedy Block

		Rtg/Sh
6:00 PM	Who's The Boss?	9.1/17
6:30 PM	MAMA'S FAMILY	9.8/17
7:00 PM	Cheers	10.0/17



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ERRATA

In March 18 story on morning news shows, cutline incorrectly identified **Good Day New York** as being on WWOR-TV. It is on WNYW-TV.

May 15-18—*American Association of Advertising Agencies* annual meeting. Greenbrier, White Sulphur Springs, W. Va. Information: (212) 682-2500.

May 15-19—Annual public radio conference, sponsored by *National Public Radio*. Sheraton, New Orleans. Information: (202) 822-2090.

■ **May 15-19**—21st annual National Educational Film and Video Festival. Among sponsors: *National Captioning Institute*, *Clorox Co.*, *City of Oakland* and *California Council for the Humanities*. Oakland Museum, Exploratorium's McBean Theater and Oakland Convention Center, Oakland, Calif. Information: (415) 465-6885.

■ **May 16**—*USA Network* local ad sales workshop. Hyatt Westshore at Tampa International, Tampa, Fla. Information: Tracey Muhlfeld, (212) 408-9170.

May 16-17—*C-SPAN* invitational seminar. C-SPAN, Washington. Information: (202) 737-3220.

May 16-19—*American Women in Radio and Television* 40th annual convention, featuring pre-

sentation of new awards, AWRT Star Awards, for commitment and sensitivity to the issues and concerns of women. Omni, Atlanta. Information: (202) 429-5102.

May 18—Presentation of 43rd annual Los Angeles area Emmy Awards, sponsored by *Academy of Television Arts and Sciences*. Pasadena Civic Auditorium, Pasadena, Calif. Information: (818) 763-2975.

May 19-21—*Concert Music Broadcasters Association* annual meeting, hosted by KING-FM Seattle. Seattle Sheraton, Seattle. Information: Peter Newman, (206) 448-3672.

May 19-21—*Washington State Association of Broadcasters* annual conference. Cavanaugh's Inn at the Park, Spokane, Wash. Information: (206) 286-2056.

May 19-25—*National Association of Broadcasters* small group seminars on investment opportunities in Europe, London and Paris. Information: Charles Sherman, (202) 429-5361.

May 20-21—*Illinois Broadcasters Association* congressional visits. Washington. Information: (217) 753-2636.

May 20-22—Media Summit on significant global business opportunities for media owners, advertising executives, international corporate presidents, bankers, investment analysts and program managers, organized by Johannesson & Associates S.A., Luxembourg. Waldorf Astoria, New York. Information: (352) 458473.

■ **May 21-22**—"S&L's and Banks: Will There Ever Be a Bailout?" conference for journalists sponsored by *Washington Journalism Center*.

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

■ **May 21-24**—*Cable Television Administration and Marketing Society* sales management master course. Boston. Information: (703) 549-4200.

May 22—First *Radio and Television News Directors Foundation* banquet, including presentation of RTNDA John F. Hogan Distinguished Service Awards to Senator Bob Packwood (R-Ore.) and Brian Lamb, C-SPAN chairman and chief executive officer. Mayflower Hotel, Washington. Information: (202) 659-6510.

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

May 23—*Federal Communications Bar Association* monthly luncheon. Speaker: Peggy Charren, Action for Children's Television. Washington Marriott, Washington. Information: (202) 833-2684.

■ **May 23**—*USA Network* local ad sales workshop. Embassy Suites Hotel, East Syracuse, N.Y.. Information: Tracey Muhlfeld, (212) 408-9170.

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

■ **May 30-31**—"Sound and Images," conference on music and sound in films on the visual arts, sponsored by *Program for Art on Film and the University of Southern California School of Cinema-Television*. UCLA, Los Angeles. Information: Peter Naumann, (212) 988-4876.

May 31—Deadline for Crystal Radio Awards, sponsored by *National Association of Broadcasters*, for contributions to community service in local programming, interaction with community, public service initiatives and local leadership. Information: William Peak, (202) 429-5422.

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June 2-5—*Women in Cable* national cable management conference. Sheraton Denver Tech Center, Denver. Information: Shirley Moses, (904) 932-2800.

June 2-6—*Radio Advertising Bureau* graduate management program. Wharton School, Philadelphia. Information: (212) 254-4800.

■ **June 2-7**—"Teaching Fellowship," seminar for full-time college teachers of broadcast journalism, sponsored by *Poynter Institute*. Poynter Institute, St. Petersburg, Fla. Information: (813) 821-9494.

June 2-8—*Banff Television Festival*. Banff, Alberta, Canada. Information: (403) 762-3060.

June 2-14—Summer faculty workshop in communications policy, sponsored by *Annenberg Washington Program*. Annenberg Program, Willard Office Building, Washington. Information: (202) 393-7100.

June 3-6—Fifth international broadcast news workshop, hosted by *North American National Broadcasters Association*. Harbour Castle Westin Hotel, Toronto. Information: (613) 738-6553.

■ **June 4**—*Society of Professional Journalists, Washington chapter*, annual Dateline Awards dinner. National Press Club, Washington. Information: Julie Asher, (202) 541-3266.

June 5—Broadcasting/Cable Interface V, telecommunications policy seminar sponsored by *BROADCASTING* magazine and *Federal Communi-*

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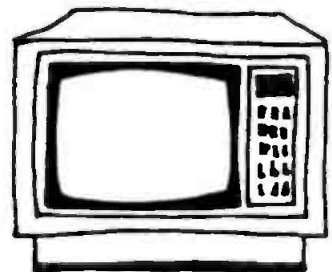
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WRC/N	4:30 PM	HARD COPY	4.2	5.1	+21%
KDFW/C	6:30 PM	HARD COPY	8.5	10.4	+22%
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KCPQ/F	6:30 PM	HARD COPY	5.3	5.4	+ 2%
KSTP/A	11:00 PM	HARD COPY	5.1	6.9	+35%
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cations Bar Association. ANA Hotel, operated by Westin Hotels and Resorts, Washington. Information: Patricia Vance, (202) 659-2340.

June 5—*Illinois Broadcasters Association/Wisconsin Broadcasters Association* joint TV sales conference. Clocktower Inn, Rockford, Ill. Information: (217) 753-2636.

■ **June 7-9**—Tenth annual *Northern California Radio-Television News Directors Association* con-

vention and awards ceremony, co-hosted by *region two of the National Radio-Television News Directors Association*. Doubletree at Fisherman's Wharf, Monterey, Calif. Information: (415) 561-8760.

June 7-11—*American Advertising Federation* national advertising conference, including presentation of National ADDY Awards. Theme: "Hit the High Notes." Opryland Hotel, Nash-

ville. Information: (202) 898-0089.

June 8—*National Academy of Television Arts* Cleveland chapter Emmy Awards presentation. Stouffer Tower City Plaza, Cleveland. Information: Janice Giering, (216) 621-5925.

June 8—*National Academy of Television Arts and Sciences Washington chapter* Emmy Awards presentation. Washington. Information: (202) 364-0383.

OPEN MIKE

WHAT'S RESPONSIBLE

EDITOR: I'm glad Joe Meier, who wrote in "Open Mike" on March 4 about the "irresponsibility" of the media (which, in keeping with his simplistic views, he treats as a singular noun), bills himself as a *retired* broadcaster. The fewer active broadcasters we have who don't understand the First Amendment the better.

Typical of the current wave of First

Amendment bashers, Meier invokes "responsibility" as a code word. "Responsible" speech means carte blanche for those with whom I agree, but the threat of suppression for those with whom I disagree. At one time only irresponsible people thought the world was round. All right-thinking, responsible citizens knew it was flat.

Typical of such right-thinking is the implication that only Meier's elite group, gifted with superior insight, can

understand and make due allowances for news dispatches that perforce originate from controlled locations. What Joe calls "the great unwashed masses" need guidance lest they be taken in by propaganda. But the profoundly revolutionary feature of the American experiment in self-government is that a people informed from many competing, antagonistic sources (including, of course, Meier himself) can be relied on to sort out enough of the late truth to survive without supervision from a specially ordained ruling class.

We can be thankful that broadcasting refuses to be panicked by the present vogue of demanding that the news media become military propaganda organs for the duration, despite being charged by people like Meier with being prostitutes, and irresponsibly and arrogantly seeking self-aggrandizement.—*Sydney W. Head, co-author, "Broadcasting in America," Oceano, Calif.*

IN AGREEMENT

EDITOR: Dr. Sammy Parker, in the March 4 "Monday Memo," reinforces the "heart" of small market radio. A basic advertising medium...locally driven programing...defensively programed music...elimination of short-term sales promotions.

The combination of a government bent on jamming the spectrum full of broadcast outlets, combined with broadcast investors seeking immediate financial gratification, has drawn our industry of small market stations away from Dr. Parker's model.

Parker reminds us quick fixes are not the answer...nor are more stations. Rather, the answer is a combination of local service programing and sales strength. Everyone wins when that happens!—*Dean Sorenson, president, Sorenson Broadcasting, Sioux Falls, S.D.*

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A close-up portrait of Sally Jessy Raphael. She has short, styled blonde hair with bangs. She is wearing large, dark red-rimmed glasses and a large, gold, textured earring. Her lips are painted a vibrant red. She is wearing a black jacket with a white collar. The background is a solid blue color.

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TOP OF THE WEEK



NCTA President Jim Mooney

CABLE '91: POISED FOR A NEW PLATEAU

Program popularity, technical breakthroughs will push medium to new heights, NCTA president predicts; new PR role will parallel association's political charter

A buoyant Jim Mooney will lead a resurgent cable industry into annual convention in New Orleans this week, followed by the usual Washington and credit market problems but more confident than in years that cable is about to experience another quantum leap.

The Mooney optimism is based upon "what I see happening in public enthusiasm for cable programing and our being very close to technological breakthroughs that are going to solve our channel capacity problem and which, by extension, will bring us much closer to HDTV and pay per view—things that will be revenue enhancers because they'll be service enhancers. For example, I can see us doubling our channel capacity in six or seven years. The importance here is that we'll be able to enhance revenues by enhancing the service, not by simply charging more money for the same old thing."

On the program front, Mooney noted

that "last Saturday [March 16], in its universe, HBO beat each of the broadcast networks—just one cable pay service [with the *Josephine Baker Story*]." He also remarked that CNN and C-SPAN "galvanized public appreciation of cable as never before" in their programing leading up to the Persian Gulf war and in covering the war itself.

To the extent that cable still has problems, those with the credit markets beat out the political problems "by a nose," Mooney says. And those he attributes mainly to the attitude of the controller of the currency toward highly leveraged transactions, which many of cable's deals and those of other media industries require. Mooney dismisses the often expressed theory that credit markets are reluctant about cable because of the threat of reregulation.

Nevertheless, that threat is never far away for the NCTA president. Jim Mooney is popping Tic Tacs rather than puffing Newport these days, but he has

retained his old habit of keeping close watch on the doings of Congress and what it might be doing to the cable industry he represents.

It's a habit worth keeping. For the past year and a half, cable has been facing a generally hostile Congress bent on answering consumer complaints about cable rates and service by imposing on cable operators what they consider to be onerous and crippling regulation.

The 47-year-old Mooney is also having to learn some new ways. At a meeting following NCTA's annual convention in New Orleans this week, the NCTA board is expected to sign off on a plan that would enlarge the association's charter from cable's principal political arm into its principal public relations arm as well. The plan will not only swell the association's staff, but also its budget—by some \$10 million a year.

Not surprisingly, Mooney is more comfortable talking about the old than

the new. Although he readily expounds on cable's current legislative and regulatory predicaments, he clams up when the talk turns to PR. "PR you do, you don't talk about," he says. "Whatever we have to say about that will come out nicely canned, packaged from Elise's shop." (Elise Adde is NCTA's vice president of industry communications.)

NCTA's congressional strategy—set forth in unequivocal terms by Mooney at last December's Western Cable Show in Anaheim, Calif.—is to oppose regulatory legislative initiatives.

"I have a hard time seeing any good coming out of legislation," Mooney said during an interview on the eve of the NCTA's annual convention in New Orleans this week. "The thing is too complicated, too sticky, and I think there are too many other commercial interests that will be drawn to it like flies to the honeypot."

Mooney eschews predictions on how successful NCTA may be in derailing legislation, but he is reasonably confident neither chamber will pass legislation until this summer. And by that time, the FCC will likely have adopted new "effective competition" rules returning many, if not most, cable systems to local rate regulation.

How much steam such FCC rules will take out of Congress's will to act depends on how far the rules go in clamping down on cable rates, according to Mooney. "It will depend on whether the FCC is perceived to have done something that is real—something that will represent a significant check on the ability of cable operators to price their service unreasonably."

Whatever the FCC does, Mooney concedes, some members of Congress will find it "unsatisfactory because they insist that [reregulation] be as Draconian as it can be and that it be punitive," he says. "But I doubt that attitude is widespread," he said. "Most members want to see this problem resolved and have it go away."

NCTA is walking a tightrope at the FCC. While it wants rules that, as Mooney put it, will be perceived as "real" on the Hill, it does not want rules that would put virtually every cable system in the country in the grasp of local regulators. To that end, it has suggested revision to the FCC's proposed rules that would exempt many systems from local regulation. The commission is expected to finalize the rules in May or June.

Much of cable's hope of surviving the year on Capitol Hill stems from the Bush administration's active role in opposing cable legislation. Determined not to allow the regulatory pendulum to swing

back on American business, the administration is encouraging House and Senate Republicans to block the cable bills. The fruits of its effort were evident last week at the House Telecommunications Subcommittee's hearing on cable (see story, page 80).

According to Mooney, the administration's position is the big change over last year. "This time the administration is playing a role at the beginning of the legislative process and that's having an effect," he said.

But cable also has to be wary of the administration, whose influence on the Hill looks to some like a two-edged sword. In addition to being a staunch opponent of reregulation, the administration is also on record in favor of allowing telephone companies to compete with cable.

"I can see us doubling our channel capacity in six or seven years. The importance here is that we'll be able to enhance revenues by enhancing the service, not by simply charging more money for the same old thing."

**—Jim Mooney
NCTA president**

"Life is full of complications," says Mooney. But, thus far, the administration is not pushing telco entry, in his view. "It doesn't look to me like they are working on that one."

Looking beyond the current legislative crisis, Mooney and other cable leaders see the telephone industry as their greatest threat. Using its immense wealth and commensurate political muscle in Washington, the telco industry has been working to eliminate the legal and regulatory barriers against phone companies entering the cable business.

Part of the NCTA's new public relations mandate is to encourage that shift in perception, according to industry sources. Mooney will not confirm that goal, but did say that NCTA hopes to change the nature of the telco-cable debate. "To do things that tend to make the telephone companies' aspiration get

judged in terms of telephony policy rather than in terms of whether or not you like your local cable operators," he said. "There are very large questions there, involving very large amounts of money for which the telco ratepayer might end up holding the bag."

In their embrace of advanced technology, Mooney says, cable companies have to avoid making the "blue sky" technological promises that marred cable's image in the early 1980's when cable failed to deliver. "We have to caution people that it's very hard to use technology to drive the development of markets and dangerous to use regulatory policy to drive investment in technology in the expectation markets will develop."

Cable companies that lose their way in the world of video compression and fiber optics could end up big losers, Mooney says. "The landscape is littered with the dead bodies of this-at-home and that-at-home services that were attempted in the 1980's."

NCTA's relationship with the National Association of Broadcasters has been cool ever since the NAB withdrew its active support for cable legislation at a critical juncture last fall and in so doing helped seal its fate. NAB had signed on to the bill after NCTA agreed to a new must-carry regime guaranteeing most television stations carriage on their local cable systems.

And Mooney is not looking forward to dealing with the NAB again. "I'm the guy who has gone around the track several times with broadcasters, traveling to broadcast industry organizations and holding the olive branch out and in the end all I get is the back of the hand," he says. "I'm tired of doing this."

Mooney is particularly irritated by accusations by NAB President Eddie Fritts that cable, "in effect, welshed on the deal we made with them last year by killing the cable bill, considering that the NAB, on Sept. 20, declared that the bill was dead and published its obituary [it died officially in mid-October]. For them to declare now that we killed it makes you wonder whether they are serious people. It's just outrageous."

Mooney makes clear cable is not interested in talking about retransmission consent, which is being promoted by the networks and other large broadcasters. With the right to deny cable systems permission to carry their signals, popular stations like network affiliates and major independents would have the opportunity to extract carriage payments from cable, but, in the absence of a complementary must-carry requirement, could leave weak stations in the position of having to pay cable for carriage.

An effort by broadcasters to win retransmission consent would fall flat on Capitol Hill when its effects become understood, according to Mooney. Cable subscribers and the weak stations would ultimately end up paying for the signals of the strong stations, and most of the money could end up in Hollywood or with the sports interest, he says. "Do you think the Hollywood and sports guys are going to sit still while broadcasters are trying to stage this raid on the cable treasury or this raid on the cable subscribers and not themselves demand the lion's share of the booty?" Mooney asks. "I don't know why Congress would go along with any-

thing like that."

Mooney also says he is not interested in cutting a must-carry or retransmission consent deal with broadcasters simply to win their support in the battle against the telcos. "They will not be of any use against the telephone company unless they genuinely perceive that it's in their interest," he said. "If they are not in there on that basis, they...won't expend the political capital."

Despite cable's current stance against buying onto legislation, Mooney does not rule it out entirely. "I don't see it, but on the other hand if you had asked me last September if we would see the

daffodils up during the first week of March, I would have said, 'No, I don't.' But behold, there they were."

Mooney was the target of some criticism and second-guessing from within the industry last year for his handling of cable legislation—much of it due to the fact that significant segments of the industry were opposed to any legislation. And if things get sticky again in Washington later this year, Mooney again figures to be a target. But it goes with the territory, he says. "You can't have a job like this without having people sniping at you from time to time," he says as he reaches for another Tic Tac. —NAJ,MS

NETWORKS DEAL ON FIN-SYN

Abandoning hope of winning complete repeal of the FCC's fin-syn rules, the three major broadcast networks last week floated a new plan at the agency that would retain significant restriction of their activities in the television syndication market, but give them much greater opportunities to exploit the lucrative market than would the scheme now favored by a majority of FCC commissioners.

"We are trying to get the commission to look at a plan that is both practical and allows us to compete," said George Vradenburg, CBS senior vice president and general counsel.

Responding to pressure from the FCC for a private compromise between the warring parties, the networks and a negotiating team representing the Hollywood studios and independent producers were planning to meet either tomorrow or Wednesday (March 26-27), probably in Los Angeles.

Planning for the negotiating session moved forward despite squabbling over the question of whether the networks would be permitted to continue to talk separately with individual producers.

The networks new plan would:

- Allow networks to acquire financial interest in outside-produced programming for the entire prime time entertainment schedule and syndication rights in outside-produced programming for 50% of the schedule. As an "anti-extraction" safeguard, the networks would not be permitted to negotiate for such "back-end" rights until after they concluded the basic licensing deal, and producers would have 14 days after any back-end deal was made—a cooling off peri-

od"—to shop the rights around to other networks, studios and syndicators.

- Cap in-house productions on the prime time schedule at 50%, while permitting partial financing of in-house production by outside entities.

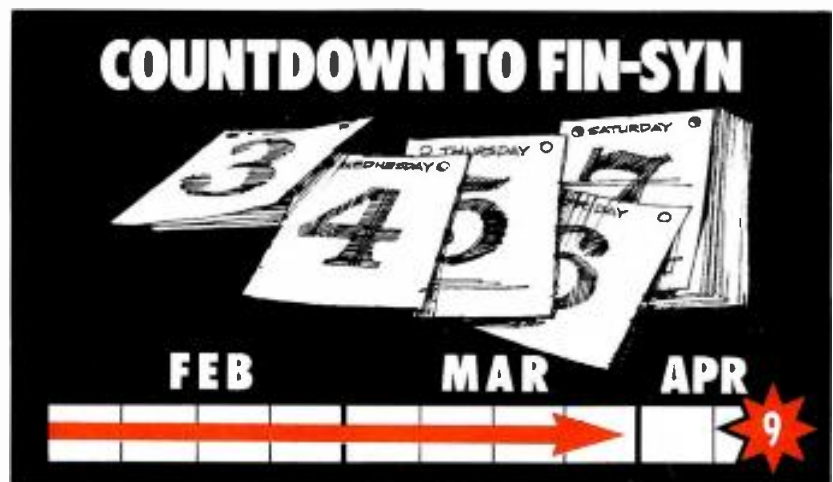
- Limit network participation in domestic syndication to 50% of the prime time entertainment schedule (including both in-house and outside-produced shows).

- Permit foreign syndication of all programming.

- Permit production or co-production of programming for first-run syndication, but require networks to distribute such programming through independent syndicators.

- Retain the syndication safeguards against affiliate favoritism and "warehousing" contained in the the FCC's majority plan.

- Mandate review of the rules within four years, with the presumption they should be repealed.



The plan was presented to the commissioners or their staffs last Thursday and Friday by former FCC Chairman Richard Wiley of Wiley, Rein & Fielding, who represents CBS.

The plan appears to have been well received at the FCC, although none of the offices was prepared last week to publicly endorse it or any of its elements. Wiley said he received little feedback—positive or negative—during his rounds.

The plan constitutes the networks informal response to a more restrictive one released for comment by the FCC last week and backed by the majority of the commissioners—Andrew Barrett, Sherrie Marshall and Ervin Duggan.

Like the network plan, the majority plan would permit acquisition of financial interest in prime time programming. But it would impose what the networks claim is an unduly harsh anti-extraction safeguard—a two-year limitation on the initial network licensing agreement. Such a safeguard would discourage the networks from taking an interest in any shows, the networks say.

The majority plan would also limit in-house production to 40% of the prime

time schedule, but allow domestic syndication of in-house programing. It would also permit foreign syndication of in-house programing as well as programing produced for other networks or for first-run.

The squabbling over the private negotiations came to a head in an exchange of letters last Friday between Richard Cotton, NBC executive vice president and general counsel, and Bob Daly, Warner Bros. chairman and chief executive officer, and co-chairman of the fin-syn coalition.

In his letter of last Friday, Cotton said the Daly precondition that talks with the coalition be exclusive—that the networks not talk independently with individual studios—was “unacceptable.” “As ABC, CBS and NBC have considered this matter, it seems clear to us that we should not limit in any way our ability to discuss these important issues with anyone in the final days before the FCC makes its decision in the fin-syn proceeding.”

Responding the same day, Daly said he would not insist on exclusivity, but rebuked the networks for trying to drive wedges among producers. “If your goal is to negotiate an agreement separately and apart from the long-established and FCC-recognized network and coalition negotiating committees, then we would view this as a counterproductive and improper attempt, once again, to separate and divide our group,” he said. “At this late date such a tactic would only serve to frustrate any possible attempt at settlement.”

Daly has cause to be concerned about the networks’ “separate and divide” tactics. Over the past few weeks, a handful of independent producers, most notably Mel Blumenthal, senior vice president, MTM Enterprises, went public with concerns about the majority plan, which is aimed at protecting independent producers from network leverage.

In an effort to shore up the coalition and prepare formal comments on the majority plan, which are due today (March 25), members of the coalition met in Los Angeles last Friday. Coming out of the meeting, Daly reported that the coalition is “strong and solid. We are in total agreement on what we are going to file,” he said.

The FCC had hoped to settle fin-syn on March 14, but the day before it postponed the vote until April 9. Any compromise generated by this week’s negotiations would have to be brought to the agency by April 2. FCC rules prohibit contact between FCC officials and affected parties seven days prior to a vote. —MAJ

DOW-GROUP W RAISES FNN BID TO \$115 MILLION

Dow Jones and Group W upped the ante last week, bidding \$115 million for Financial News Network, which has been in Chapter 11 since March 1. The offer exceeds by \$10 million the bid made by CNBC on Feb. 24, which had scuttled Dow Jones-Group W’s earlier agreement in principle to pay \$90 million for FNN.

The bankruptcy judge had ruled that any competing bid to CNBC’s definitive agreement with FNN was due by March 25, and had to be at least \$115 million. The judge has set April 3 as the date by which a buyer will be chosen, and Donald Mitzner, president, Group W Satellite, predicts that will be the “magic date,” with the proceedings essentially turned into an auction process. Last week CNBC would only say, through a spokeswoman, that “we fully intend to acquire FNN, and are confident that the closing will take place promptly after court approval.” Said analyst Mark Riely, partner in MacDonald Grippo Riely: “It is hard for me to believe CNBC has much of a chance without overbidding,” adding that “there are logical arguments for the bidding to go as high as \$140

million or more.”

The situation could be further complicated by the the Federal Trade Commission’s second look at CNBC’s proposed buy of its competitor (“In Brief,” March 18), even if it is solely routine, as NBC contends. Since the FTC has said it will decide whether a CNBC buy of FNN is anticompetitive 20 days after it gets all requested information from the involved parties (and to date still has not gotten all that information), the April 3 date could be delayed, or any decision handed down could be tentative.

After considering starting its own financial news channel if it did not acquire FNN, the Dow Jones-Group W partnership decided that the “reality is that it probably does not make sense,” said Mitzner.

Since CNBC still has a definitive agreement with FNN, the network “continues to abide by the terms of that contract,” according to an internal memo to FNN staffers from President Mike Wheeler. CNBC and FNN executives continue to meet, planning what they term the “integration” of the two channels. —SDM

JAFFE IN, MANCUSO OUT AT PARAMOUNT

It was a roller coaster week at Paramount Communications Inc. last week as the company gained a new president and chief operating officer and lost its chairman.

On Monday, March 18, Paramount’s chairman and chief executive officer Martin S. Davis announced that film producer Stanley Jaffe had been elected president and chief operating officer of the company. That announcement apparently did not sit too well with Paramount Pictures Chairman Frank Mancuso, 57, who two days later announced he was leaving the company. Whether the purpose of Jaffe’s appointment was to force Mancuso out remains to be seen. Certainly if that was not the intent of Jaffe’s appointment, it was the effect. Jaffe, 55, was most recently a partner in Jaffe/Lansing Productions, which had produced several films for the studio, and he also was an executive at Paramount from 1969 to 1971.

Davis said the appointment of Jaffe will enlarge the group of younger executives in senior management. Of Mancuso, Davis said: “He has served Paramount Pictures and the motion picture industry with distinction for more than 30 years and has played a major role during his long career with Paramount in helping to make it a consistent leader in motion pictures and television.”

No replacement for Mancuso was named, although several names have surfaced in print including Richard Frank, president, Walt Disney Studios. Jaffe will assume supervision of Paramount Pictures until a successor is named.



Stanley Jaffe

PETER ARNETT: IN THE EYE OF THE HURRICANE

In Washington to speak before the National Press Club last week (page 91), the CNN newsmen talked with BROADCASTING about life in and after Baghdad.

On his newfound notoriety:

It is the most attention I've had. Although I did get some out of Vietnam, especially after the fall of Saigon and after I won the Pulitzer, it has never been this extensive.

After I got out of Baghdad, everywhere I went in Jordan and Israel, every person I met—truck drivers, taxi drivers, customs people—they all literally knew my name and shouted it. Now that I've been in Washington, I walk in the streets and seven out of 10 people greet me and four out of 10 come up and speak. That never happened before. And in all this time, only one person—in Jerusalem, a very smartly dressed, European-accented woman of middle age—came up and said: 'Peter Arnett, how much does one pay to get the kind of propaganda you gave for Saddam Hussein.' That is the only comment I have had on the street that was in any way negative.

There is another level—the questioning about motives and my activities—that I've never had before. All the years I was in Vietnam and with all the controversy, I was never put under the spotlight the way I have been in the past few weeks.

His role in Baghdad:

I went there without any hesitation because I thought the U.S. public and U.S. politicians were much more sophisticated than I think they turned out to be, from my point of view. For the last 25 years, the American press has been routinely covering both sides of incidents. We started covering the Vietcong side in the early 70's when they had established territory where we'd visit them. Then certainly in Central America, in El Salvador, in Nicaragua, in Afghanistan. When I went to Baghdad, it was with the idea of staying. I was figuring the whole world hates Saddam Hussein and is going to dump on him: people will be interested in knowing what happens when all the bombs drop and what happens to him. I was surprised when I learned, in bits and pieces, the extent of criticism. CNN President Tom Johnson made the deliberate decision not to fill me in fully on the problems. I was insulated.

In Baghdad, [the Iraqis] restricted all military information. Beyond that, we could describe Baghdad and some of the damage in the city, not extensively, but we could allude to it adequately.

I was desperately trying to determine each day what I could cover. I knew that I had one of the biggest stories in the world. I was in the eye of the hurricane and I had never had the opportunity before to be with so little competition and such a huge audience. It was a dream. I got up each morning sweating, worrying about not being able to utilize this opportunity. So I spent a lot of time in conference with Iraqi officials, explaining that we had to get out a lot of information.

I did not go with the idea that the Iraqis are demons. I viewed the story like any other story I'd do anywhere. I didn't go thinking these guys are my natural enemies, and this is something that the American public and American politicians probably couldn't understand.

And I was playing very much on the impact of CNN around the world. I would say to them, we have the briefings in Riyadh. We have the State Department, the Pentagon. You want to play this game. When are you going to deliver? That's one of the reasons we got the Saddam Hussein interview. I kept saying, 'You're fighting a war and you're being bombed—what is your message?'

What I didn't say to the U.S. public is that I was dealing with officials who were not really tuned into the game of press manipulation. The idea of selling a whole country and a policy in this big game of international communications—they weren't quite sure how it worked. When the Gulf crisis began, the Iraqis were getting attention and they understood attention was important. But they weren't a well-honed propaganda machine manipulating me and everyone else on a day-to-day basis.

Because we had the live capability, I felt the most important objective was to give the viewer a sense of Baghdad in war. To me that was as important as anything I reported. That has to be considered an integral part of what CNN was able to do. And that was something the Iraqis didn't really understand we were doing. They were embarrassed that they weren't able to shoot down the planes. They didn't like the world knowing they were being battered every night. They

were reluctant to let us take pictures of anything other than civilian damage. The fact that we could go live with the drama made them look like they were being pushed and defeated, which they were. We talked our way into all that. From the day I got there, I was selling the idea of communicating and selling the idea of news. And that's what we did right to the end.

On getting the full story:

We won't know the full story until some of Saddam Hussein's senior people defect and start talking. The full story from Baghdad was essentially from Saddam Hussein's bunker. Generally, we know what was going on—the demoralization of the population, the increasing destruction of important command, control and social targets, the disintegration of the military.

Because we were there, we did inform the world about what was going on and the situation was not a 'black hole', as it is now. At that time, there was a real need for reporters, for an important news organization to be there. I'm glad it was CNN. I think we fulfilled our mission there. I'm not exactly ready to go to another Baghdad tomorrow, but someone should.

Answering critics of the press:

We just have to keep reminding the public and our political leaders that this type of coverage is important to America. This is what democracy is all about. This is access that the press has won.

In terms of public perception, a *Newsweek* poll said 69% seemed to think I should stay in Baghdad. The public perception seemed to be that a majority favored it. What we have, however, is a political element that Alan Simpson represented. [In an interview with Tom Brokaw last week, Senator Simpson (R-Wyo.) said Arnett should not have been in Baghdad and there was no value to his coverage.]

This view that we leave a black hole if we're involved in a conflict with others is disturbing because who decides where the black hole should be? If indeed we have an argument with Gorbachev now, do the politicians say Gorbachev is being difficult on an arms control treaty, then why don't we ignore him or why don't we, in the press, orchestrate a campaign against him? This seems a throwback to a distant age. Part of this attitude was evident in the whole flag-waving mechanism that developed over the war; and newspapers tended to flag wave. Saddam Hussein is an evil guy, let's face it, but even, I guess, the devil has his due.

A lot of the argument that has swirled around my head is excellent. Even though I'm surprised at the criticism, I accept it because I think this is an opportunity not only for me but for news organizations to better inform the public about the role of the press. If my example can be used to better present this argument, I'll be happy that the criticism developed and even continues, because actually having the criticism voiced gives us a forum to respond to it.

Maybe we'll have an opportunity, as we analyze the Gulf war and what the military was preventing the press from doing, to better explain what the press does. I hope this will lead to greater examination of the press. I think the press is working very hard. We've got excellent reporters all over the world. They are getting better.

What we did in the Gulf war and what I did in Baghdad is what the press does routinely in many places in the world where there is real danger. There was a higher profile this time because of how the conflict developed and what the stakes became. We have to keep telling the American people you have professional news people out in the world trying to get information back so you can better understand the world.

We talk about a new world order. This is due partially to the sense that communications has created more confidence in the U.S.... If there is a new world order, Ted Turner and other people have had a lot to do with bringing that about. That is where the press should get its due.

His next move:

I may write a book about this one. There is so much interest in this issue, and I think it was groundbreaking in the way we did tune in the whole world. After that, I hope it's back to the Middle East to continue doing my thing.

—MS

'UNSOLVED MYSTERIES' FOR SALE AS HALF-HOUR STRIP

Buena Vista Television will market the off-network version of *Unsolved Mysteries*, which airs on NBC as a one-hour show, as a half-hour strip targeted to prime time access and late fringe. The program will be given a first-run feel by updating episodes in syndication and by "mixing and matching" segments to create a minimum of 520 "new" half-hours.

The company will start knocking on station doors next month, and the off-network show will be available in the fall of 1992. Terms: Two runs per episode over four years for cash and, for the first two years, one minute of barter per day.

While the syndicated *Unsolved* episodes will have new elements, BVT is not asserting the company has the right, under current prime time access rules, to sell the show to affiliates in the top 50 markets. However, BVT and others have petitioned the FCC to reexamine those rules.

It's not the first time a syndicator has taken a one-hour network show and marketed it as a half-hour off-network property. *Fantasy Island* and *Love Boat* are offered in both one-hour and half-hour formats, as is *The BJ Lobo Show*. *Night Gallery* aired as a one-hour anthology on



Robert Stack, host of 'Unsolved Mysteries' NBC, but was sold as half-hours in syndication.

However, BVT is adding a new twist. The show's producer, Cosgrove Meurer Productions, has agreed to update episodes for the syndication package, which BVT executives say will freshen the show, and help the program retain its audience in the repeat cycle.

According to Robert Jacquemin, president, Buena Vista Television, updating

the show in syndication should heighten the show's appeal to viewers and increase promotion opportunities for stations.

Jacquemin also dismissed the suggestion that *Unsolved*, which is the top-ranked network program in its time period, may not repeat well because of its reality content. "The general perception is sitcoms hold up best in repeats, but that is absolutely wrong," said Jacquemin.

Jacquemin cited BVT research, based on Nielsen national ratings, which indicate the average household tune-in retention rate for repeats of network reality shows is 95%. The retention of men and women 25-54 is slightly higher. For sitcoms, the household rating for repeats averages about 84% of the original broadcast. It's about the same for men 25-54 and slightly lower for women 25-54.

And, according to Jacquemin, repeats of *Unsolved* on NBC have also contributed to solving almost 20 of the 119 cases the show has been able to close (missing persons found or fugitives captured). "We think the viewers really get involved in the stories. They want to participate in solving the cases. That's a very compelling aspect of the show."

Unsolved first aired on NBC five years ago as a group of specials. It became a regular series three seasons ago. By the time the show goes to strip, about 100 one-hour episodes will have aired on NBC.

-SM

VIACOM, KATZ TEAM TO PRODUCE FIRST-RUN FARE

The never-ending search for the next big hit in syndication has led Viacom and Katz Communications to form a new program development consortium. Under the plan, Viacom will fund first-run projects, both half-hour and hour strips, which a plurality of Katz station clients agree to air. If the shows find a niche and turn a profit, Katz Communications and the Katz stations signing at the outset of each project would share in those profits.

According to Katz Television Group President Peter Goulazian and Viacom first-run, international distribution and acquisitions president, Michael Gerber, the agreement is structured so that Katz station clients largely determine the shows with which to proceed.

An advisory committee of Katz station clients has been formed to work closely with Viacom executives in developing specific projects. The committee is made up of executives from several Katz-repre-

sented station groups, including Christ-Craft, Scripps-Howard, Fisher Broadcasting, Outlet Broadcasting, and Pulitzer Broadcasting.

The groups, a mix of independent and affiliate stations, cover between 30% and 40% of the country. The entire Katz station list totals almost 200 stations, covering about 93% of the country.

According to Gerber, one of the advantages for Viacom is to be able to launch a show pre-sold in a large portion of the nation before going market-to-market. Ideally, all Katz stations would back each project, although that is unlikely. "Each station will make its own buying decision," said Gerber. But only those Katz stations participating from the beginning of each project share in the profits, he said. In markets where the Katz station passes on consortium programs, those programs would be offered to other stations.

According to Gerber, the advisory

committee and Katz and Viacom executives will meet in Los Angeles April 22 and 23 with about 20 producers, program packagers and talent agencies, such as ICM and CAA. "Hopefully, we'll have our first project coming out of those meetings," said Gerber.

The first program would be ready no earlier than midseason 1991-92. Fall-back dates for the first show would be summer 1992 and, at the latest, fall 1992, said Gerber.

The profit pools, if there are any, will derive from all sources of income on each project, including foreign and domestic sales. In effect, the profit sharing, determined by market size, would represent a rebate on the license fees to stations. Before any profits are doled out, Viacom would recoup its production, promotion and distribution costs and would take a distribution fee. The programs that emerge from the consortium will be offered for cash and barter.

-SM

CBS SEES NCAA PROFIT

Not just break-even, but "profitable," was what CBS Sports President Neal Pilson projected for his network's first season covering all 63 games of the NCAA Basketball Tournament, which culminates with the March 30 and April 1 Final Four and Championship games. Regionalized carriage of the first 32 games "delivered what we projected," he said, scoring an 8.3 rating for the weekend of March 16, up from 8.1 in 1990, and surpassing CBS's own Saturday night season average by 26%.

As for falling short of season averages in prime time on March 14 and 15, Pilson said: "There's an irony. The network is doing better now than when we made the [\$1 billion, seven-year] deal" with the NCAA. "The gap may be larger between actual network performance and what the basketball is delivering, but that's because of the strength of the network, which in the long run, is absolutely the best thing that can happen...the best promotion vehicle for the sports division."

Sources outside CBS also predicted no revenue shortfall. "It's feasible for them to break even," said William Sherman, vice president, McCann-Erickson. "I think the contract will pay off in the long run," said another agency executive.

CBS Sports executives last week were said to be seeking more room for advertisers in the final games of the tournament—a welcome change at the division, which, according to one agency executive, had entered its first week of tournament coverage with some advertising avails. CBS would not release figures on tournament pricing, but the agency source said his client's package of spots was discounted more than 20% from last year's price.

In Pilson's view, meeting ratings projections constituted only one measure of success in delivering eight "networks"—four regionalized games and four "protected" home markets—at once, as the network moved from studio to game to game. Pilson praised on-air talent and the consistency, "rhythm" and "high quality" achieved by an army of production teams.

As for the tournament's finish, Pilson said his concern lies with the potential "blowout," not with which teams might draw the largest audiences. Like the Super Bowl, he said, the event draws viewers; an exciting contest keeps them. —PDL, RB

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SYNDICATORS EXPECT RECORD KIDS' UPFRONT

It looks like this will be the year syndicators pass networks in ad revenue

As the 1991 syndication children's upfront market draws to a close, most in the business are anticipating that this will be the year that advertising revenue for syndicated children's programming surpasses that of the networks.

According to preliminary estimates from the Advertiser Syndicated Television Association (ASTA) and programing executives, syndicated ad dollars are expected to be about \$190 million and could possibly reach \$200 million, a 10% increase over 1990.

Syndicated children's programming is rapidly becoming a two-tier world. At the top are Group W's *Teenage Mutant Ninja Turtles*; Warner Brothers' *Tiny Toon Adventures* and Buena Vista Television's Disney Afternoon featuring *Chip 'N' Dale's Rescue Rangers*, *Duck Tales* and *Tail Spin*. A 30-second spot on one of those shows runs for as much as \$30,000. For the second tier of syndicated children's programming, units on lower rated syndicated programming, according to some industry estimates, range from \$7,000 to \$10,000 per 30-second spot. The cost-per-thousand (CPM) for the first tier, according to one executive, is about \$1.50 higher than that for the second tier.

The estimated 10% increase over last year's advertising total is the first substantial year-to-year increase for syndicators in three years. Part of the reason for that stagnant period, according to ASTA, was the introduction of the Nielsen peplemeter and the problems it has with measuring children's viewing (see story, page 77). The number of new and returning series over the last eight years can also, according to Asta, be traced to the introduction of the peplemeter.

In 1983, according to ASTA, advertisers spent just under \$25 million on syndicated children's programming. That figure showed rapid growth until 1987-88 when it hit the \$125 million mark. After two relatively flat years, it exploded last year to \$160 million-\$170 million.

As the dollars have gone up, the number of children's shows have declined somewhat over the years. When the market first started in 1983, there were 17 shows. That number just about doubled in 1987. Now it is down to 25. Of those 25, 40% are returning series.

As for the networks, their upfront is not expected to move for a couple of weeks. Last year, the three networks

took in about \$160 million (net commissions). This year, ABC, NBC and CBS are losing 5% or one minute of their ad inventory because of the new legislation on children's television signed into law

last year. That legislation may not have as big an impact on syndicators because many were in a position to keep all their spots and force their stations to cut inventory. -JF

COURT ORDERS DEES, CLARK TO PAY \$10 MILLION

Diverted ad revenue, secret distribution contracts lead court to find defendants guilty of 'malice and oppression'

KIIS-AM-FM Los Angeles air personality Rick Dees and his business partner and former KIIS-AM-FM general manager, Wally Clark, have been ordered by a Los Angeles Superior Court to pay \$10.27 million in combined compensatory and punitive damages to ex-partner and former KIIS-AM-FM sales manager, Cosmo Cappellino.

Finding that Dees and Clark breached their fiduciary duties stemming from the three partners' involvement in the production and distribution of the syndicated program *Rick Dees Weekly Top 40*, the jury awarded Cappellino \$3.47 million in compensatory damages. The jury also found Dees and Clark guilty of malice and oppression, and awarded Cappellino \$6.8 million in punitive damages—\$3.06 million against Dees and \$3.74 against Clark.

According to court records, Dees, Clark and Cappellino in 1983 formed a partnership named Rick Dees Productions to produce and distribute the weekly countdown program. This company was actually owned by two separate corporations: Dees Creations Inc., wholly owned by Dees, and Marina-Pacific Inc., owned equally by Clark and Cappellino, thus giving Cappellino 25% interest in the show. All three partners agreed that this arrangement would expire five years later on Aug. 31, 1988. In 1985 Clark and Dees formed another enterprise, Rick Dees Ventures, which the jury found was established to keep the program in their names, while excluding Cappellino following the Aug. 31, 1988, expiration of Rick Dees Productions. When New York-based DIR Broadcasting offered in 1986 to distribute the program for \$19 million over four years, Dees and Clark drafted two separate contracts. One guaranteed Rick Dees Productions \$7 million through Aug. 31, 1988; the other guaranteed

Rick Dees Ventures \$11 million for the period from Sept. 1, 1988 through 1990. Both contracts were drafted and signed in 1986, the latter without Cappellino's knowledge.

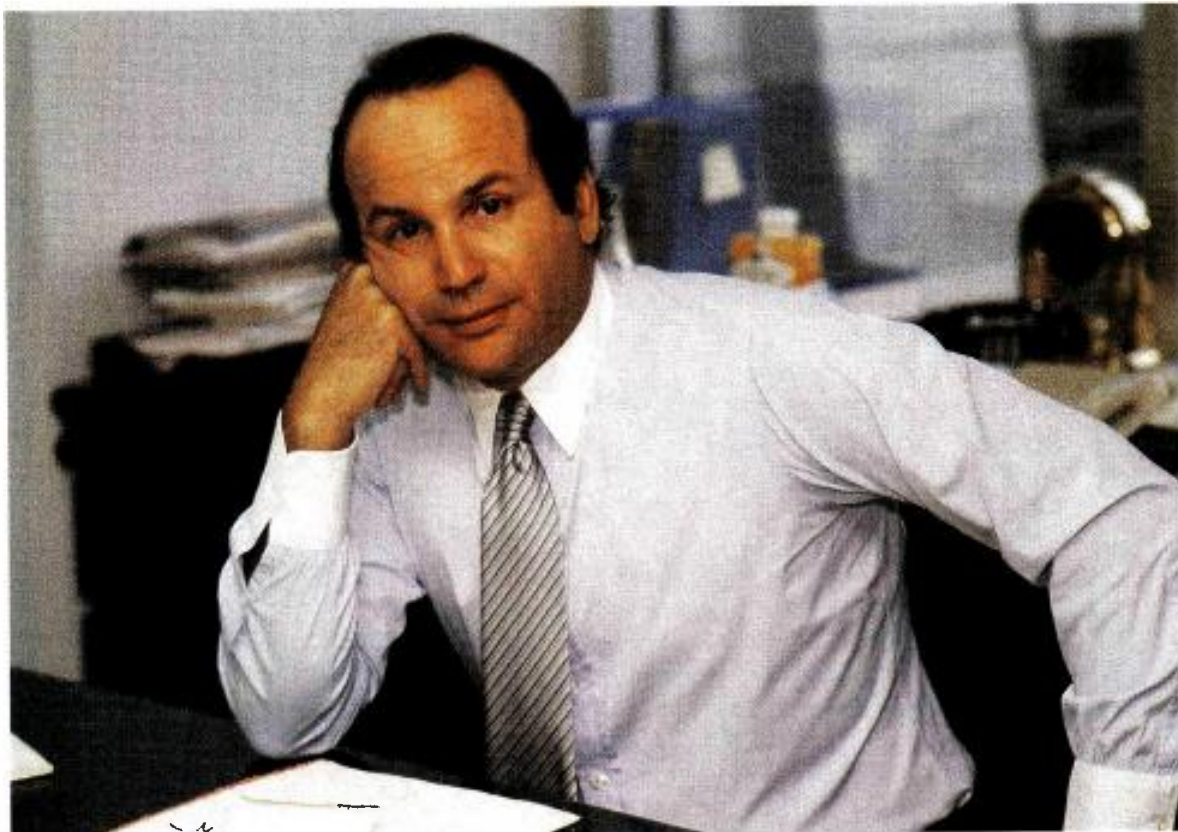
The jury agreed with Cappellino's attorney, Henry Gradstein of the Los Angeles entertainment law firm Gradstein, Luskin & Van Dalsem, that the defendants diverted \$2.47 million in advertising revenue generated by the *Top 40* program to another corporate entity, CD Productions, established by Clark and Dees without Cappellino's knowledge on Jan. 12, 1984. The jury found that Cappellino was entitled to 25% of those revenues, plus 7% annual interest, for a total of \$785,000.

The jury also determined that, by keeping the second contract with DIR Broadcasting with Rick Dees Ventures secret, Cappellino was entitled to 25% of the value of the program when his partnership with Dees and Clark ended on Aug. 31, 1988. Since the two-year value of the show at that time was \$11 million, minus an estimated annual talent fee of \$1 million for Dees, the jury found that Cappellino should receive \$2.68 for his 25% share, plus 7% annual interest.

The defendants' attorney, David Evans, of Pillsbury, Madison & Sutro, Los Angeles, said he plans an "aggressive appeal," and told BROADCASTING that the verdict was "outrageous and has no basis in law or fact." He predicted a "substantial likelihood of reversal" at the appeal stage.

Gradstein said he expects the compensatory damage award to stick, but conceded that punitive damages are "subject to editing" by a judge. He said he had been approached by the defendants with a significant settlement offer, but he was not willing to "discount this judgment a hell of a lot at this point." -REB

CABLE



HBO: LIFE AFTER THE GOLD RUSH

HBO rode the crest of cable's exponential growth in the 1980's. Now, HBO Chairman and CEO Michael Fuchs is guiding "the battleship of our industry" into the 1990's, leveraging HBO's assets to continue that growth, albeit at a slower pace. In this "At Large" with BROADCASTING editors, Fuchs discusses cures for the ills that beset pay television, HBO's ancillary business opportunities (home video, independent production, foreign ventures and sports) and the increasing fragmentation in the television universe.

What is the television landscape going to look like for broadcasters, local affiliates and basic and pay cable over the next five to 10 years?

The dominant characteristic of the television marketplace is fragmentation. We've lived through it now the last couple of years. I don't see any reason why it won't continue. Because of the structure of cable, I would say it has certain advantages over broadcast; the fragmentation will probably affect broadcast more than it affects cable. Cable will still be on a bit of an upward curve, and broadcast obviously has had its problems. I don't think anything technologically is going to change that dramatically.

Your own company, Time Warner, is getting into the 150-channel business, with 40 channels of pay per view in Brooklyn-Queens. What does that do to the fragmentation for everyone involved and specifically for HBO, which is primarily a movie service?

I don't think we are going to see 150 channels throughout the cable industry and 40 or 50 pay-per-view channels in the next couple of years. You may have it in some Time Warner locations, but you are not going to have it throughout the cable industry. I don't see that as a real factor. It could be a factor down the road.

Surprisingly, pay TV has lived quite comfortably with pay

"Cable is Much More Than Sports

Roots as an Educator

I started my career as a fifth- and sixth- grade teacher in Reading, Pennsylvania. Then I moved to Mobile, Alabama, and taught in a community 20 miles outside of the city. Teaching in this semi-rural area, after working in an urban environment, was an eye-opening experience. It wasn't unusual for the students to share stories about the chores they had to finish on their farms before coming to school.

After teaching for three years, I moved back to my hometown of Philadelphia, and I entered the field of social services and job development. This career transition was actually very easy for me, because I was able to take some of my teaching skills and apply them to adults-in-training. I also gained administrative and public relations skills and was fortunate to make a lot of contacts.

A Career in Cable

Because I was so involved in my community as a social services administrator, a career move into the cable industry - as a community relations manager - seemed to make perfect sense. And I'm very lucky, because I love my job. Although sometimes, I wear so many hats that it's scary. I meet and speak to neighborhood groups and elected and appointed officials. I oversee our media relations and community promotion events. And I host and produce several L.O. programs.

One thing I've noticed recently is that there are a lot of persons with varied careers and backgrounds making the transition to cable. That's because operators are putting more and more emphasis on community relations and education. And focusing cable resources toward education is a natural extension of my company's goals. For example, we recently began producing a video literacy magazine that addresses the problem of adult illiteracy and how it affects community development and private industry.

A Resource for Educators

I was very impressed after I attended the first C-SPAN Invitational in Washington, D.C. I came away with a much better understanding of C-SPAN and gained a deeper appreciation for the value of the network and its mission of bringing Washington closer to the people. I was also pleased to discover that C-SPAN has a free educational service called "C-SPAN in the Classroom." What a wonderful resource for teachers! I do a great deal of work with the schools in our community, and this was something tangible that I was able to bring back to Philadelphia.

Bringing C-SPAN Home

A large part of my job is to keep up with the needs of the teachers in our community. In our city, we're involved with our school district's educational media department and a number of magnet programs in the high schools. We introduced C-SPAN into these classrooms and the students loved it. The news and public affairs coverage on C-SPAN, C-SPAN II and the C-SPAN Audio networks offers both students and teachers valuable insight into our government and other governments around the world. As a former educator, I know the importance of introducing resources into the classroom - such as video - to enrich the learning experience.

To Cable's Credit

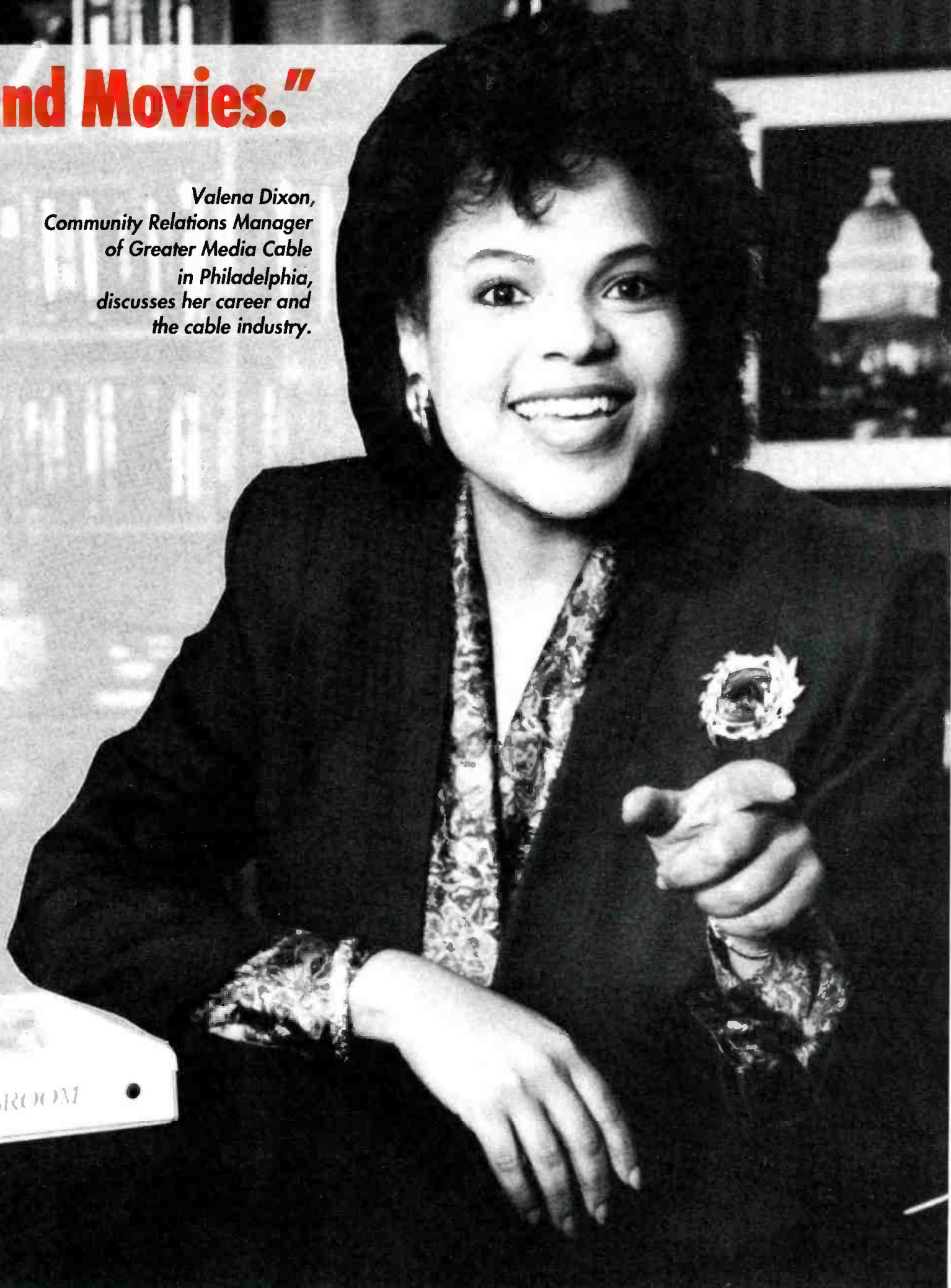
Cable is so much more than sports and movies. And I don't think all of us in the industry give ourselves enough credit for the number of resources and opportunities cable offers communities across America. Take C-SPAN for example. It's funded by the cable industry and every programming minute of this valuable public service is educational. Now that's something to get our communities excited about. And that's something we can all be proud of.

C-SPAN

PRIVATELY FUNDED TO SERVE THE PUBLIC BY AMERICA'S CABLE TELEVISION COMPANIES.

and Movies."

*Valena Dixon,
Community Relations Manager
of Greater Media Cable
in Philadelphia,
discusses her career and
the cable industry.*



SROOM

per view. We have not had the experience of living with 40 or 50 channels. I think that is directed at home video much more than pay TV. But we've been able to change our programming, whether it was the threat of home video or even some of the fragmentation that is going on in cable. We are probably more 24-hour oriented than we are prime time oriented. We are fairly flexible about what we do.

Do you see a point where the viewership of broadcast networks will be less than 50%?

I think that getting down below 50% is a possibility. I don't think there is any doubt about that. It is all going to depend on who does the best programming. I don't think cable has really hit its stride. It is going to be very hard for three channels to compete with 40 or 150 channels.

The relevance, however, is that the networks remain the biggest, most efficient mass mind. Their C-P-M's haven't dropped along with usage. As long as advertisers don't have any alternative to that, the networks still have a rather interesting business.

What does cable have to do to hit its stride, or does it just continue on its present course?

Cable has to continue what it's doing. Clearly, if the capability of delivering so many more channels into the home comes, we will be able to fill those channels. You are not going to fill them with mass broad-appeal programming necessarily. Some of what Time Warner spoke about with its announcement was local programming and foreign language programming. It's specialized programming. Cable is obviously making an announcement that they are the superior technology and that there is nothing out there that is going to be cheaper or deliver better service to the consumer.

Will the networks continue to be the most broadly based for everybody?

From a pure advertising delivery point of view, yes. I think in a sense there is almost equality now between cable in its entirety and broadcasting. I think that cable will have the upper hand at some point in the 90's—maybe that will be in terms of audience delivery; I don't know if that will be in terms of pure advertiser dollars. That's a rather dramatic shift. But structurally and technologically and any other way you want to look at cable cumulatively, compared to the three networks, it certainly has much more upside.

In an interview we held with you five years ago, you spent a fair amount of time complaining about the poor job cable was doing promoting and marketing itself. Has it improved?

Yes, there's been a real improvement in the last five years. There is a much more fundamental understanding of the strength of cable's programming and what has to be done with it. You have operators who were delivering 30 or 40 channels. It isn't as simple as one network delivering its product. Promotion and marketing are going to improve in the 90's. That's an area in which they're not doing the job as well as they can and they understand that. Customer service, they understand that. That's gotten better.

What about the cable industry's public relations/image campaign?

That's the perfect example. As of five years ago or so, I was one of the outspoken people on the NCTA who said we've got billions of dollars worth of assets and we don't do much in terms of PR. Cable has an image that is worse than the reality of cable. There is now an awareness in the cable industry that we have to do something about this. Cable is a perfect example of an industry that was so busy building, it didn't take care of some of the things that may be considered secondary, but are

quite important. The industry now recognizes that it has to do much more PR on a full-time, organized basis. We are a big industry, and we haven't fully reached an agreement yet as to exactly what that is going to be, but we are very close and people are very serious about it. Five years ago you couldn't even get thousands of dollars allocated to public relations, so we've come a long, long way.

What are people willing to pay for that?

Money is not the problem at this point. The trick is tactics. What do you do exactly? It is more than programming. The consumer probably has to be reminded or told where cable pricing is compared to other goods in our society and where cable has gone compared to the cost of living over the last 10 years.

At a time when we are concerned about competition and what is growing in this country, cable is as healthy a business as we've had. That is something that people should know, particularly while we seem to be waving the flag a lot. Cable can wrap itself in the American flag. American cable is cabling the world. We've seen the opposite of that in other industries in our country where people have come in and taken over. And we have not done a very good job in blowing our own horn about what we do locally. It is one of the beauties of cable that we are national and local. The most dominant story, the one that the consumer can grasp the most easily, is the breadth and diversity of programming.

You said in that same interview five years ago that you were urging the cable industry not to go crazy with price increases or it could subsequently be subject to deregulation.

Some people listened and some people didn't. Unfortunately, because cable had been regulated, by the time deregulation came about people said: "It's time for me to catch up," and everyone has a tendency to overdo it. I don't know any other product in this country that says: "I want to underprice myself as long as possible." I think the television in this country has become an almost personal product. It is such an issue. It isn't like pricing soap. People feel differently about television. You've got to be very careful about it. There has just been too much politics around this product.

I'm amazed. You go to the halls of Congress and people try to tell me that HBO is a utility. They try to say it is a utility when 75% of the customers in this country who have access to it don't take it. How much of a utility can this be? But everyone is entitled to have it in their house. To think 10 or 15 years ago that anyone would have thought that way and even mentioned that is quite remarkable, but that's what has become attached to television.

Is that to suggest that viewers are going to balk at the thought of having to pay for expanded Olympics coverage?

I have no idea. That is a very interesting experiment right now. I don't know what is going to happen with the Olympics. I haven't looked at it carefully enough to know what the schedule is. What do you get for your money? What don't you get? That's going to be very interesting to watch.

The price increases you are talking about, what kind of effect have they had on HBO?

Basic price increases in the last three or four years have had a negative impact on HBO. We understand it. That is a fact of life in our business. We've been sluggish the last year or so. I would say that is as much as a cause for that as anything. Five or six years ago you could get basic and HBO for \$20. It's more like \$30 now.

That's a big increase. In terms of value for what you are getting for that money, I still think you are getting a hell of a lot. Basic is a much more interesting product than it was five

years ago. We're in a somewhat recessionary environment, but about five years ago we talked about how sluggish pay TV was and that was seven million subscribers ago. So we were sluggish for a moment and then started to grow like crazy again. So this is a business that has grown and had its ups and downs. We feel pretty good about the stability of this business. It is not going to have wild surges forward. The upside of HBO is going to come from other types of activities.

Such as?

What I see HBO doing in the next five years is really minding its knitting in a way. We have a very solid pay television business. From a networking point of view—and I don't know what numbers the networks are going to have this year—I would say that HBO is one of the healthiest networking operations in the world. It is what we call here the battleship of our business. This business will grow, and grow slowly. When this business grows slowly, it is still a damn good business.

HBO's expansion will come from leveraging businesses off

longer to make money out of that because you have a little bit more developmental spending, but we think the potential is terrific. Those are pretty much the areas that we're spending most of our time on.

Now, we do a lot of little ancillary businesses out there. We still have a very healthy home video business; we are going to stay in it. That is, in a sense, a mature business for us. Then we do one-shot businesses. We just did Cinema Plus, which has four movies coming out in the next year. We are pretty optimistic about what we've made. We think we have a chance to do well. Warner will distribute all the movies, and we think we will make them some money and make ourselves some money as well as the investors.

Our first priority is to keep our networks strong, healthy, stable and growing. The second priority is to diversify within Time Warner.

How will the new ventures be financed?

Everything that we've done we've financed internally, includ-

"The big battle in pay is to go out there and sell and market and block and tackle and just stabilize the business."

—Michael Fuchs

the battleship. If we open up a pay television service in South America, it is called HBO Olé because, believe it or not, HBO is a well known brand name in South America and the rest of the world.

If we do a new channel it is the Comedy Channel, which leverages HBO's comedy resources and comedy experience.

So much of what we will do is expanding and creating other types of programming—Time Warner Sports in its initial stages leverages HBO's boxing position. So we hope in the next couple of years to grow some very strong, profitable ancillary businesses that will go along and be supported by the HBO networking business, which will be a steadily growing business. We have a business that grows its bottom line 10% every year like clockwork.

I don't know many people who can say that about their businesses in the television entertainment world. Certainly the networks can't say that. That's a much more unpredictable world. We have a very stable, strong brand name product business, and it is up to us in the next couple of years to grow other businesses.

At what point will original programming eclipse your menu of theatricals?

From a volume point of view, originals will never eclipse theatricals because there are hundreds of movies available, and you have two 24-hour services and a movie is two hours and a comedy series is a half hour. But in terms of importance they are moving closer and closer together. I hear more now from the consumer and even people who work in the cable industry about the original programming. You walk into a cable system and the receptionist says, "I saw *Criminal Justice* and I loved it," or "I saw *Madonna*."

What are your priorities in terms of ancillary projects?

It's hard to prioritize. Everything we've done—and we selected very carefully—are things we feel strongly about. For example, with independent production we've got a chance to do well if we stick to what we do best, which is comedy. We like the sports world. Foreign has terrific potential. It takes

ing the Comedy Channel. We lost \$30 some-odd million on it last year. We will lose some money this year. We lost some money the year before. That was all financed out of HBO's business. If you look at our year in 1990, we were the only Time Warner division that beat its budgeted numbers. That included the Comedy Channel losses. We are going to be self-sufficient in this arena of developing new products.

Let's talk a little bit about the HBO independent productions. Is one of your goals to become a major force in producing series for network and/or syndication?

I don't think we see that as a major goal. This is not going to be Norman Lear's company. I think we are a specialist. I use the word boutique very often when I talk about our activities. We are a high-class boutique. We are going to stick to pretty much comedy programming. We are going to try to take advantage of the fact that it is the sister corporation to a full blown network that has a lot of comedy talent walking in the door. We are going to clearly try to cross-leverage these things.

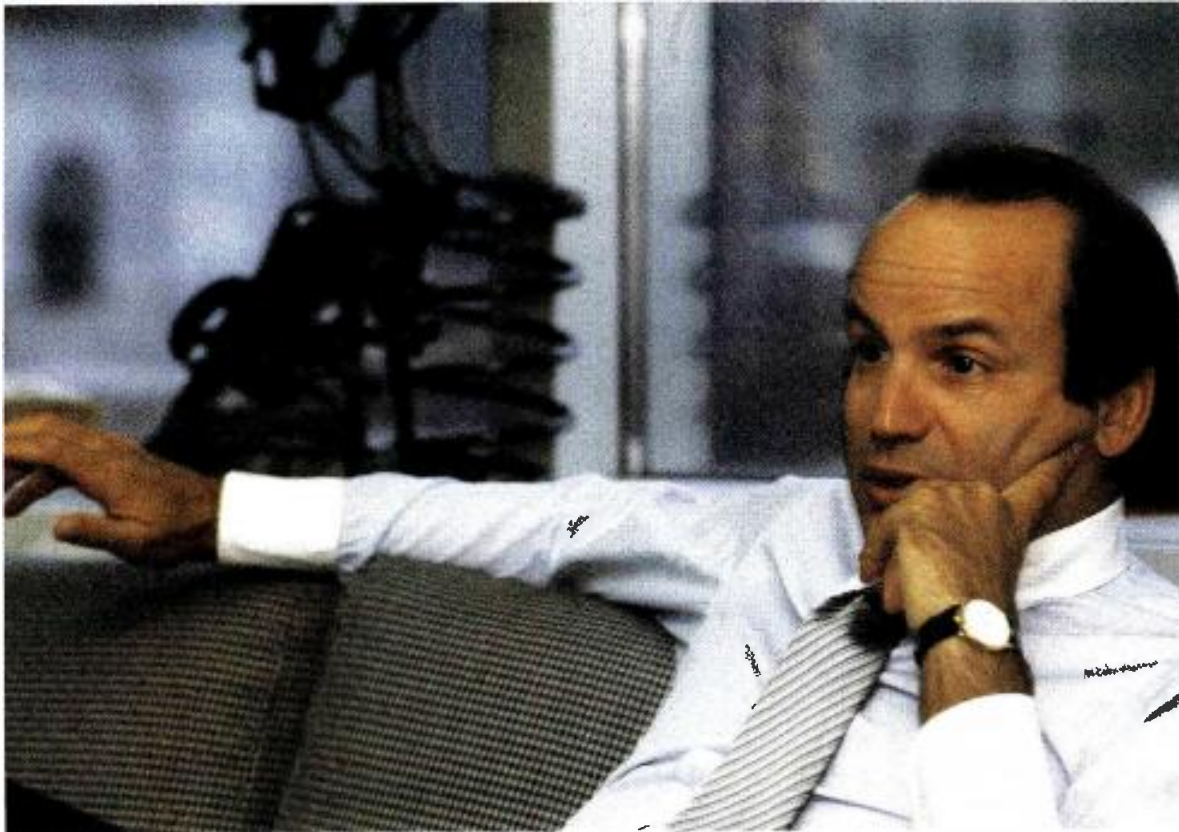
In addition to that, we've tried to set up these businesses, whether it's HIP or Time/Warner Sports, as little entrepreneurial zones. We've taken senior HBO people like Seth Abraham and said, "Okay, build a business. We'll support you and if you make this business successful, you'll be rewarded for it." We are trying to build little companies with the dynamics of a little company into this big company so we can have some versatility.

If Time Warner decides to sell part of HBO to a foreign owner, how will that affect you?

I don't know. The philosophy behind doing something like that, I imagine, is to create a partnership in that foreign territory so you become part of the family. It is going to be harder and harder for American companies to function in foreign countries, particularly in Europe. I think if you are blood related, it would be easier.

How serious is that effort?

Publicly Time Warner has said that this is the type of arrangement and restructuring it is looking to do—creating some kind



of international company with international partners. It is serious. I can't give you a status report.

You talked a bit about leveraging your business. Comedy Channel is only half yours now...

I'd rather have 50% of the profit of the company than 100% of an unprofitable venture. I learned one lesson when we moved into Ted Turner's company. Ted is a lot richer now owning approximately 50% of TBS than he was when he owned all of it. So it isn't how much you own, it's how valuable the underlying assets are. I think this merger ultimately will make CTV a very profitable 50% investment for HBO.

When do you see it becoming profitable?

A couple of years, not way down the line. I think in the very foreseeable future, but certainly not '91.

How has your experience with Comedy Channel affected your ability and enthusiasm for developing other basic services?

My bosses didn't come and tell me to do the Comedy Channel. It is something that HBO went ahead and started to do on its own. In terms of enthusiasm, I would say HBO is less enthusiastic about trying a basic cable channel in this environment. I don't think there is any doubt about that. When you go public there are problems in trying to sell basic cable channels to the cable industry. Maybe the cable industry is just going through a period when it wants to digest what it has.

I think we are big boys here and we went on and did what we had to do and now we are on to the next thing. I would say personally, because I'm one of these people who lived through the experience of helping to create a very exciting channel of business with HBO and Cinemax, we get addicted to trying to do it again. So I'd say we are disappointed that we weren't able to go through that experience successfully and in addition to that, I know we would have created something very special.

We don't own all of CTV, but between Viacom and us, I'm sure we will have the ability to put through certain artists and use some of the benefits of that channel.

Do you expect to experience that high of launching a new service any time soon?

No. Hopefully there is another high left in life, but I don't think that will be one immediately.

What is your opinion of Time Warner's court channel? How do you feel about it not being done under HBO?

Quite honestly, that's fine. We are only going to do ancillary businesses that have to do with our abilities and resources. Even though I was once a lawyer, I doubt that I could launch a legal channel. That's something for which HBO brings nothing to the party. American Lawyer was bought by Time before the merger. That is their project.

You know this is a very tough environment for basic cable channels. I haven't seen enough of that channel to know what is going on to give you a valid opinion, but I thought the Comedy Channel was getting very strong, and that didn't get distribution. I don't think anyone over there thinks this is going to be a walk on the beach. This is a very tough business. People have asked us that question constantly. Why isn't HBO doing that channel? Our sales people don't want to sell a channel that HBO doesn't manufacture. We've had the opportunity to do that. We thought about doing that with E!. We once did it with USA. Sales people want to know that HBO manufactures that channel, and I've got to tell you that HBO doesn't know how to manufacture a legal channel.

You are spending a lot of money to promote HBO—\$50 million in image advertising alone. What is that doing? Is that keeping your current subscribers or is that an attempt to go after new ones?

Both. You've got to really do both. This is like the magazine

business, where you lose out the back end as you are trying to add in the front end, so that image campaign accomplishes both. We have the lowest disconnect rate than any other pay service in the country and if we can improve that by even a small percent, which we are trying to do, it would have a dramatic impact on our business.

Are you doing that?

We think so. It is a little early to tell.

What is your growth going to be like in '91?

Slow and steady, I would say. I wouldn't give out a number at this point. We will certainly add six figures. I don't expect us to add a million subscribers. We grew a couple hundred thousand in '90. That was a slow year for us. In '87 and '88 or '88 and '89 we added a couple million so it goes up and down.

What is happening with Cinemax?

Cinemax is a multi-pay brand. HBO is the foundation brand. All the multi-pay brands are suffering a little bit for that same reason—pay was once \$20 and now it is \$30 hucks. But Cinemax remains a very healthy service with an incredible seven million customers. That is a pretty big service. Again, I think we've ignored Cinemax the last couple of years. I don't think the consumer is aware of the volume and versatility of the movies they will get from Cinemax. It is really the best movie service that it out there, which I think is still something that is compelling to the average consumer. So we are devoting more energy specifically to Cinemax this year and we hope to stabilize Cinemax. I think the growth that multi-pays have a lot to do with what the operator's philosophies and approaches are. We have rescinded a Cinemax pay increase because the environment is difficult for multi-pay, which we think is the smart thing to do. And we are probably going to announce in New Orleans a new pricing strategy that we think will be beneficial to both us and the operators.

Give me an idea of what you'd look like in a 40 to 50 channel PPV environment?

I think you would have to do much more high impact original programming and you would probably even have to do more movies. Your reliance on first-run movies would probably not be as great. I don't mind HBO becoming a second-level movie outlet as long as that is reflected in the prices we pay. That will slowly adjust itself, if there is another window.

What do you think about Encore, the new mini-pay being developed by John Sie? What are its advantages and disadvantages?

I don't know a lot of disadvantages. If Encore behaves the way it has been described to me by [TCI President] John Malone, I think it could be beneficial. Whatever is good for the pay category is good for HBO and Cinemax, particularly HBO. It focuses more attention on pay. Malone talked to me about something he wants to try with us with Encore and HBO, which I think is a very good idea.

If you pair Encore with HBO, doesn't that have a negative effect on Cinemax?

Yes, but if you go in and get customers that you've never had before, [it's a plus]. There are a whole lot of basic-onlys out there without pay. I'm not going to say, "I'm not going to accept that customer unless he takes HBO and Cinemax." If someone can show me a way to get that customer to take HBO, I'm at least 50% ahead of the game. So I'm not going to be so greedy as to say I'm not accepting any of your customers unless they take both of my brands. Cinemax is a third the size of HBO. As long as we keep Cinemax stable, it will be fine. If we can add significantly to HBO, which is a higher margin brand, then our business is much better off.

It is my understanding that HBO is about a 15% profit margin business at this point. Is that close?

Approximately.

How much do you spend on programming currently?

We spend probably in excess of \$600 million a year: two-thirds theatrical, one-third original.

What do you think about weekend subscriptions?

We are a monthly subscription business. We are built that way. I don't really want us cherry picking. We are not for that unless the economics are so compelling. If someone can get for a weekend what we could charge for a month, I guess we would listen to that, but I don't think that's the solution.

What do you think specifically about Showtime's TOPS [pay cable packaging plan]?

I've never understood it from the start. I don't know what sense it makes for the operator in terms of their overall pay business. If you wanted to just do some share shifting, it would benefit Showtime, but it wouldn't benefit the operator at the end of the day. No one seems really to be embracing it. What troubles me about TOPS is that you have a category that just needs a lot of hard work and effort and energy and you come in with a little sort of trick deal device. It is distracting. It doesn't make any sense and it takes people's attention away from what really has to be done for this category. They don't talk about marketing. They talk about cutting back on marketing. Cutting back on everything. They've suddenly cut back on programming and their view of the business is a total pricing approach and I think that is a very, very short-term philosophy. That's not our view of the business. Our view of the business is still growing it and developing it and investing in it. The big battle in pay is to go out there and sell and market and block and tackle and just stabilize the business. There is no incredible deal structure that is going to revitalize the category.

What is the difference for you operating within Time Warner, as opposed to Time Inc.?

I think the biggest difference is that we really have a lot more independence. It is a bigger company now. There's a lot more to be done at the top of the company. Clearly there are things that our management spends most of its time working on—dealing with the debt and the merger itself. So we have a lot more independence. We have certainly more leverage in certain areas. We can count on certain things. But other than that, it's not been, for the normal employee at HBO, much of a change.

Any disadvantages that you see?

I think the cable industry finds Time Warner a bigger target to be paranoid about. We had a lot of that in the old days with Time. But I just think that is the way these things go.

What about you? Have you thought about your plans? Have you thought about maybe taking on a new and greater challenge?

I'm always available for doing greater challenges but HBO is still a challenging place. I think we have to digest this merger. I still get a kick out of running HBO and I get more of a kick out of the organizational stuff than I use to. It is fun. I never thought I would be interested in that. HBO has done a lot of reorganizing and changing and restructuring in the last year or two, which I've been very much involved in. I like these little new business we are involved in. I think those are fun. We'll make money and I think I take special pride in the fact that in as difficult an environment as one can imagine—from what is going on in cable to what is going on in the economy to what has happened around HBO—this company has continued to thrive and grow and get better and I take a lot of personal pride in that.

1992 PPV OLYMPICS: THE LONG ROAD TO BARCELONA

Acceptance of PPV Olympics has improved among MSO's, but there is still long way to go to settle revenue splits and channel capacity

When NBC unveiled its plans for the 1992 pay-per-view Olympics this time last year, the announcement was greeted with skepticism at best and hostility at worst. To many, the concept was unfeasible and there was anger at NBC and Cablevision for what was perceived as inflexibility in their plans for the event. Now, almost a year later, the cable industry, most importantly the top MSO's, seem willing to get behind the event, despite remaining reservations on a host of issues.

The price of the event has come down somewhat since last spring, when NBC was unyielding on a price of \$150 for the two-week event, and unwilling to split up the package into smaller chunks of time. Now the price is \$125, and a weekend package can be bought for \$90, with operators free to move the price up or down 20%. Operators, however, still complain that the pricing is too high, and skeptics still remain. "They have a long way to convince me of anything," said Dean Gilbert, senior vice president, marketing and programming at KBLCOM, one of the most successful cable purveyors of pay per view.

In the last few weeks, the PPV Olympics have been parading a rather complex chart of possible revenue splits to cable operators, which range from 30% to 54.5%, on top of which is added a 2% bonus for early sign up, a .5% to 1.5% corporate marketing bonus, and an additional .2% to 5% split depending on the marketing support cable operators contribute. While some operators are not unhappy, the plan is not universally being greeted by a chorus of support. Non-addressable systems get up to a 50% split only if they manage to do a 10% buy rate (which is the top end of NBC's buy rate projection), and do everything required to get the bonuses. Addressable systems need at least 93% addressability and an 11% buy rate, plus bonuses, to reach a 50% revenue split. It seems likelier that systems will get 35% to 40% splits, and that is not considered choice in an industry that has been weaned on 50-50 splits and is hesitant to let go. But unlike standard PPV events, the operators are not being asked to put up financial guarantees.

Having the splits based largely on buy rate performance means different things to different operators. According to John

NBC PPV Olympics split for operator

Addressable households	Buy rates/split				
	3%	6%	9%	12%	15%
10%	30.3	30.7	31.0	31.4	31.7
20	30.7	31.4	32.1	32.8	33.5
30	31.0	32.1	33.1	34.1	35.2
40	31.4	32.8	34.1	35.5	36.9
50	31.7	33.5	35.2	36.9	38.6
60	32.1	34.1	36.2	38.3	40.4
70	32.4	34.8	37.2	39.7	42.2
80	32.8	35.5	38.3	41.0	44.1
90	33.1	36.2	39.3	42.5	46.1
100	33.5	36.9	40.4	44.1	48.0

Mathwick, group vice president, marketing at Jones Intercable, it is not a bad idea. "Incentives historically work," said Mathwick. But while he thinks the concept is probably a reasonable approach, Mathwick, like others, is not just sitting back and accepting whatever NBC offers. Negotiations are currently ongoing, and "we aren't done yet," said Mathwick.

Others are not quite so positive. "They're taking the carrot and stick thing a little too far," said one top 10 MSO executive, who asked not be identified. The executive, who is also currently trying to hammer out an agreement with the PPV Olympics, said he is finding NBC tough to negotiate with.

Aside from the money squabbles, the other major problem confronting both the Olympics and cable operators is the ever-familiar lack of channel capacity. Relatively, addressable systems are in the best position, since the PPV Olympics have struck deals with Request and Graff Pay-Per-View, and hopes Viewer's Choice is likely on the way, according to Marty Lafferty, vice president, PPV Olympics. But nonaddressables, which will be using trap technologies currently being developed, are going to be grasping for channel space.

NBC is considering three scenarios to help operators clear channel space, and Lafferty said NBC will largely take into account what operators think is the best solution. Lafferty is hopeful a decision will be made within 60 days and unveiled at the Cable Television Administration and Marketing Society PPV conference in Orlando next May.

The first scenario is sparking the most controversy, and does not seem to be meeting with too much enthusiasm from the top MSO's. It is a "nonsolution," according to Rob Stengel, senior vice president, programming, Continental Cablevision. It basically asks that four of the top 10 cable networks give up their channels, using three for the Olympics and making the fourth a composite feed to carry six hours of programming from each of the networks. The support needs to come from the top 10 networks to get maximum clearance. If this is done, Lafferty said NBC will promote the effort extensively, and the networks will get "adequate compensation." For NBC to afford to do this, they need networks with relatively low subscriber fees and low advertising costs. ESPN, for example, would be too expensive a

Nonaddressable systems

Buy rate	Split
0	30.0
1	31.2
2	32.3
3	33.5
4	34.6
5	35.8
6	36.9
7	38.1
8	39.2
9	40.4
10	41.5
11	42.8
12	44.1
13	45.4
14	46.7
15	48.0
16	49.3
17	50.6
18	51.9
19	53.2
20	54.5

service to preempt, but others being considered, such as Discovery and C-SPAN, would be cheaper. One source pointed to Tele-Communications Inc. as having raised the Discovery-C-SPAN possibilities. TCI owns 35% of Discovery.

The pay networks might also be used for the same purpose, with one possibility being Showtime, which has been in discussions with NBC since last May about getting involved in marketing the event. Although Showtime is carried in only 7.4 million households, it has a channel in most cable systems. According to Scott Kurmit, president, Showtime Event Television, although it is unlikely that Showtime would preempt its programming for the Olympics, he does not rule it out. If it did, Showtime could offer some sort of premium or discount on the event or the network itself to subscribers, he said.

The second scenario seems to be the most popular among cable operators, according to Lafferty. That is essentially a system by system decision to preempt channels, and individually pay compensation to the networks they preempt.

NBC and Cablevision's own networks, which as of now don't make the top 10, would likely be willing to be preempted, or so cable operators hope.

According to Greg DePrez, vice president, PPV, for United Artists (and the one top 10 MSO to sign an agreement in principle for the games so far), "the NBC and Rainbow services have been informally offered" at this point.

The third scenario involves trying to use local, government and educational access channels, and is also meeting with some interest as well as skepticism from cable operators. It would mean gaining approval from local governments. As KBLCOM's Gilbert noted: "It's much easier said than done."

One MSO points out that if systems are forced to go to their local authorities to try to get channels, the piecemeal efforts mean the Olympics will probably only get about 75% clearance.

According to Lafferty, however, the Olympics are not looking for 100% clearance anyway. He said they hope the event will be available in 20 million addressable homes in 1992, as well as 20 million nonaddressable homes via the

positive traps.

Logistical problems remain in how to get access to those nonaddressable homes. Although several traps have been developed and announced, operators are still concerned whether the trap technology will be consumer friendly. For those who purchase the weekend package, which, for some operators will be about two-thirds of the buys, it could mean taking the traps out each Monday compounding the technical problems.

Although most believe all the major MSO's will join the road to Barcelona, how active each gets could have a lot to do with individual agendas. TCI, for example, has expressed interest in using the Olympics to help it in its quest to expand and encourage pay-per-view technology.

Atlanta-based Cox Cable, with the 1996 Olympics in its back yard, is looking to have a positive experience with the 1992 pay-per-view Olympics that will give it an edge when 1996 rolls around. Other MSO's also are examining their own agendas right now to figure out where the Olympics fit in among their priorities.

-SDM, MS

CABLE-VIDEO DOUBLE FEATURE

New Showtime promotion offers three free movie rentals from Blockbuster Video

Pigs still do not fly, but traditionally arch competitors—a video retailer and a premium cable network—have managed to team up. Blockbuster Video and Showtime have entered into what could be the beginning of a long-term co-promotional agreement that is scheduled to kick off in October and continue through the end of the fourth quarter.

A deal that was two years in the making, the co-promotion features three free rentals (one each for January, February and March), plus free cable installation, as incentives for buying a subscription to both Showtime and The Movie Channel, two for the price of one for the first month. Blockbuster will have point-of-purchase displays for the offer at its 1,700 stores.

According to Nora Ryan, senior vice president, consumer marketing, Showtime, the premium network spent seven years researching the effects of VCR rentals on pay TV, and found that cannibalization was a myth. The research Showtime has done shows that the premium network and Blockbuster "are going after the same customer," said

Ryan. "People who subscribe to pay services rent more tapes. People who don't subscribe to pay don't rent as much as the average person."

Showtime's research shows that tape rental is 8% higher in multi-pay households than in average households, and a bit higher (4%) in single pay homes. And while 74% of average TV households have VCR's, 86% of premium households have VCR's. VCR use and premium TV subscriptions are "additive instead of mutually exclusive," said Ryan.

Based on research Showtime has done with Blockbuster, the network expects to bring in 30% more new business than it has achieved with its most successful promotion, which has centered on movie ticket giveaways. Blockbuster benefits by the additional traffic in its stores. Since customers leave the video store with an average of 1.8 movies, the limit of one free movie per month for three months means customers will likely purchase an extra video at the same time.

Normally 1,000 to 1,500 cable systems participate in Showtime's co-pro-

motions, but because Blockbuster is not in many markets, Showtime expects 500 to 750 systems to participate, with 20 million to 30 million direct mail pieces to be sent. Showtime wanted to do a promotion with a video chain earlier, but until the past couple of years, no chain had a large enough reach, since mostly mom and pop stores dominated the market, said Ryan. "It wasn't that we didn't believe in the synergy of the products. We just didn't have a natural partner."

If the co-promotion works, Showtime hopes to continue its relationship with Blockbuster and even extend the free video rentals promotion to current Showtime and Movie Channel subscribers to help retention.

Showtime is encouraging cable operators to participate in and expand the co-promotional venture by working directly with local Blockbuster franchises. Showtime is looking for cable operators to do joint newspaper advertising with the local stores or to offer the video stores local avails in exchange for more aggressive promotion in the stores.

-SDM

CABLECASTINGS

DECODING THE OLYMPICS

Zenith said last week it will offer an addressable PPV cable decoder for the 1992 summer Olympics. Zenith said its small add-on Pay-Master is compatible with most nonaddressable cable converters, providing an inexpensive way to add addressability for nonaddressable systems.

CABLEVISION INCREASE

Cablevision Systems reported fourth quarter and full-year revenue increases of 10.9% and 14.3%, respectively. Revenue rose from \$132 million to \$147 million in the quarter, and from \$493 million to \$563 million for the year. Operating cash flow increased 22% in the quarter, from \$54 million to \$66 million, and 18% for the full year, from \$205 million to \$241 million. Net loss in the quarter dropped from \$61 million to \$55 million, but full year losses rose from \$154 million to \$271 million, stemming from the \$102.2 million sale of programing assets in April 1989.

KRON-TV SPREADS THE NEWS

KRON-TV San Francisco has expanded the number of area cable systems taking its five-minute local news feed for inclusion on Headline News. Systems include Bay Cablevision, Cable Oakland, Concord TV Cable and UA systems in Alameda, Bay Area and Walnut Creek and serve 200,000 homes.

WEATHER PUSH

The Weather Channel is unveiling a new advertising campaign, "Weather You Can Always Turn To," with a series of commercials "emphasizing the comfort and peace of mind that it brings its viewers." Over 100 new graphic backdrops are also part of the change in image.

BASIC CHOICE

Hauser Communications' Montgomery County, Md., system is splitting its basic service to allow subscribers to take any of three

TYSON VS. RUDDOCK: TKO AND 6%

The Mike Tyson-Donovan (Razor) Ruddock seven-round pay-per-view bout last week will wind up with about a 6% buy rate, reaching more than one million homes and bringing in more than \$35 million, according to Scott Kurnit, president, Showtime Event Television. The initial tally of 25 cable systems, covering 1.3 million addressable homes, equaled a 6.55% buy rate, but that will fall to about 6% when all the systems are counted, said Kurnit.

Of those 25 systems, the highest rate came from Cablevision of Long Island, 13%, while several systems came in with rates as low as 2.5%. A total of 16.7 million cable households had access to the fight, with 800,000 of those using disposable traps.

While the fight did not outdo the 7.3% rate achieved by the Evander Holyfield-James (Buster) Douglas heavyweight title fight last October, nor fulfill promoter Don King's prediction of a 10% buy rate, it did "better than I thought we would do," said Kurnit.

The delayed telecast of the fight, which is still swirling in controversy over the referee's decision to call a TKO against Ruddock in the seventh round, was seen last Saturday, March 23, at 10 p.m., and will be replayed again on Wednesday, March 27, also at 10 p.m.

SET's and Don King's next foray into PPV will be on or about June 8, when Renaldo Snipes faces Tyson.

options. The overall price of \$22.45 for 57 channels remains the same, but Hauser will offer a \$12.95, 27-channel, broadcast basic option, which will include 13 broadcast stations, local access channels and C-SPAN.

For another \$8, subscribers can receive 25 channels of typical basic cable programing, including several new additions: The Monitor Channel, The Comedy Network, The International Channel and ALLNEWSCO.

Subscribers to the second tier may then choose such services as ESPN, USA, CNN, AMC and TNT for an additional \$1.50 apiece. Hauser is charging \$25 for service changes by existing customers.

TURTLE TIE-IN

Showtime and Ralston Purina will jointly market a promotion tying in Showtime's premiere of "Teenage Mutant Ninja Turtles" April 13 with Ralston-Purina's Pizza-Crunchabungas of the same name. Inserts will appear in national newspapers good for a \$10 rebate on new Showtime subscriptions as well as discount coupons for the snack.

NOTES FROM ALL OVER

ATC received FCC experiment licenses for PCN tests in New York, Cincinnati, Columbus, Ohio, and

St. Petersburg, Fla.... Family Channel has renewed both Maniac Mansion (22 episodes) and American Baby (26 episodes).... Request will conduct PPV leadership seminars in 20 markets beginning April 8 in Boston; April 9 in Hartford, Conn.; April 11 in Philadelphia, and April 12 in Baltimore/Washington. Other scheduled cities include Denver, San Francisco, Atlanta and Los Angeles.... Bravo will premiere five-hour, 11-minute version of "1900" May 27, 28.... Digital Planet has added Adam Curry, Sean "Hollywood" Hamilton and Dr. Joyce Brothers as hosts.... Mind Extension University announced formation of The Education Network: Northeast, learning resource venture in association with state educators in New York, that will be carried on MEU.... ESPN will televise six events from Professional Association of Waterskiers in 1991.... The Discovery Channel announced that actor Christopher Reeve will be on-air spokesman for its Global ReLeaf environmental education campaign.... HBO has renewed *Kids in the Hall* for third season, with 20 more episodes planned.... Network said premiere of *The Josephine Baker Story* scored 18/28 in HBO homes, highest ratings for HBO made-for in five years. A&E has renewed its *A&E's an Evening at the Improv* for its 11th season.

'BLOODBATH' PREDICTED IN CHICAGO

General manager of TCI-Fox cable news channel says that's what will result from battle between his service and Tribune's planned channel, with neither winning

The battle between Tele-Communications Inc. and Fox Broadcasting's Chicago Cable Network (CCN) and Tribune Co.'s Chicagoland, both launching 24-hour local news channels, will be a "financial bloodbath," predicted John Coleman, CCN general manager and chief executive officer.

Coleman doesn't think the Chicago market, or any market, is big enough for two local news services. While Coleman said he is confident CCN's service, now dubbed the News Channel, will have "an excellent product, I'm no pollyanna. No matter how good either one of us is, we'll both lose our shirts."

The News Channel, which hopes to get up and running by June 1, is now giving 25% equity to cable operators who sign up (BROADCASTING, March 18). But Coleman said Fox is retaining only slightly more equity in the venture (40% to TCI's 35%), despite reports from area cable operators that Fox is keeping 50% and TCI is going down to 25%. Cable operators, who have been seeking equity as a means of gaining some editorial control in both ventures,



Coleman

are not likely to reap any economic benefit for a while, since Coleman is predicting substantial losses for the channel.

In response to reports that Tribune and Continental, the second largest area cable operator after TCI, may be close to signing a deal, Coleman only said: "I hope I don't lose [Continental], but if I

do, I do." And even if the venture does not sign up the other major player in the area, Jones Intercable, "it won't mean I won't do business," he said.

In readiness for its launch on at least 300,000 TCI Chicago area cable homes, the News Channel is putting together its programming and advertising plans. Commercials will only be shown in 30-second blocks to attract "grazers," and Coleman said he is asking for (but realizes he may not get) the lowest channel possible. Although CCN is keeping 100% of the ad avails, sales reps from cable systems carrying the system can sell unsold avails in exchange for a 20% commission, as well as the 15% ad agency commission if no agency is used. The editorial staff so far consists of newly hired news manager Glen Moberg, who had been producing and anchoring a regional nightly newscast for Jones Intercable in the Chicago suburbs. Coleman expects to hire another 50 staffers, as well as use the footage shot by Fox affiliate WFLD. He said there are no embargoes on what the News Channel can take from Fox. -SDM

ROBBINS: CABLE MUST TELL ITS STORY BETTER

Cox Cable president and NCTA convention chairman says industry should showcase its improved customer service, programming and technology

The 1990's are shaping up to be the show-and-tell decade for the cable industry—showcasing cable's present and future technical abilities, programming and services and informing people of them.

Those are among the chief agenda items for James Robbins, president of Cox Cable and chairman of this year's National Cable Television Association convention, as he prepares to take over as the next NCTA chairman, succeeding Jerry Lindauer, senior vice president, Prime Cable.

"We have to tell our story a little bit better; extoll the virtues of the efficient technology that we have and are working on and work toward operating perfection," he said, that being better for customer service, moderate rate increases and community involvement, es-



Robbins

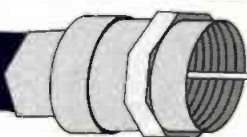
pecially in education.

Robbins cited strides at Cox where phones are answered in 25 seconds, installs are handled in three days and 80% of service calls are made the same day. "I know there are horror stories. I know that the industry is overall uneven," he said, but "I think we're getting there."

Recent technological advancements in compression, interdigitation and fiber technology is causing renewed vigor within the industry. "They all get to the promise of cable," said Robbins. Not all the pieces of the technological puzzle are in place today, he cautioned, but that will be the role of CableLabs, "to pull together disparate elements" in the most efficient way.

Whether a 150-channel system will be the norm in the near future is hard to say, said Robbins. "You're chasing

CABLE'S TOP 50 MSO'S



Tele-Communications Inc. remains the largest multiple system operator, serving some 8.4 million subscribers in its owned and majority-owned companies. Sixteen cable companies report one million or more subscribers.

1. TCI*	8,400,000	14,500,000	5,900,000
2. ATC**	4,600,000	NA	3,180,000
3. Continental	2,710,000	4,760,000	2,702,000
4. United Artists*	2,180,545	3,780,369	1,806,662
6. Warner**	1,868,000	3,537,000	1,531,000
5. Cox	1,616,241	2,679,133	1,291,251
7. Comcast	1,657,044	NA	1,318,154
8. Storer*	1,600,000	2,700,000	1,100,000
9. Liberty Media*	1,582,355	2,781,774	1,416,581
10. Jones	1,572,644	2,168,994	1,051,576
11. Cablevision Sys.	1,559,000	2,580,420	3,079,300
12. Newhouse	1,282,600	1,841,839	1,113,000
13. Times Mirror	1,100,000	1,907,000	707,500
14. Cablevision Ind.	1,084,834	1,656,456	758,607
15. Viacom	1,058,000	1,700,000	730,000
16. Adelphia	1,023,939	1,487,040	563,325
17. Sammons	905,696	NA	NA
18. Century	875,000	NA	NA
19. Paragon**	830,000	1,471,000	NA
20. Falcon	769,298	1,018,529	294,073
21. Prime	683,601	1,498,747	668,836
22. Maclean Hunter	665,000	NA	NA
23. TeleCable	638,749	945,217	NA
24. Scripps Howard	621,938	1,070,422	NA
24. KBLCOM	560,000	1,200,000	NA
25. Colony	535,364	831,013	345,551
26. TCA	473,797	641,551	224,356
27. Multivision	468,250	807,100	308,700
28. Post Newsweek	436,118	648,736	255,285
29. Telemedia	360,441	501,245	179,513
30. Multimedia	353,581	618,610	278,965
31. Simmons	338,513	594,339	184,245
32. Rifkin	324,942	499,427	167,940
33. Western	303,651	401,821	152,947
34. Triax	300,456	480,380	127,681
35. Hauser	297,400	572,400	281,000
36. Greater Media	224,691	365,539	215,136
37. Service Electric	218,000	300,000	76,000
38. King***	212,268	353,416	145,015
39. Media General	198,155	300,637	201,912
40. Harron	198,000	284,550	152,453
41. C-TEC	196,458	321,576	151,594
42. US Cable	187,646	333,138	133,830
43. Wometco	184,425	326,256	96,577
44. Sutton Capital	172,170	288,263	191,530
45. Star	172,035	265,315	84,812
46. Armstrong	164,436	204,279	92,852
47. Summit	153,162	237,800	104,004
48. Bresnan	143,000	NA	NA
49. Booth	142,323	193,389	78,740
50. Northland	140,000	197,000	50,000

*TCI includes UAE (2.2 million), Heritage (1.1 million), West Marc, Cencom; Storer is co-managed by TCI, Comcast and Knight Ridder; Liberty, majority owned by TCI, includes figures for TKR, Columbia, Intermedia, Lenfest.

**Time Warner owns ATC and Warner; Paragon is co-owned by ATC and KBLCOM.

***King VideoCable has been purchased by Colony.

NA represents not available.

choice and the utilization of time," he said, with channel capacity that high. "Forty channels of PPV is probably right on the money," he said. But whether "you'll be able to subscribe to just those 15 channels you really watch, I don't know," he said, "but we're probably heading more in that direction."

The pieces of the technological puzzle may be coming together, but the legislative picture remains cloudy. "The overriding issue all the way along is we'd like to get the regulatory environment settled down so that we've got some stability in which to do our capital planning and that's what we hope will evolve out of Washington," said Robbins. As to "I pay, you pay," Robbins, whose parent also operates a major broadcast group, said "we're interested in any kind of dialogue that we can have between the two industries."

Robbins believes the telcos will be driving harder than ever this year, waiting to take their cues of Judge Greene's upcoming triennial review decision. But alluding to the legal troubles Nynex and US West have faced in the past year, Robbins said, "it's got to be troubling for them—as they mount this great offensive, their own house is not in order," which may neutralize some of the initiatives.

Robbins wants to tell Washington policymakers that "we've got technical talent and expertise, but we also have a real entrepreneurial-let's-get-it-done-efficiently history and spirit that is going to benefit the American public. In the final analysis, that's what's going to do the job. If the America public can get it from us at lower cost than somebody, then we'll get the business. That's the American way."

"I am not a believer in the inevitability theory that [the telcos] will get into our business," said Robbins, because the cultures are so vastly different. "It will take a long time before those two things get together," he said.

That frontier spirit isn't confined to engineering achievements. "We're seeing a resurgence of the raw spirit that built this industry," said Robbins, in the development of programming and the marketplace forces that caused the merger of so many programming efforts in comedy, law and business news. "All that is very good," he said.

But it will be technological advances that not only will provide cable revenue opportunities but help it blunt some of the telco arguments, cable executives believe. "We have to make sure the world realizes we're not some technological stepchild," said Robbins. —MS

On March 4, 1991,
the FCC released
an historic
Notice of Proposed
Rule Making,
proposing
.5 MHz
of spectrum
be allocated for
"Interactive Video
Data Services."

*TVAnswer*TM

is ready!



Birth of an industry.

TV Answer[™]

The breakthrough.

Just as PC technology brought an explosion of creative applications to the computer industry in the 1980s, TV Answer's real-time interactive video data technology will revolutionize television—providing viewers instant response capability to an infinite variety of new interactive television programs and services.





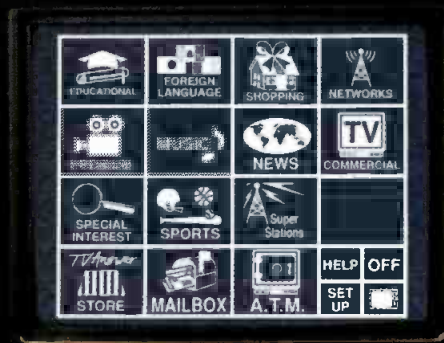
TV Answer's innovative two-way Interactive Video Data Service is ready to go, pending FCC authorization.

Wireless real-time viewer response to any TV program or on-screen service—broadcast, cable or satellite.

A simple remote cursor control lets viewers select from TV Answer's multiple-choice menu screens.

TV Answer

Organize hundreds of programs and service choices with on-screen menus



Forever re-defining the way TVs are used...

Inexpensive

TV Answer's planned subscription fee in most markets will be just \$12.95 per month. With up to \$1.00 rebate for most purchases and other TV Answer on-screen transactions, the service is potentially free for many viewers.

Things difficult to imagine... now possible to do.

Control and privacy

The TV Answer set-top unit can control, with passcodes, access to certain channels, programs and purchasing capabilities— essential for families.

Viewers become participants

Instantly register your opinion on important issues, or even participate in product and service test marketing— as you watch!... Order and pay for flowers, pizzas, magazine subscriptions, repairs and other products and services on-screen. Instantly make your contribution to a PBS telethon or a favorite charity... View customized news bulletins... Receive

automatic alerts when a stock or other investment suddenly moves up or down... Define your own daily sports scoreboard or monitor the box-scores of favorite teams... Determine reservations options for hotels, car rentals, airlines, or theaters,— then make deposits or pay for everything through on-screen transactions... *The possibilities are endless with TV Answer.*

Easy consumer set-up

TV Answer works with conventional TV sets, with no need for modification or even a roof-top antenna.

Universal remote control

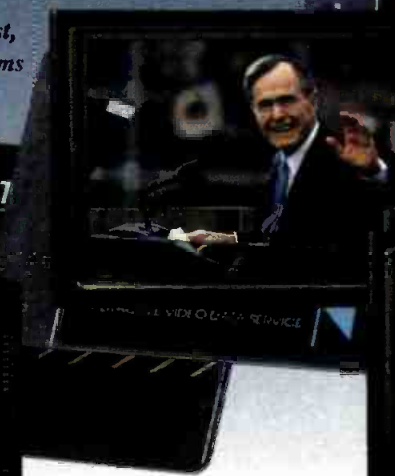
Finally, end the aggravation from multiple remote controls! With TV Answer's simple remote cursor control, subscribers can easily operate not only their TVs... but, also their cable converters, VCRs and other home electronics equipment.

The 'ultimate' channel organizer

The first thing TV Answer does for viewers is bring order to the dozens of over-the-air, cable and DBS channels and hundreds of programs now available. Networks, public TV, cable news, foreign language, home shopping, movies, children's programming... *everything* can be selected from simple on-screen menus. Programs can even be pre-scheduled days in advance for viewing or taping.

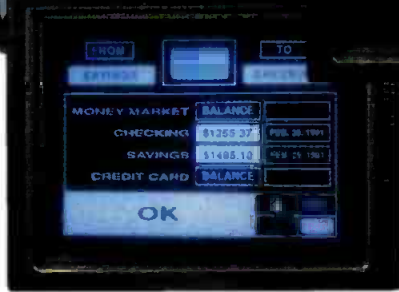
Learn by participating

Easily manage broadcast,
cable or satellite programs



Reserve airlines, hotels, cars...
even theatre seats

Play exciting new arcade-style games



Bank at home, easy bill-paying,
investment management



Order products or services instantly

Customized with memory cards

TV Answer's set-top unit is not only a radio transmitter/receiver, but also a sophisticated computer with up to 512 Megabytes of accessible memory — 100 times more than most PCs. Sixteen integrated circuit card slots are provided, allowing an endless combination of RAM and ROM solid state program and data base memory cards— Storing anything from personalized data bases to arcade-style game programs.

Just think of what's ahead

Viewer polling

Imagine the impact on politics and public affairs issues when viewers can respond instantly... from any TV set. Viewer responses can be tabulated nationally... or by neighborhood. Products and services can be instantly test marketed with precise results.

Education

In-home educational courses and "how to" programs can involve viewers and measure their progress step-by-step.

Impulse shopping

On-screen microsecond ordering and payment... fast and easy selection of sizes, prices, colors, quantities and other details. Credit card, bank account or other payment information is provided without a phone call. Delivery addresses are pre-encoded, for added convenience and accuracy.

Music, movies, sports and educational videos can be seen, then purchased virtually on impulse. Think of the appeal to consumers when they can *act* as soon as they *see* a product.

Pay-per-view

Ordering and paying for a premium movie, concert or sporting event is as simple as a click of the TV Answer remote cursor control during a preview.

Banking and bill-paying

A TV screen becomes a virtual automatic teller—in fact, maybe even better because it is at home. Once accessed with a passcode, on-screen menus access checking, savings and credit card balances and other information for confidential review. Moving money can not be easier. Other bills can be viewed on-screen and paid directly from a bank account.

Intelligent Gateway

Current or entirely new data bases and information retrieval services can now be accessed with television.

Games and interactive entertainment

Even network game shows can directly and simultaneously involve viewers... a whole new "arcade" on screen.

Help us shape this exciting new industry.

TV Answer wants to take full advantage of opportunities this new breakthrough technology and service offers. So, we are ready to enter into strategic business alliances with visionary and innovative companies and individuals who want to help us deliver the benefits of TV Answer into the homes of millions... rapidly.

Software

We are ready to work with pioneering software developers who possess the imagination and skills to create exciting program and service applications. TV Answer's open architecture will allow developers to create unique services for millions of consumers.

Exciting new applications are needed for the wide range of interactive services now possible with TV Answer technology. Most applications will reside in multiple TV Answer memory cards which are inserted in the set top unit.

New software also is needed for national and local broadcast, cable and satellite adaptations to the TV Answer system.

Manufacturing

TV Answer is willing to license manufacturing rights to our designed and engineered hardware: the TV Answer set top unit, TV Answer "joy stick" universal remote cursor control, TV Answer IC Memory cards, TV Answer cell site transmission equipment and other products.

TV Answer wants to work with committed manufacturers incorporated in the U.S. that have a proven track record. TV Answer will offer reasonable licensing terms and conditions.

Broadcasters and cable operators

TV Answer is especially eager to work with broadcasters, TV programmers and cable operators to adapt current programming and create powerful new interactive programming for the versatile TV Answer system.

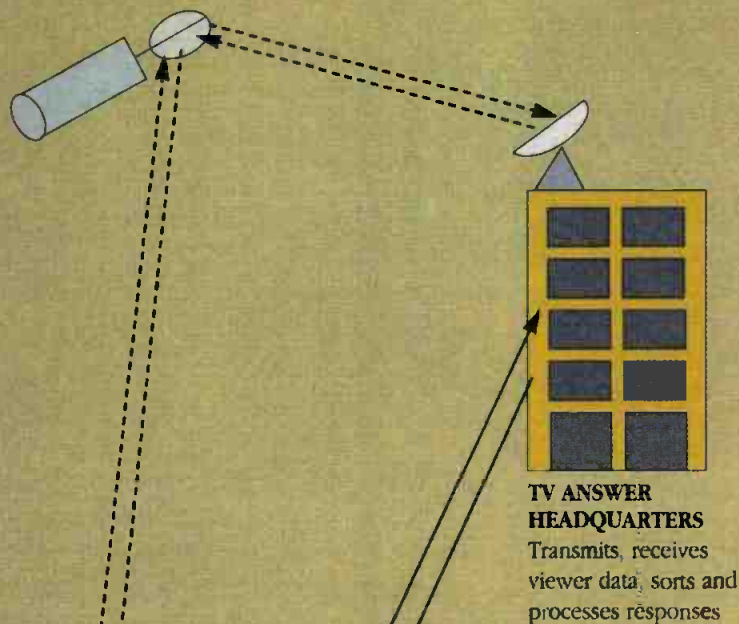
Relying solely on its unique digital radio transmission path, the TV Answer system is compatible with all TV broadcasting methods— over-the-air, cable and satellite.

Advertisers, Merchandisers

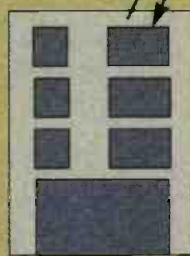
By making transactions so easy and instantaneous... millions of viewers will be brought back to television with captivating new programming and services. A whole new generation of direct response techniques and in-home merchandising will evolve rapidly— interactive product and service test marketing ... purchases prompted by live TV ads, real-time discounting and video "coupons" ... sweepstakes and other contests... "live" product test marketing. Ads become part of the fun of TV Answer.

Licensed Operators

TV Answer may also provide technology and service to companies granted operating licenses by the Federal Communications Commission if and when they become available.

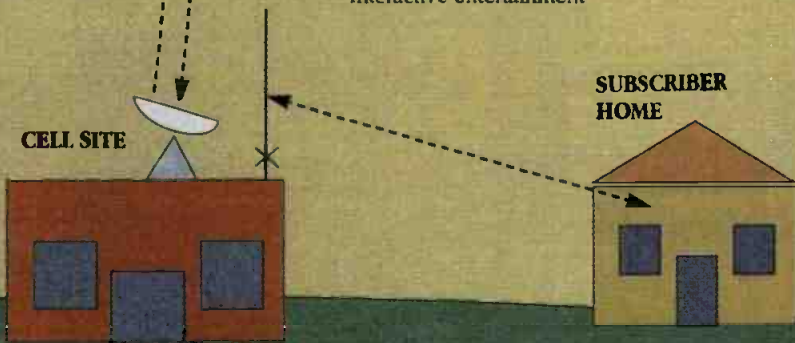


TV ANSWER HEADQUARTERS
Transmits, receives viewer data, sorts and processes responses



PROGRAM & SERVICE PROVIDERS

- Viewer polling
- In-home learning courses
- Home shopping
- Banking & bill paying
- Database retrieval
- Interactive entertainment



CELL SITE

SUBSCRIBER HOME

operating radius encompassing about 10,000 homes

Complete over-the-air digital system

Each local cell site will have an operating radius encompassing about 10,000 homes. TV Answer's cell sites operate to download a wide variety of data and information to subscribers' set top units, such as TV listings, interactive commercials, food menus, data services, etc. The TV Answer system can process up to 600,000 responses per minute, per cell site, with no "overloads"... even at peak times.

TV Answer expects to operate at 218.0-218.5 MHz... engineered to completely avoid interference with any other signal, including Channel 13.

From viewer to originator in seconds

Once viewers select a transaction—for instance ordering a home shopping item— data from the TV Answer set top unit is transmitted to a local cell site and then via satellite to the TV Answer headquarters, or to the provider, for instant computer processing.

TV Answer delivers transaction information in "real time," via satellite or data line, to service, product and program providers.

These providers then fulfill the order or otherwise respond to subscribers.

Perfected And Ready To Go

TV Answer spent several years developing its unique wireless technology and service system. TV Answer has successfully tested and perfected its system, for two years, in the Washington, D.C., area under FCC experimental authorization. TV Answer now is beginning advanced test marketing while awaiting the FCC's action.

FCC Deciding Licensing Rules

Acting upon a petition filed by TV Answer, Inc., the Federal Communications Commission released a "Notice of Proposed Rule Making" on March 4, 1991, proposing the allocation of .5 MHz of spectrum at frequency 218.0 MHz to 218.5 MHz for "Interactive Video Data Services."

It may be in your interest to make your views known by filing comments with the FCC regarding the proposed operating license rules. The Commission is accepting comments from potential applicants and other interested parties until June 10, 1991.

Public Comments Due June 10, 1991

The FCC Notice of Proposed Rule Making is published in the *Federal Register*. Copies of the "TV Answer" NPRM, Gen. Docket #91-2, can be purchased (for a \$10. handling fee) from:

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1124 21st Street, N.W.
Washington, D.C. 20036
FAX 202-785-1663

**Come see our live demonstration at the
Las Vegas NAB Show April 15-18, 1991
Booth # 6524 (near Chyron exhibit)**

TV AnswerTM

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Written inquiries only, please.

PROGRAMMING

NETWORKS UNFURL DEVELOPMENT BANNERS

ABC's presentation to advertisers includes 18 comedies, 23 dramas; Robert Iger cites need for renewed 'diversity' as reason for increased development

Although all three networks had previously said they would be cutting back pilot development, ABC introduced a whopping 41 series pilots—18 comedies and 23 dramas (six of which are reality-based programs)—to advertisers in Los Angeles last week. Compared to last year's development presentation, where 30 series pilots were ordered, 1991-92 pilot orders increased 27% over last year.

ABC Entertainment President Robert Iger, while only picking up five new series for the 1990-91 season, cited the need for renewed "diversity" as the reason for increased development. In a presentation that was surprisingly brief and devoid of any pilot rushes, Iger said that ABC's key strategy is the development of strong 8 p.m. comedy programming, an area where the network has had past success in attracting coveted younger demographics.

Identifying some of the 8 p.m. or 9 p.m. hopefuls, Iger was particularly high on Susan Harris's return to script and produce *Good and Evil* (from Witt-Thomas-Harris Productions), an opposing sisters comedy starring Teri Garr and Margaret Whitton. Stu Bloomberg, ABC's executive vice president of prime time, also praised an untitled sitcom by-product of the network's multi-series output deal with James L. Brooks' Gracie Films. Heide Perlman produces and writes the pilot about three tightly knit sisters. Iger said the network is going to "maintain its history of doing deals with top actors and creative talent."

Saturday nights, particularly at 10 p.m., has been a slot where Iger said the network has "continued to struggle over the last decade." However, Iger said he is not necessarily ready to abandon development of "experimental" hour dramas similar to *Twin Peaks*' slotting in that time slot. "There really hasn't been a breakthrough drama, commercially, since *L.A. Law*," Iger said.

Later, Iger jokingly introduced *L.A. Law* co-creator Steven Bochco as "the guy who brought you singing cops,"

referring to Bochco's failed attempt with ABC's *Cop Rock*, who will be the producer next season to introduce "singing divorce lawyers." That aside, Iger said he thought Bochco's *Civil Wars* was the next possible "breakthrough" drama for 10 p.m. In a co-production between Bochco and Twentieth (Fox) Television, William Finkelstein is executive producer and creator of a pilot centering on two hotly competitive, yet romantically entangled divorce attorneys.

"I happen to be someone who enjoyed *Cop Rock*...it was different," said Art Heller, executive vice president of media, New York-based Griffin-Bacall Advertising. "I think there are going to be a lot of pilots from this presentation we're not going to see next fall. It's my feeling that advertisers and agencies are growing more cynical toward the formulaic cop and lawyer dramas."

Another advertiser, who wished to remain nameless, thought ABC's development presentation, compared to CBS's earlier in the day, was "even more lackluster." He added: "I don't like passing judgment, but ABC really didn't show us much in the way of pilot clips. I understand that most of these shows haven't entered production yet, but we

really didn't hear anything too new."

Of the 23 drama pilots being prepared, five of those are reality-based programs (*American Detective*, *An American Saturday Night*, *Criminal Justice*, *FBI: The Real Stories* and *U.S. Customs*).

In the long-form category, ABC has three high profile mini-series in development. *The Jackson Five* is a long-planned biography of Michael and the rest of the Jackson family from Motown Productions' executive producer Suzanne dePasse (*Lonesome Dove*). Also planned are *Dynasty Reunion*, an update on the characters from Aaron Spelling's defunct ABC prime time soap, and *Burden of Proof*, about a husband seeking answers to his wife's apparent suicide, from a Scott Turow ("Presumed Innocent") novel.

The made-for-television movies on the drawing boards are *Marilyn and Me*, *Return to the Streets of San Francisco*, *The Entertainers*, *Neil Simon's Broadway Bound*, *Last Wish*, *Babyquest*, *The Widow's Club*, *Columbo*, *Up To Now*, *The Last P.O.W.?—The Bobby Garwood Story*, *Finding My Way Home*, *Backfield in Motion* and *Survive the Savage Sea*. —MF

CBS will concentrate on 'diverse' selection of sitcoms and 'escapist' dramas for Wednesday-Thursday thrust

CBs's series development presentation to advertisers last week in Los Angeles started out lightly. Peter Lund, CBS executive vice president, donned Mickey Mouse ears and asked: "What about those rumors?," referring to long-running reports that The Walt Disney Co. wants to acquire CBS.

However, the presentation took a more serious turn when CBS Entertainment President Jeff Sagansky, noting CBS's continued growth Sunday through Tuesday evenings, said the entertainment division is now concentrat-

ing on a "diverse" selection of sitcoms and "escapist" dramas for a Wednesday-Thursday attack next season. Altogether, 27 pilot orders were unveiled, 13 of those being situation comedies.

Sagansky said the networks sometimes fall into the habit of developing hour dramas for 10 p.m. slots but should concentrate on earlier slots, citing the success of *Rescue: 911*'s slotting Tuesdays at 8 p.m. and of *Top Cops*, which airs Thursdays at 8 p.m. "We're going to get into more experimental escapism," said Sagansky, referring to the

relatively critical success of *The Flash*, which airs on Thursday evenings at 9 p.m.

Highlighting those off-beat escapist dramas is *Tequilla and Boner*, a slated 8 p.m. drama from Don Bellisario (*Quantum Leap*), featuring a "new wave" cop and his talking dog. Michael Landon, who is producing and starring in his first series with CBS, *Us*, plays an exonerated convict looking to make amends with

his family.

Sagansky also harkened back to the CBS strategy of going after the 25-54 age group at 9 p.m. weekdays, but one advertising executive suggested later that it may be wiser to go after the 18-49 demographic group. "CBS is still skewing heavily with that slightly older audience," said the source.

That older demographic group, however, has continued to be the core

strength of CBS's Sunday lineup, and Sagansky has taken a big financial step to keep it that way. He announced that Angela Lansbury will be returning to *Murder, She Wrote* (Sundays, 8 p.m.) next season "for all 22 episodes." Also, in counter-programming to the older demographic groups, *Grey Guns*, pairing Wilfred Brimley ("Cocoon") and Richard Farnsworth ("The Grey Fox") as senior lawmen in Aspen, Colo., is being developed by New World Television, and Universal is readying *The Human Factor*, starring John Mahoney as a

1991-92 NETWORK DEVELOPMENT SLATES

ABC

The comedies

- *Big Deals*—a buddy comedy about a pair of entrepreneurs with endless money-making schemes, from Viacom Productions.
- *Capitol Critters*—projected for midseason 1991-92, this Steven Bochco animated project centers on a mouse whose parents are killed by fumigators.
- *The Chameleon*—from HBO Independent Productions comedy, a secret agent will assume the likenesses of famous Hollywood stars of the past.
- *Cleveland City Limits*—slated as a possible midseason entry, the animated pilot centers on Arsenio Hall's humorous look back at growing up in Cleveland.
- *Coconut Downs*—from ABC Productions, about a resort hotel manager and her family who must deal with strange clientele from a nearby race track.
- *Family Life*—a half-hour comedy that Nickelodeon, the basic cable network, is developing about "common experiences" shared by families.
- *Good and Evil*—from Witt-Thomas-Harris Productions, about two different sisters, starring Teri Garr and Margret Whitton.
- *Home Improvement*—from Disney, about a Midwestern "everyman" determined to reestablish that men are in charge of society.
- *Home Movies*—a product of Neal Marlens' and Carol Black's exclusive deal with Disney Television, an adult comedy about the "dynamics of families."
- *The Julie Andrews Show*—developed by her husband, Blake Edwards (with Viacom), marks Andrews's potential series debut as a TV variety show host and mother of two children.
- *MTV Comedy Show*—a cable network hour project that ABC hopes will attract young viewers through comedy sketches and music.
- *On the Air*—from the David Lynch and Mark Frost team of *Twin Peaks*, an ensemble comedy about live TV production during the 1950's.
- *Room for Two*—from Warner Bros., this marks the return of Linda Lavin as a widow who joins her daughter to host a New York talk show.
- *Saturdays*—an hour-long comedy anthology exploring the stories of different patrons to Jack Saturday's restaurant, from ABC Productions.
- *Up To No Good*—from Lorimar, about an English rogue who ingratiates himself into the lives of a celebrity novelist and her three orphan children.
- *Untitled Brooks/Perlman project*—a by-product of James L. Brooks's development deal with ABC; creator Heide Perlman has scripted an ensemble comedy about three sisters.
- *Untitled Miller/Boyet project*—with Lorimar, Tom Miller and Bob Boyett are developing a "blended family" comedy about a woman and man who fall in love, but have children from previous marriages.
- *Woof* (Zev Braun/New World), a live action/animation pilot about a nine-year-old boy and his shared adventures with "confidante" and pet dog, Woof.

The dramas

- *American Detective*—a reality-based half-hour that follows police detectives as they solve crimes. From On The Road Productions.
- *An American Saturday Night*—from Ken Ehrlich Productions, an hour broadcast of live, behind-the-scenes celebrity parties and other events.
- *Angie*—from MGM/UA Television, marks the return of Angie Dickinson to series TV as a newly promoted lieutenant of an all-male police squad.
- *Bay City Story*—from Lorimar, the exploits of hard-driving crime reporter for a San Francisco TV station.
- *Civil War*—looks at the relationships between "combustive" divorce attorneys; a co-production of Steven Bochco Productions and 20th Century Fox.
- *The Coltons*—a spinoff from the ABC series *MacGyver*, in which the Colton brothers join forces as bounty hunters; from Paramount.
- *The Commish*—an underestimated "everyman" who uses unorthodox methods to solve crimes; from ABC Productions and Cannell Productions.
- *The Craft*—from ABC Productions about a couple who move to Santa Fe, but the wife discovers her husband and his family are part of a witches coven.
- *Criminal Justice*—a reality-based hour that "dramatizes" some of this country's most notable criminal justice cases.
- *FBI: The Real Stories*—from The Arthur Co.; opens FBI case files to ABC for dramatic reenactments. A reality hour directed by Abel Ferrara (*Miami Vice*).

- *Home Front*—originally titled *1945*, this David Jacobs production (with Lorimar) centers on G.I.'s returning home after World War II.
- *Human Target*—a Vietnam veteran uses his combat experience to track killers on U.S. shores, from Warner Bros.
- *Jumpin' Joel/Crow's Nest*—a pair of "thematically linked" half hours that follow the evolution of a "bad guy" and "good guy," from ABC Productions.
- *Just Desserts*—from Columbia, Joel Grey stars as the owner of an exclusive resort where each wealthy guest "pays in full" for his or her excesses.
- *4 Just Good Friends*—from Universal and the producers of ABC's *Moonlighting* comes the story of two Midwesterners seeking fame and fortune in Los Angeles.
- *Moe's World*—a half-hour drama about the ghost of an 11-year-old boy who is still able to touch the lives he left behind, from New World.
- *Noble Quest*—a drama about an Amerasian child who leaves Vietnam for America in search of his real father, from Warner Bros.
- *Our Man James*—features James Coburn ("In Like Flint") as a silver-haired spy in the suave style of James Bond and The Saint, from Universal.
- *The Streets of Beverly Hills*—from MGM/UA, a "doughnut and coffee" cop from downtown transfers to the "croissant and cappuccino" district.
- *U.S. Customs*—from Four Point Entertainment, focuses on agents who stop the illegal export of military parts, stolen cars, boats and planes, in addition to the import of drugs.
- *Without a Clue*—a "light-hearted" detective mystery featuring Jackee (star of NBC's *227*); from Paramount.
- *The Young Indiana Jones Chronicles*—Theatrical spinoff, with George Lucas as executive producer for Paramount.

CBS

The comedies

- *Balls*—from Norman Lear's Act III Communications, a "restoration comedy" set in the 1890's about a wealthy but eccentric New York family.
- *Big Girls Don't Cry*—an adaptation of Orion Pictures's "Mermaids," about a relationship between mother and daughter in the 1960's.
- *Esme's Little Nap*—from 20th Century Fox Television, pilot scripted by Carrie Fisher for her mother, Debbie Reynolds, about an eccentric star.
- *Fish Police*—an "underwater" animated comedy from Hanna-Barbera.
- *Make My Day*—from Walt Disney Television, features an ex B-movie star who becomes sheriff of a small northern California county.
- *My Old School*—a Castlerock Entertainment sitcom about a college student coming of age during the early 1970's.
- *Passion*—from Columbia Pictures Television, with Jane Seymour and John Terry, focuses on romantic tensions between an editor and her publisher.
- *Princesses*—a Universal Television pilot, marks debut of 60's model "Twiggy" Lawson to series comedy. Also with Julie Hagerty and Fran Drescher.
- *The Royal Family*—from Paramount Television, a couple puts retirement plans on hold to help their daughter and her three kids.
- *Ruth Harper*—from MTM Productions/CBS Entertainment, about a widowed housewife (Susan Sullivan) who takes over her late husband's business.
- *Stand By Your Man*—an adaptation of British comedy "Birds of a Feather," from Witzend Productions and 20th Century Fox.
- *Teach*—from Columbia, about a music teacher in a tough inner-city school.
- *The Vidiots*—"slapstick" misadventures of the Plotz brothers, from Steve Tisch Productions, MGM/UA Television and CBS Entertainment Productions.

The dramas

- *Coopersmith*—produced by Universal, is about a motorcycle-riding insurance investigator with a nose for foul play.
- *Empire City*—from Warner Bros. Television, teams a pair of homicide detectives in Manhattan's "silk stocking" district.
- *Grey Guns*—from New World Television, pairs Wilfred Brimley ("Cocoon") and Richard Farnsworth ("The Grey Fox") as lawmen in present-day Aspen.
- *The Human Factor*—from Universal, stars John Mahoney in a drama about a physician who gives up his lucrative practice to join an inner-city hospital.
- *Jack of Hearts*—a high-stakes gambling adventure set in Las Vegas's Caesars Palace, from Aaron Spelling Productions and Orion Television.

long-time physician who gives up his private practice to work in an inner-city hospital.

Peter Tortorici, CBS Entertainment's executive vice president of program planning and scheduling, said the next "big target for expansion" is Wednesday at 8 p.m. Previous attempts at that time—*Lenny* and *Doctor, Doctor*—failed to bear fruit, with ABC's *Wonder Years-Growing Pains* combination and NBC's *Unsolved Mysteries* slugging it out for top honors.

High on Sagansky's menu of come-

dies is *Esme's Little Nap*, a pilot which Carrie Fisher ("Postcards from the Edge") produced and scripted for her mother, Debbie Reynolds, as an eccentric stage and screen star. Sagansky also cited *Passion*, headlined by Jane Seymour and John Terry as the sparring editor and publisher of a women's magazine, as "the next *Moonlighting*" for CBS. *Princesses*, which could mark 1960's model Twiggy Lawson's debut to series TV, is about three women who share a New York apartment, and *The Idiots*, about the bumbling but inven-

tive Plotz brothers, are projected to skew to the younger audience.

Spurred by the success of *And The Sea Will Tell* mini-series during the February sweeps, CBS is planning a telefilm biography on Frank Sinatra and an adaptation of Judith Krantz' *Dazzle*. The other telefilms in development are *Body of Evidence*; *Christmas on Division Street*; *Cobb's Law*; *Fire in the Dark*; *Gunsmoke III: To the Last Man*; *Love and Curses*; *Miles From Nowhere*; *Mission of the Shark*; *Oh, Pioneers*; *Runaway Father*; *Running Out*; *Shadow of a*

- *Knucklebuster*—a "bawdy" Western adventure from Universal.
- *Love and Bullets*—from Lorimar Television, features ex-con pulp novelist and elegant female TV writer who team to solve murder mysteries.
- *Mini And Me*—a "screwball" comedy/mystery about an orthopedist and "free-spirited" woman who inherit a detective agency, from Warner Bros.
- *The Owl*—from Lorimar, about an insomniac cop who solves crimes. Executive producer is former CBS Entertainment president, Kim LeMasters.
- *P.S. I Luv You*—a female con artist turns informant and joins the federal witness protection program. From CBS Entertainment Productions.
- *Palace Guard*—from Stephen J. Cannell Productions, follows the exploits of an ex-hotel thief enlisted to run security for a major hotel chain.
- *Raven*—from Columbia, about an American martial arts master seeking escape (and atonement) for doing the bidding of ninja assassins in the past.
- *Tequila and Boner*—from Universal, about a pair of Venice, Calif., detectives: a talking dog and his "new wave" human partner.
- *Us*—Michael Landon's first project with CBS, about a man wrongly imprisoned 18 years for murder who sets out to rebuild family relationships.

NBC

The comedies

- *The Adventures of Mark and Brian* (New World)—a reality-based comedy featuring KLOS(FM) Los Angeles disk jockeys Mark Thompson and Brian Phelps.
- *Baltimore*—set in the music world, about two sisters and a brother. From You and Me Kid Productions.
- *Fresher Pastures*—stars Debbie Allen as a single mother with three children. From Columbia Pictures Television.
- *In the House*—a father and son, battle of wills comedy, from The Stuffed Dog Co./NBC Productions.
- Untitled Leavitt & Moye project—an irreverent sketch comedy about comic book heroes, from executive producers of *Married...with Children* and *Columbia*.
- *Lifeyes*—a blue-collar brother and sister comedy, from Reeves Entertainment Group/NBC Productions.
- *Miracle Mile*—about a soldier who adopts a streetwise 11-year-old orphan and the boy's curmudgeonly grandfather. From 20th Century Fox.
- *Modern Marriage*—a contemporary American family comedy from The Paltrow Group.
- *The News at Twelve*—revolves around a 12-year-old boy who observes daily life as if he were a broadcast journalist. From 20th Century Fox.
- *Them Torkelsons*—a family on the economic edge, and a mother and daughter who disagree. From Disney.
- *Walter and Emily*—an 11-year-old boy lives with his grandparents while his sportswriter father travels. Witt-Thomas and Touchstone Television.

The dramas

- *Eerie, Indiana*—a 13-year-old and his family move to Eerie, expecting an idyllic small town but end up getting the creeps. From Cosgrove/Meurer Productions in association with Hearst Entertainment.
- *The Fifth Corner*—an action-adventure about an American in Mexico suffering amnesia. From New World.
- *Hightower*—about an ex-cop who is framed for murder but escapes from prison to find the real killers. From Cannell Productions and Disney.
- *The Hundred Lives of Black Jack Savage* (Cannell/Disney)—a white collar criminal and a 17th century ghost set out to save lives and souls.
- *I-Witness*—an interactive half-hour mystery where viewers win prizes for helping a TV reporter solve crimes. From Cosgrove/Meurer Productions.
- *I'll Fly Away* (Lorimar)—a Southern white prosecutor and his black housekeeper deal with the 1960's civil rights movement.
- *Mr. Lyle* (20th Century Fox)—a secret agent has to stop the diabolical Dr. Coma from gaining world domination.
- *Nash's Vision* (Universal)—a son's death plunges his father, an undercover cop, into a world of unrelenting nightmares and a special power to fight crime.

- *Nightmare Cafe*—revolves around a surreal roadside stop where patrons' darkest fears are served to them. From Wes Craven Productions in association with MGM/UA.
- *Out of Season*—an ex-journalist turned mayor of a wealthy Colorado resort town recruits an ex-Chicago cop to solve a murder. From NBC Productions.
- *Printer's Alley*, a New York novelist returns to his native Nashville to organize his father's estate but ends up staying to protect the business.
- *Reasonable Doubts* (Lorimar) stars Marlee Matlin ("Children of a Lesser God") as a deaf district attorney. With Mark Harmon.

FOX

The comedies

- *The Brave New World of Charlie Hoover*, stars Tim Matheson and Sam Kinison as Matheson's invisible alter-ego. Produced by New World Television.
- *Culture Clash*—features Los Angeles comedy trio along with Cheech Marin who'll do anything to get into show business. Marin is executive producer of project from Twentieth Television.
- *Dates From Hell*—sketch series that looks at dating and relationships in the 90's. From Warner Brothers Television.
- *Herman*—about characters personifying emotions inside a young man's head. From Witt-Thomas-Harris.
- *The Wayneheads*—featuring claymation family with oversized heads. Created by *In Living Color*'s Daman Wayans and produced by Twentieth Television.
- *Tony 'n' Tina*—from the comedy troupe that created the play "Tony and Tina's Wedding." Chris Guest is executive producer. From Castle Rock.
- *Roc & Reg.—E.* Tony award nominee Charles Dutton as an opinionated garbage collector who copes with a hustling brother. Stan Daniels is executive producer. Jim Burrows is director. From HBO Independent Pictures.
- *Bill & Ted's Excellent Adventures*—television version of popular movie about two young partying time travelers. From Orion Television.
- *Quail Lake*—A family looking for tranquility in the suburbs instead finds strange neighbors. From New World Television.
- *Shut Up Kids*—about a W.C. Fields-like conman who serves out his community service as a fourth-grade teacher. From Twentieth Television.
- *T.V.*—a parody sketch series that looks at TV's commercials, promos, morning shows and other staples. From HBO Independent Pictures.

The dramas

- *Angel City*—action comedy about a New York cop with an attitude who transplants unwillingly to Los Angeles. From Hearst Entertainment project.
- *The 50-Minute Man*—A brilliant private investigator who isn't fast with a gun or women, but keeps his weekly 50-minute appointments with his psychiatrist. From Lorimar Television.
- *Chameleon*—about a video game hero who comes to life and wreaks havoc in the world of 3-D. From Reeves Entertainment.
- *Blood Ties*—about a close-knit community of vampires trying to maintain their heritage and hide their secret. From Shapiro Entertainment.
- *Lakota Moon*—the adventures of young Native Americans in 1826 Montana.
- *The Ultimate Challenge*—an hour series of adventures, world record stunts, wild sports and competitions. From TWI.
- *The Best of the Worst*—a fun-loving look at things that don't work, fit, match, make sense or belong. From Wolper Productions with Lorimar Television.
- *On the Edge*—half-hour project from the creative team behind *Cops*, about people whose jobs push them to the edge. From STF Productions.
- *Fantasy Park*—viewer-interactive series allows callers to win prizes. From Azoff Entertainment and Brad Lachman Productions.
- *Reel Life*—half-hour comedy celebrates unusual people, places and things. From Michael Nesmith. Produced by Reeves Entertainment.
- *Saturday Night in America*—based on the book of the same name, is a half-hour look at different activities on Saturday nights. From Propaganda Films.
- *True Stories*—a series of half-hour movies of the week. True-life accounts are dramatized by top fiction writers. Produced by Twentieth Television.

Doubt; Stephen King's Sometimes They Come Back; Stranger at My Door, and Victim of Love.

With *Rescue: 911* serving as an improving 8 p.m. anchor, the network has

made major theatrical acquisitions for Tuesday. Recent marquee theatricals include "Batman," "Beaches," "Black Rain," "The 'Burbs," "Coming To America," "Dead Poets Society,"

"The Dream Team," "Honey, I Shrunk The Kids," "Lethal Weapon 2," "Major League," "The Naked Gun," "Paranthood," "Tequila Sunrise" and "Who Framed Roger Rabbit?" —MF

NBC set with 'Cheers' and 'rebirth' for remainder of schedule

Led by Brandon Tartikoff, chairman, NBC Entertainment, NBC executives rolled out their development slate for the 1991-92 season with an announcement that the network's number one rated show, *Cheers*, has been renewed for a 10th season. Tartikoff, who has spent the better part of the last three months recovering from injuries suffered in a New Year's day auto accident, said the network will be undergoing a "rebirth," with a mandate to build a "whole new NBC." He said that with the exception of the Thursday, 9-9:30 slot *Cheers* will occupy once again next season, no other show is a lock to return or return in its current time slot. "We're going into next season with no givens, no sure things," he added.

Tartikoff said that during the two months he spent recovering in Reno, where the accident occurred, the hotel he stayed at carried only the four broadcast networks. "As scary as what I was going through up there with the accident, it [having only the four networks] was pretty scary. Despite what we say, there are gaping holes in nights for viewers looking for different, exciting television."

Among the concerns in setting the development slate, said Tartikoff, was putting greater emphasis on projects by first-time producers. "If you go back and see how we reached the promised land, it was by giving people the chance for a first-time hit." He also pointed out that his statement last year of "tried and true is

dead and buried" is more accurate today than it was when he said it. "Our only shot at creating a bona fide hit is to offer something different," he said. Tartikoff also said next year's schedule will bring about a "rebalancing" of audience appeal shows, with a move to blend in some younger-appealing shows with some of the network's veteran series. "There are lots of opportunities at 8 p.m., where there aren't 30 or 35 share shows staring us in the face."

Warren Littlefield, president, NBC Entertainment, gave a night-by-night breakdown of what time slots the network will be looking to shore up with development. He also announced an exclusive series agreement with Barry Levinson, producer of such films as "Rain Man" and "Avalon." Levinson's first project, a comedy-reality series, will be ready for the fall schedule. In addition, Littlefield said the producer is interested in working in all forms: comedies, specials and dramas. He also announced that James Garner has been signed to star in a new comedy, his first for network television, titled *Man of the People*. The story has Garner's character taking over his deceased wife's city council seat and becoming a maverick member.

On Monday, he said a companion piece for *The Fresh Prince of Bel Air* is needed to build a comedy block leading into the 9 p.m. movie.

He said Tuesday night represents an

opportunity for NBC to change its demographic profile on the night by going after a younger audience with action-adventure series. That audience, he said, has typically been ABC's with its younger-skewing comedies, but those shows have been showing erosion and are ready to be challenged. He said NBC has been satisfied with the performance of *In the Heat of the Night* and *Law & Order* but will look for younger audiences at 8 p.m.

Wednesday night is one show from being a big win, according to Littlefield. He said the network would either schedule a reality format at 9 p.m., leading into *Quantum Leap*, or put an adult comedy in the time period.

As for Thursday night, the network's perennial powers, *Cheers* and *L.A. Law*, will be returning to the lineup. And Littlefield said the network is hopeful for the renewal of *The Cosby Show* (negotiations are currently underway). Of the other shows that make up the night, he said *Wings* "looks like a real keeper for the future" and he called *Seinfeld* "a real in-house favorite."

Although NBC was able to improve its demographic profile on Friday night, Littlefield said "unfortunately our household numbers are unacceptable." He said NBC's opportunity is to program the night with series appealing strictly to adults 18-49, given ABC's

Continues on page 92.



Bob Iger



Jeff Sagansky



Brandon Tartikoff

RATINGS ROUNDUP

	7:00 PM	7:30 PM	8:00 PM	8:30 PM	9:00 PM	9:30 PM	10:00 PM	10:30 PM				
MONDAY 3/11	CBS 14.9 / 24		EVENING (34) SHADE 12.6 / 20	MAJOR (22) DAD 14.9 / 23	PEOPLE'S CHOICE AWARDS (18) 16.2 / 25	16.1 / 25	15.5 / 26	14.1 / 25				
	NBC 14.2 / 23		FRESH (33) PRINCE 12.8 / 20	BLOSSON (43) 10.5 / 16	NBC MONDAY NIGHT MOVIE—LETHAL WEAPON (16) 14.0 / 22	15.5 / 24	16.5 / 27	16.1 / 29				
	ABC 9.8 / 16		MACGYVER (50) 9.5 / 15	10.0 / 16	ABC MONDAY NIGHT MOVIE—LUCKY DAY (49) 9.7 / 15	10.0 / 16	10.0 / 17	9.6 / 17				
	FOX 4.5 / 7		FOX NIGHT AT THE MOVIES—POLTERGEIST (81) 4.7 / 7			4.6 / 7	4.6 / 7	4.3 / 7				
TUESDAY 3/12	CBS 11.8 / 19		RESCUE 911 (41) 10.5 / 17	11.4 / 18	CBS TUESDAY NIGHT MOVIE (36)—ABOVE THE LAW 10.7 / 16		11.3 / 18	13.4 / 23	13.5 / 25			
	NBC 12.4 / 20		MATLOCK (29) 12.7 / 20	13.5 / 21	14.1 / 22	13.9 / 22	LAW AND ORDER (47) 10.1 / 18		9.8 / 18			
	ABC 14.4 / 24		WHO'S THE BOSS (20) 15.2 / 24	DAVIS (16) RULES 15.5 / 24	ROSEANNE (2) 19.6 / 30	COACH (10) 16.7 / 26	EDDIE DODD * (50) 10.1 / 18			9.4 / 18		
WEDNESDAY 3/13	CBS 9.0 / 15		48 HOURS (59) 8.1 / 13	7.8 / 13	JAKE AND THE FAT MAN (37) 11.3 / 18	12.1 / 20	WIOU (69) 7.5 / 13		7.0 / 14			
	NBC 13.0 / 22		UNSOLVED MYSTERIES (14) 15.3 / 25	15.8 / 25	NIGHT COURT (32) 13.2 / 21	DEAR JOHN (38) 11.4 / 19	QUANTUM LEAP (39) 11.6 / 21			10.8 / 21		
	ABC 12.4 / 25		WONDER YEARS (28) 13.7 / 23	GROWING PAINS (23) 14.8 / 24	DOOGIE (24) M.D. 14.6 / 23	ANYTHING LOVE (35) 12.3 / 20	EQUAL JUSTICE (56) 9.5 / 17			9.2 / 18		
THURSDAY 3/14	CBS 7.8 / 13		CBS NCAA BASKETBALL CHAMPIONSHIP (60) 7.0 / 12				7.9 / 13	7.7 / 12	8.4 / 13	(71) 7.9 / 13	7.4 / 13	
	NBC 17.4 / 29		BILL COSBY (8) 16.9 / 27	DIFFERENT WORLD (5) 18.1 / 29	CHEERS (1) 20.1 / 31	WINGS (13) 15.9 / 26	L.A. LAW (10) 16.4 / 28		16.9 / 31			
	ABC 10.9 / 18		FR. DOWLING MYSTERIES (42) 9.9 / 16			10.9 / 17	11.2 / 17	11.3 / 18	PRIMETIME LIVE (39) 11.3 / 19		11.1 / 20	
FOX 8.7 / 14		SIMPSONS (30) 13.5 / 21	BABES (62) 7.7 / 12	BEVERLY HILLS, 90210 (71) 6.7 / 10			6.9 / 11					
FRIDAY 3/15	CBS 7.9 / 14		CBS NCAA BASKETBALL CHAMPIONSHIP (60) 7.1 / 13				7.5 / 13	7.6 / 14	8.7 / 15	(67) 8.4 / 15	8.3 / 15	
	NBC 8.4 / 15		WORLD FIGURE SKATING (65) 6.9 / 12	8.1 / 14	HUNTER (45) 9.8 / 17	10.8 / 19	DARK SHADOWS (67) 7.5 / 14		7.4 / 14			
	ABC 17.0 / 30		FULL HOUSE (9) 16.8 / 30	FAMILY MAT. (6) 17.8 / 31	PERFECT STRAN. (18) 15.3 / 27	BABY TALK * (21) 15.0 / 26	20/20 (3) 19.2 / 35		17.7 / 34			
	FOX 4.7 / 8		AMERICA MOST WANTED (74) 6.4 / 11	6.5 / 11	AGAINST THE LAW (84) 3.2 / 6		2.7 / 5					
SATURDAY 3/16	CBS 8.8 / 16		CBS NCAA BASKETBALL CHAMPIONSHIP (61) 7.9 / 15			8.6 / 16	8.4 / 15	8.5 / 15	CBS SATURDAY MOVIE—POLICE ACADEMY (57) 8.5 / 15		9.7 / 18	10.5 / 20
	NBC 10.8 / 20		WORLD FIGURE SKATING (53) 8.8 / 16	10.3 / 19	GOLDEN GIRLS (25) 14.0 / 25	EMPTY NEST (26) 13.9 / 24	CAROL & CO. (47) 10.0 / 19	DOWN HOME (62) 7.7 / 15				
	ABC 8.9 / 17		AMER. FUN VD. SP. (65) 7.5 / 14	MARRIED PL. SP. (64) 7.6 / 14	ABC SATURDAY NIGHT MOVIE—A WHISPER KILLS (53) 8.7 / 15			8.9 / 15	10.1 / 19	10.5 / 21		
	FOX 5.3 / 9		T. HIDDEN (77) VIDEO 5.5 / 10	YEAR-BOOK (82) 4.0 / 7	COPS (79) 5.3 / 9	COPS 2 (75) 6.3 / 11						
SUNDAY 3/17	CBS 15.6 / 25	60 MINUTES (7) 15.5 / 27	16.6 / 28	MURDER SHE WROTE (12) 16.2 / 25	16.9 / 25	CBS SUNDAY MOVIE—BLOOD RIVER (31) 14.5 / 22		13.6 / 21	13.5 / 22	13.2 / 23		
	NBC 11.5 / 19	WLD. FIGURE SKATING (50) 9.1 / 16	10.4 / 17	EXPOSE (73) 6.6 / 10	REAL LIFE (45) JANE P. 10.3 / 16	NBC SUNDAY NIGHT MOVIE—DAUGHTERS OF PRIVILEGE (26) 12.9 / 19			14.4 / 23	14.4 / 24	13.8 / 24	
	ABC 14.4 / 23	LIFE GOES ON (57) 8.5 / 15	10.1 / 17	AM. FUN VD. (4) 18.2 / 28	ABC SUNDAY NIGHT MOVIE—INDIANA JONES & TEMPLE OF DOOM (14) 16.1 / 25	15.5 / 23	16.6 / 26	15.5 / 26	14.2 / 25			
	FOX 6.3 / 10	TRUE CLR. (78) 5.4 / 9	P. LEWIS (76) 5.9 / 10	LIVING COL. (55) 9.5 / 15	GET A LIFE (70) 7.2 / 11	MRD. WITH CHILD. (43) 10.5 / 16	YEAR-BOOK (80) 5.1 / 8	COMIC STRIP LIVE (83) 3.4 / 6		3.3 / 6		
WEEKLY PRIME TIME AVERAGE			CBS 11.0 / 19	NBC 12.5 / 21	ABC 12.6 / 21	FOX 6.0 / 10						
SEASON PRIME TIME AVERAGE			CBS 12.4 / 21	NBC 12.8 / 21	ABC 12.5 / 21	FOX 6.4 / 10						

NIGHTLY RATING / SHARE (#)—RANKING HALF-HOUR RATING / SHARE *—PREMIERE SOURCE: A.C. NIELSEN

RADIO

RADIO STATION TRADING PICKS UP

Consensus among industry brokers is that sellers have dropped their expectations of receiving 10 times cash flow prices of late 1980's

Sellers of radio stations may be looking at the world through more realistically colored lenses these days. The radio station trading market has picked up pace, according to brokers and some operators who are waiting on the sidelines for the right property at the right price.

The consensus among industry brokers is that sellers have indeed dropped their expectations of receiving the 10 times cash flow prices of the late 1980's. "We [have been] seeing more inventory—and more attractive inventory—in the past month," said Star Media's Paul Leonard, "and the reason that it is happening is the natural time lag between the time when prices decline and the time when sellers are willing to accept that new equilibrium of pricing."

As the market adjusted to the new level of pricing, sellers of cash flowing properties tried to hold onto them, and for the most part, inventory available in recent months has been undesirable. "But nature started taking its course," said Leonard, "and cash flow properties and quality turnarounds started finding their way back into the market."

At The Mahlman Co., they have also seen a loosening up of the market. "We have started to see movement," said Bob Mahlman Jr., "deals getting done at eight times multiples of trailing cash flow at closing." Deals are being worded, he said, with an adverse change clause. Hence the "at closing" timing of the cash flow count.

Industry executives acknowledge that "cash is king" and that today's marketplace is definitely a buyer's market. But there is still a niche out there for sellers as well, according to Dick Blackburn of Blackburn & Associates Inc. "People who got in [to the market] six months ago and who get in over the next six months are people who had or will have a lot of equity. They'll be buying high quality stations at attractive and workable prices, maybe higher prices than have ever been paid before," he said.

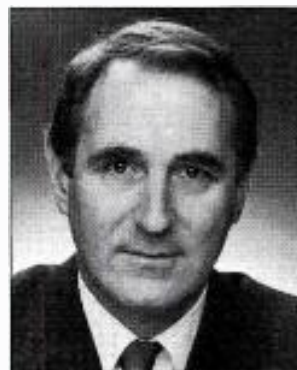
"And now," said Mahlman, "there



Paul Leonard



Bill Stakelin



Frank Wood

are more guys willing to listen—people are starting to match up markets with eager buyers. I think that those old fashioned company builders [operators] are just sitting there waiting to buy stations," he said.

As former head of the Radio Advertising Bureau, chairman of the board of National Association of Broadcasters, and former executive vice president and chief operating officer of Bluegrass

Broadcasting Co., Bill Stakelin, fits the bill of an "old fashioned company builder." In 1989, Stakelin joined Apollo Radio Ltd. as president and CEO, as well as principal, and oversaw the group's first purchase, KJRB(AM)-KEZE-FM Spokane, Wash.

"As a buyer, we are really excited about the marketplace," said Stakelin. "We are seeing some nice cash flowing properties coming on; multiples have dropped. We think it is a big plus for us." Stakelin is looking to expand Apollo with properties in the top 50 markets, he said. "We are beginning to see seven to nine times multiples and we are ready." Stakelin added that Apollo hopes to make a "substantial investment in radio" before the end of the year.

Former Jacor President and CEO Frank Wood is another operator looking for radio properties. Wood, who left his post at Jacor last year with approximately \$8 million cash, is currently scouting the top 25 radio markets for quality stations. And the timing for a buyer in Wood's financial position seems to be about right.

"Properties are going to be available at prices that will begin to let the purchaser make money. This is a terrific time to be prospecting for radio stations—if you can find money. If you have access to cash right now, you can parlay that into owning decent properties," Wood said.

Others with not-so-deep pockets are more at the mercy of lenders, so they

KING RADIO SALES

Steve Clifford, president and CEO, King Broadcasting Co., said last week that the company will "let the market tell us" whether its radio stations "are more valuable as a group or individually." Clifford said King expects to get \$25 million for KSFO(AM)-KYA(FM) San Francisco, \$15 million for KGW(AM)-KINK(FM) Portland, Ore. and \$10 million for KING-AM-FM Seattle.

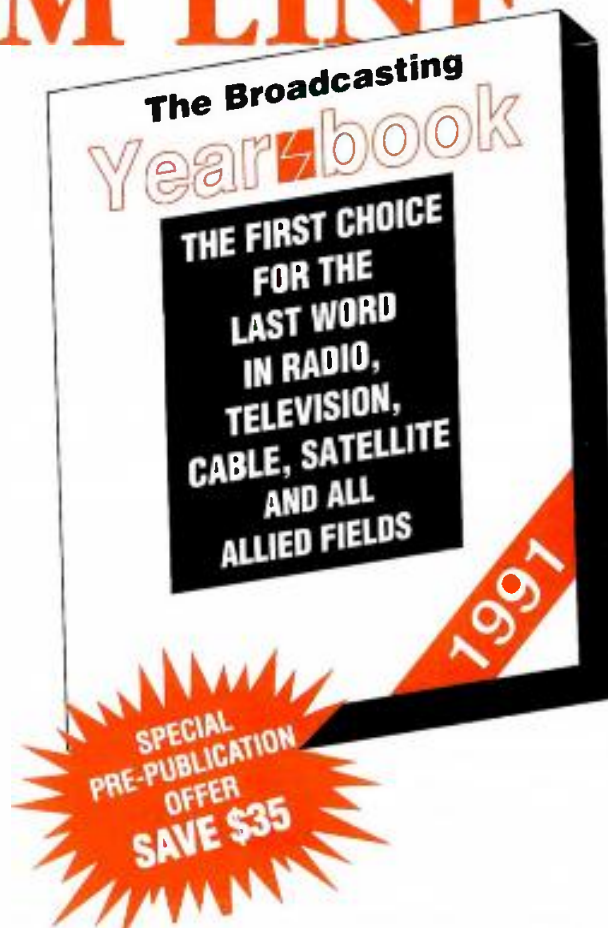
KING-FM is a classical music station; the AM outlet programs news-talk. The Portland FM carries an adult contemporary/jazz format; the AM carries a news-talk format and the San Francisco stations broadcast an oldies format, with about 85% of the programming simulcast. Frank Kalil is brokering the sales.

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may have to sit out a while longer before getting a shot at quality stations.

"I think that [prices] are going to remain down for a while longer because the banks haven't loosened up, and I think that only when the banks realize they can't make money anymore just loaning at prime to their most credit worthy customers, then they're going to start making loans again," said Wood.

His experience as well as his financial standing will also be an advantage once he starts acquiring stations. Wood and his family put WEBN(FM) Cincinnati on the air in 1967. The Woods were competing with established broadcast corporations already in the market and struggled to survive. "Eventually we got big," he said. "But it taught me that it's a dog-eat-dog world out there. If you think of it as a zero sum game, you realize you can only make money at the expense of someone else."

In 1981 he bought another station, WQMF(FM) Louisville, which was sold in 1986 to its station manager. The same year both WEBN and Wood were acquired by Jacor; the station was added to 10 others, and Wood was named president and CEO of the firm.



Herb McCord

Wood now plans to buy for the long-term. "This is not a get-rich quick scheme," Wood said, referring to radio group ownership in general. "A lot of people thought it was, back in the 80's, and some people made a lot of money on a rising tide. But historically, this is a business that you build a brick at a time; you get your nose bloody, you get your hands dirty, you work hard, and over a period of time you can make a whole lot

of money. But it doesn't happen over night."

Another operator taking advantage of the buyer's market is Herb McCord. McCord managed 14 stations as head of the radio division at group owner Greater Media before starting Granum Communications, a partnership with four others, last May. The company's first acquisition, purchased three weeks ago, was turnaround KDBN(AM) Dallas and KMEZ(FM) Fort Worth for \$9 million ("Changing Hands," March 4), and "we may have a couple more to announce pretty shortly."

During the first six months at his new company, McCord said he saw no deals that made sense. It was after the National Association of Broadcasters' Radio convention in September that he noticed a change. "Prior to that meeting, sellers were clinging to their properties hoping things would get better, the economy would pick up, lenders would come back into the market, multiples would return, etc. With the beginning of the recession, the war scare, and with what were some pretty blunt statements from brokers and lenders at the convention, sellers began to realize that, in the short-run, the world they're dealing with now is the world they're going to be dealing with for the next year or so," McCord said.

Granum's purchases are turnarounds. McCord concedes that because the Dallas-Fort Worth stations are not (as yet) cash-flow stations, in addition to \$9 million sale price, Granum will still need about \$2 million in working capital.

The stations compete in one of the top radio markets in the country and have not had ratings success in the past. "According to the last ratings book, they had about a 2 share, and we obviously have got to do better than that to be able to afford to pay this kind of money."

But intangibles can make a difference in this business, and Blackburn, who brokered the Dallas-Ft. Worth sale, believes it will count here. "McCord is in good position because of his past experiences and because there's more knowledge out there now than there was two years ago. You always learn from other people's mistakes. He's not making a passive investment, he's making a hands-on investment that he's planning to personally staff and watch over. He's also got partners that are very savvy on the financial side...he's got the best of both ends."

A research study that went out a few weeks ago will help determine whether the stations' format should be more effectively promoted, modified or changed altogether.

-LJG

ARBITRON RAC RESOLUTIONS

The Arbitron Radio Advisory Council passed two resolutions at its meeting in Florida, March 11-14. In 1989 The Advisory Council requested that Arbitron increase its sample size by 33%. Arbitron, at that time, offered to increase its sample size by 5% in the fall 1990 survey and an additional 5% in the fall 1991 survey. After the Council reviewed the fall 1990 results, it found that the 5% increase in sample target resulted in only a 1.4% increase in usable in-tab sample.

The Council resolution "A" concludes: "Therefore, be it resolved that the Arbitron Radio Advisory Council does hereby request that Arbitron increase its sample target for fall 1991 by an additional 5% over and above Arbitron's previously promised 5% over fall 1989 together with another 5% increase in fall 1992 (which would achieve an additional 20% over the base year) with an accompanying effort to deliver similar increase in usable in-tab diaries with no additional cost to subscribers."

The second resolution calls for a proposal from Arbitron, to be presented within 30 days, detailing possible solutions to achieving the 33% sample size increase. Among the solutions is a proposal to shift from four to three survey periods a year. The Council requests that subscribers be polled immediately after the proposal is presented, so that Arbitron and the Council can consider the results at the Council's next meeting in August. Resolution "B" concludes: "Therefore, be it resolved that the above requests be accomplished with a plan to insure no decrease in annual sample target for each individual market and at no increase in cost to subscribers."

Jay Guyther, vice president, Radio Station Services, Arbitron, replied to the Council's resolutions. In response to "A" Guyther said: "At this time, Arbitron Radio cannot commit to any additional sample target increases over the previous 10% increase announced in 1989."

Responding to resolution "B" Guyther said Arbitron would prepare a proposal and present it to the Radio Advisory Council Executive Committee within 30 days. Guyther also said Arbitron will poll its subscribers for their opinions of the proposal and planned to have "comprehensive survey results to discuss at the August Advisory Council meeting."

GROUP W STATIONS REAP SPOILS OF WAR NEWS

Tight format clock and concentration on international picture swell audience numbers at four Westinghouse news stations

In war and ratings, "to the victors belong the spoils." A dubious distinction at best, but last week Group W's all-news stations in four markets—KYW(AM) Philadelphia, WINS(AM) New York, WMAQ(AM) Chicago and KFVB(AM) Los Angeles all posted significant increases in the Birch winter 1991 audience estimates (persons 12-plus, Monday-Sunday, 6 a.m.-midnight). KYW jumped from a 6.2 to 9.0, WMAQ was up 1.6 to 3.9, WINS climbed 1.4 to 5.2 and KFVB gained 1.3 to finish at 3.9. KYW also posted the greatest overall ratings increase of any station in the top 10 markets surveyed.

While much of the individual increases can be directly attributed to the public's interest in war news, Group W contends that its stations picked up more listeners than other news stations because of its tight 20-minute news clock. Only KYW, which has the distinction of being the only all-news station in the Philadelphia market, deviates from this positioning, instead, operating on a 30-minute news clock with updates of top stories every 15 minutes.

Mark Helms, executive news editor at KYW, told BROADCASTING that quick updates and live coverage of military briefings were what lured listeners to the station. "We made it a point at least every 10 minutes that anybody who was listening would hear the latest on the war," Helms said. "They would find out quickly if anything of major importance had happened since the last time they heard us. Second, some listeners became addicted to the military briefings, and they appreciated the fact that we carried all of them."

Helms said that when the station broke away from those briefings to update the news, the phones would light up with protests. "It was a damned-if-you-do, damned-if-you-don't situation," Helms said.

As with most news outlets, Group W's stations ran commercial-free from Jan. 16-18. Each of the four stations also dropped virtually every nonwar programming element, including sports, weather, traffic and other ancillary information features. "Our gut feeling was that to not have all-war news would be a mistake," Helms said. "We decided that 99% of all listeners were tuning in for the latest on the war, and we would be doing a disservice if we didn't



WMAQ's executive editor Jim Frank stands before newsroom's clocks showing times in London, Israel, Baghdad and Chicago, which were installed at beginning of war.

give it to them."

The scenario was much the same in New York, where WINS audience grew by more than a third in the winter survey. "We dropped sports, business reports, anything that wasn't war," said WINS vice president and general manager Warren Maurer. "For the first 18-24 hours we provided continuous war coverage."

Maurer, who also serves as vice president, news, Group W Radio, said that the gain was simply a reflection of the Westinghouse product. "The format calls for a high story count with frequent updates, so listeners don't have to wait long in the 20 minute cycle to get the latest news," he said. "Typically we give the top story three times an hour, but in the case of the war we were giving updates every 10 minutes, so people would get two current status reports on the Persian Gulf in every 20-minute cycle."

Maurer said that the war pre-empted listener interest in other news, national and local. "They didn't want to hear about New York's financial condition or a crime shooting. They wanted to hear about the war, and as the ratings are beginning to show, our judgment was right," the Group W Radio executive said.

Rick Starr, vice president and general manager at WMAQ Chicago, observed that stations that tried to localize the war erred in judgment. "Localizing was a mistake," he said. "Nobody cared about the school board election. We saw

an unquenchable thirst for information coming from 'over there,' so we tried to stay 'over there' as much as possible. We saturated the airwaves. While our competition was talking to the rabbi on the North Shore about the missiles hitting Israel, we were carrying live reports of the missiles coming down in Tel Aviv."

WMAQ is Group W's newest news station, and has been slowly gaining on its competition, WBBM(AM). Because of a forced "we try harder" attitude, Starr last year affiliated with Cable News Network and CNN Headline News. "Combined with our NBC and AP affiliations, we had a tremendous volume of information," he said, adding: "And we made good use of it. We took live press conferences, top to bottom, and every military briefing. We carried several hours of long-form type programing, and the rest of the time was filled with all the reports we could get from CNN."

Vigorous marketing also played a great role in the station's 70% Birch increase, Starr said. "We did not plan to advertise that we were going to cover a war, but the week before the air strike began we recognized that something might be happening." The station had designed a series of newspaper ads and a convertible TV spot designed to include visuals of the latest plane crash or blizzard or other big story. The week prior to the war Starr said he inserted Saddam Hussein's picture in those ads, "then bought every local avail on CNN for three weeks, dropped a ton on the local television stations, and ran daily newspaper ads" emphasizing the CNN affiliation.

"We were advertising the CNN connection before they walked away with the story," Starr said. "CNN owned the story, and because we worked hard ahead of time it all just worked for us," he added.

WMAQ's programing is based on the formatics of KFVB Los Angeles, which increased its 12-plus audience 50% from the Birch fall 1990 survey. In a market that lives and dies by the car, radio plays a crucial role—and the combination of 20-minute clock and CNN affiliation lifted the station to second place in the 25-54 cume, and third in cume 12-plus. "We generated a great deal of cume, and because of the interest in the war there were more occasions of tune-ins

during the war," according to Chris Claus, KFVB vice president and general manager.

Claus said the station went noncommercial for the first two days and "stuck exclusively with CNN in the early stages." He said the station even carried CNN video, with reporters describing the pictures "because listeners would rather hear it described if they couldn't see it. If all they had was radio, we were a very solid second place to television."

Once the war settled into a "normal pattern," the station added the services from NBC Radio and AP Audio to "cre-

ate the impression that we had more resources than anyone else." Such program elements as traffic and weather were reintroduced shortly after the start of the war, but sports reports and business features were pre-empted for longer periods.

While success has been sweet, Group W management concedes that current audience levels are a war-related aberration not likely to be sustained. Still, executives at all four stations are confident that some of the listeners who sampled the news product during the conflict will stay with it. "We've introduced

some people to the format, and some of them may have found it to be the vehicle for the fastest news updates," observed Claus. "Some of these people will tune in to find out what's happening, but I logically do not expect to see the same average quarter hour shares in the spring book as we saw in the winter book."

Added WMAQ's Starr: "Some of the momentum will stick. Clearly some of these people came in for a one-time event. We're glad to have had them, they know where we live and we're glad to maybe have grabbed a button on their radio dial." -REB

UK INDEPENDENT RADIO GOES NATIONAL, BUT NO POP

As first of three new national commercial radio services is readied, industry ponders anti-pop strictures

British independent radio is set to go national with the blessing of the 1990 Broadcasting Act. But with three new licenses being readied for offer to the highest cash bidders, critics say the Act, with its strict definition of eligible formats, with one fell swoop may simultaneously have closed the door to a truly successful national commercial radio.

Bids for the first FM license are due by April 22, but anxiety seems to be running high among potential bidders, most of whom won't say until then whether or not they will compete. The remaining two national channels, which are AM, will be advertised next summer. The first AM service is open to any program format, while the second is to be a speech-based service. All three will compete with British radio's five existing BBC noncommercial national radio networks and with 107 commercial local radio services.

The Act requires that the first of the radio channels, Independent National Radio One—INR1, as the service will be known, provides "a service which consists, wholly or mainly, in the broadcasting of music which...is nonpop music." In an effort to interpret what was considered by most a vague prescription, the newly inaugurated Radio Authority charged with setting the license specifications and conducting the application process achieved a result that has pleased few in the UK radio industry and led many to accuse the authority of being arbitrary, limited and prejudiced.

Critics say the Act rejected the prevailing logic of commercial radio—that targeting audiences and streaming pro-

gramming maximizes viewers and revenue—and instead hopes to provide what it considers an appealing mix of music and talk.

The Radio Authority, in its defense, claims that a nonpop music service would make good use of the high quality stereo transmission on FM and would broaden the choice for listeners and opportunities for advertisers. The authority also claims that the format would extend the programming range provided by independent radio.

Defending the Act's decision to dictate a nonpop FM license, Classic FM's David Astor said that most stations are pop- and top 40-oriented. "Rock music [listeners] are spoiled for choice," Astor said. Although most of their financial and advertising research is still out, Astor believes a mainstream classical station would have listener appeal. "We wouldn't be playing any Japanese nose flute music," Astor quipped.

Harry Taylor of Haymarket Publishing said the firm is also considering a bid for a light classical format and doesn't rule out the possibility of joining a consortium closer to the closing date. Although difficult to define precisely, the intended program format would offer a more accessible version of BBC Radio 3, the preeminent classical heavyweight on the British airwaves. Haymarket believes there is a potential niche marketing advantage with this format, despite its lack of mass appeal.

Other possible bidders include Melody Radio owner Lord Hanson, with an Easy Listening format, and Heritage Broadcasting's consideration of a show tunes format.

Some contend that the "nonpop" decision had more to do with the traditional views of broadcasting adopted by the government as it steered the Broadcasting Act through Parliament than with the market-focused approach that originally shaped the new laws.

According to Brian West, Director of the Association of Independent Radio Contractors (AIRC), the Government and the Radio Authority failed to appreciate that if national commercial radio is to survive it must be commercially viable and based on a mass appeal programming approach. The AIRC recommended an alternative formula whereby the first franchise would have been an open competition to the highest bidder; the second (AM) bid an open bid barring the format of the first and the third barring the first two. This solution would have maximized the bid potential each time, argued West.

But the authorities rejected that market-driven option. "They really screwed it up," West said. "They've insured that it won't command a big audience and that it won't be successful." In trying to create a healthy blend, INR1 goes against the common wisdom to target radio programs and could thus restrict its commercial solvency, West and others said. "It's really a tragedy and won't help raise the image of commercial radio," argued West.

Many potential bidders agree. Paul Smith, head of Complete Communications Corp., recently decided not to bid for the license because of the limited prospects of the strict definition of its format. The sort of musical variety that the station is intended to program creates

too much of a "mish-mash," said Smith. And if someone manages to come up with some kind of hybrid it will likely damage their own financial prospects, he argued. All told, Smith believes the INR1 stipulations are holding back the development of radio.

John Q. Davis of Family Broadcasting Co. also decided not to bid, explaining that it simply wasn't a financial proposition. "Politicians are living in a dream world as they always do," Davis said. The problem is not so much the definition of format, Davis said, as it is the huge financial expenditure and the doubtful return.

Advertisers, a key component in the success of a new commercial radio network, are themselves examining the medium's prospects, and while still unsure of the outcome of any new service, clearly share some of the potential bidders' concerns over the choice of format. Radio advertisements are the least permanent of all other forms, and given austere advertising budgets during the recession, it is one of the riskier mediums on which to buy time.

Underscoring this fear, the Radio Marketing Bureau reported that advertising revenue in independent radio, hurt by the overall drop in UK advertising expenditures last year, grew by only

3.2% in the last fiscal year compared with 17.2% growth the previous year.

Frank Harrison, media research at Saatchi & Saatchi, said the ad capacity and commercial success of the national station will depend upon what kind of format wins the license. One advantage to the nonpop rule that the government and Radio Authority had in mind was that it would face less competition.

Harrison believes there are several crucial issues to consider in assessing the revenue potential of INR1. Clearly the franchise must be able to generate enough ad revenue to support them-

selves. It also must consider how it will balance national with regional advertising as well as addressing what most advertisers want: a large audience with specific target groups.

Aside from London's Capital FM, few independent radio groups had reached profitability before the recession hit, increasing the widespread apprehension about investing in radio. In fact, Capital has estimated programming costs for the new national FM service could exceed £25 million per year, including transmission and license fee costs. —Meredith Andur, European correspondent

POP PROSCRIPTION

Pop music, for the purposes of the UK's new national FM service, includes "rock music and other kinds of modern popular music that are characterized by a strong rhythmic element and a reliance on electronic amplification for their performance (whether or not, in the case of any particular piece of rock or other such music, the music in question enjoys a current popularity as measured by the number of recordings sold)."

UK's Radio Authority further defines other kinds of modern popular music as including all music recorded on or since Jan. 1, 1960, such as soul music and other forms of modern dance music; rhythm and blues; and jazz, folk and country music, which uses electronic amplification.

Music defined as nonpop includes classical, light orchestral and choral elements of Easy Listening, any forms of jazz, folk, country and ethnic music that are not electronically amplified and any recording of music that is not rock music.

RADIO ON VIDEO: EXPANDING COUNTRY

Country-formatted radio stations should use music videos for cross-promotion, introduce new artists and extend their reach. That is the advice of Bob Allen, vice president and general manager, KCRG-AM-TV Cedar Rapids, Iowa.

The last decade has seen a wealth of new talent emerge in the country music arena. Exposure of new artists through video has grown in importance and prevalence since the late 1980's, presenting radio stations the opportunity to benefit from the visual medium.

"We have the advantage of being a grandfathered television-radio combination," said Allen, "but anyone can take advantage of the natural synergy between radio and TV." Among the events tried and ongoing at his stations, Allen said, are live broadcasts of the radio morning show on the television morning newscast and a 30-minute country music video show hosted by the radio morning team of "Wally and Scott." The radio station switched to the country format about a year ago, and

Allen uses the show to help introduce the station to the market.

For smaller market stations operating on a small budget, Allen encourages operators to explore cross-promotional packages with television and local access cable channels. "I could see a television and radio station coming up with a package," said Allen, "where the television meteorologist could do drive time weather for the radio station and the radio station could simulcast one or more of the television's evening news-

casts. In exchange for all of which they do a video show for you," he said.

Allen shared some of his insights with the attendees of the Country Radio Seminar (BROADCASTING, March 18). "Music Video: See It Now—New Artists, New Hits, New Listeners," featured panelists from both the record and broadcasting industries. Moon Mullins of Pollack/Mullins moderated the discussion, which centered around the purpose and uses of music videos.

From a record industry standpoint, the music videos are one element of a development campaign for an artist. Record label executives said they view videos as a vehicle to create familiarity with an artist, to help record buyers put a face to the voice they hear on the radio.

Bob Baker, director of operations for the Country Music Television (CMT) cable service, believes that country music has broadened its reach in large part due to video exposure. He also noted that CMT has cross-promotional packages available for radio stations in the markets where CMT is carried. —tc



BUSINESS

CABLE STOCKS: STILL A SCRAMBLED PICTURE

Survey of investors finds sharpened disagreement; MSO debt both problem and solution

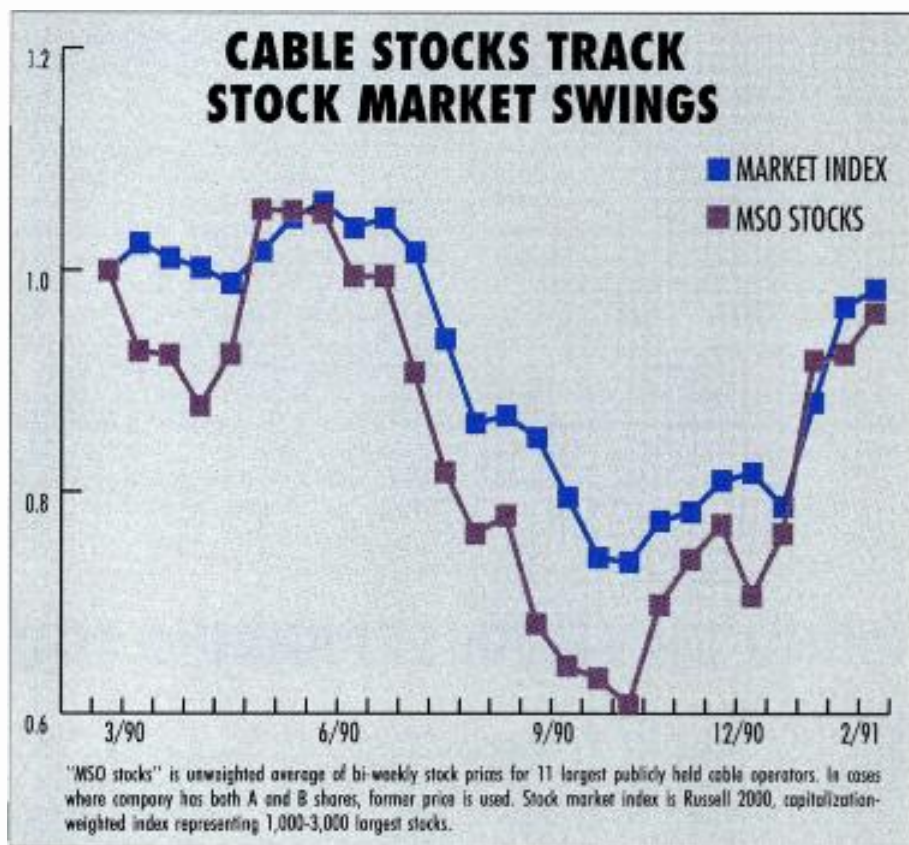
Uncertainty about cable's future was supposed to offer investors a buying opportunity in MSO stocks. The problem is that the opportunity won't go away, and the stocks on average are trading almost exactly where they were a year ago, despite an interval that saw a point-and-a-half interest rate decline. Another telling observation about the group is their similar performance to a wider market of stocks (see chart), an imitation even more precise if one excludes highly-leveraged and/or short-ridden issues such as Cablevision Systems' suggestion that cable's perceived predictability may be no better than that of the overall economy.

As some investors noted last week, much of the uncertainty—regulatory, technological and competitive—surrounding the cable industry has, in fact, been with it even during the stock sector's long ascent. But until recently, a clear valuation standard, that of "price-per-sub," allowed investors to ignore the uncertainty, or more precisely, to assume it was already reflected in the per-sub prices system buyers were paying in the private market.

But with the collapse of the subordinated debt market and subsequent credit worsening last year, the per-sub valuation lost its definitiveness and no single valuation has arisen to replace it. In short, cable is still often perceived as an asset value play at a time when such an identity is not helpful.

To the extent per-sub valuations are applicable, they may suggest further growth in some MSO stock prices, but not to levels reached in 1989. Said Karen Southard of Chancellor Capital Management: "People aren't using \$28-to-\$33 per share in Tele-Communications Inc. asset value like they were in February of 1990. Today, the estimates range from a low of \$20 to a high of \$26 to \$28." Some investors view TCI's current public \$15 stock price as a good discount and buying opportunity, from even the diminished per-sub asset values.

The per-sub valuation is not favorable



to all MSO stocks, however. Most of the institutional investors contacted last week estimated current per-sub values at \$1,500-to-\$1,600, which is just equal to or less than the estimated debt-per-sub of highly leverage operators such as Adelphia or Cablevision Systems, implying that the equity may be worthless. Scott Black, president of Delphi Management and himself a direct investor in the systems formerly owned by the New York Times Co., pegged per-sub values closer to \$1,800 per sub.

Ed Platt of Banker's Trust said that in less than a year, some benchmark will be provided when Tele-Communications is to place a value on United Artists Entertainment Co. Meanwhile, other valuation methods, such as per-share multiple of cash flow and of net free cash flow, are being used.

Financial and regulatory events over the past year have provided resolution of sorts for some of the uncertainties. For instance, some assume that a more favorable financial climate is soon, if not already, on its way back, helping operators get money for new acquisitions and refinance old ones.

Most investors also seem to assume the worst of the reregulatory schemes has surfaced by now and concluded that the cable industry can live with those schemes. That general assessment may have, along with general market improvement, helped cable stocks rebound last fall.

But less progress has been made on perhaps the largest of the uncertainties—the interrelated issues of competition and technology—which may take years to answer. Investors not only disagree

about the outcome of these issues, but also about their logical relationships.

While one investor applauds the decline in the cost of fiber, another suggests that lower costs increase the likelihood of competitive overbuilds. While one investor fears the entry of telephone companies, another says the telcos will put some demand back in the transaction market for cable systems.

Learning to live as an investor with the telco threat may be as important as the threat itself, says John Kornreich, a partner with Sandler Capital Management: "The telco uncertainty has been there for a long time, and we can't rule out their entry forever. But even if they got approval in the near term, they can't compete right away. So I look at what the present value is of a modest negative, say, 15 years out."

But, said Denise Jevne of T. Rowe Price, even modest problems created by these issues may be bad for the cable industry. She notes that the mere presence of the telco threat will require cable to upgrade plant at a time when, because of debt service, it can little afford to spend money.

Overall, the disagreement about cable stocks may have sharpened. According to CDA Investment Technologies, based in Silver Spring, Md., the number of institutional investors holding a cable stock at year end declined in almost every instance—for instance, 26 fewer institutional holders of Comcast "A" shares and "17" fewer holders of TCI A shares compared to nine months ago. But at the same time, the percentage of MSO shares outstanding held by the remaining institutions climbed several percentage points. To the extent one can draw conclusions from such information, it appears the believers are either more convinced, have lowered their cost per share or both.

Some of those who have lightened up on cable equities have not abandoned the industry entirely, choosing instead the more mathematically certain returns obtainable from those same MSO's publicly traded debt securities. Andrew Wallach, an analyst with Cumberland Associates, said: "Taking into account risk, the debt looks better because their prices cratered, creating yields on those bonds of greater than 20%. If you combine such yields with the potential for capital appreciation, the potential returns are very rewarding." Even some stock analysts on the "sell-side" (those who advise institutional investors on stocks) recommended that customers switch to the debt.

Among those investors commenting last week, few questioned the current

operating "fundamentals" of the industry. As Karen Firestone, manager of Fidelity's select leisure fund said, cash flow growth from basic and multi-pay tiers continues to grow in some cases at double-digit percentage rates.

But many publicly held cable companies are highly leveraged with principal

repayments stretching out beyond the immediate period. Therefore, the outlook over 1991, 1992 and even the year after may affect MSO stocks less than what people perceive will happen later.

And as the price of cable stocks indicates, that future remains very much in question. —GF

MORE MEDIA LENDORS FIND PROBLEMS AT HOME

Media owners seeking to borrow funds have heard bad news from a different quarter in recent weeks. The nation's tattered credit structure, already revealed in high-yield debt securities and bank and insurance company problems, has now surfaced at commercial credit companies. The problems, although by no means widespread, already appear to be affecting the cost and other terms of credit.

The biggest news involves Westinghouse Credit Corp. (WCC), whose media lending unit has suffered staff reductions as part of an overall WCC downsizing and \$975 million pre-tax charge against parent company Westinghouse's fourth-quarter earnings. Problem loans at WCC are said to be outside the media portfolio; nonetheless, the unit is said to have been pared down from eight people to two. Among those released was senior investment manager Chuck Coon, who had only recently been hired from Society National Bank. A spokesman for WCC declined to comment.

Details about the largest commercial credit lender to the Fifth Estate, GE Capital, were contained in the recently released GE annual report. Of GE Capital's \$8.3 billion "highly leveraged transaction" (HLT) portfolio, cable TV loans alone constituted 19%; "media" loans, another 10%, and "broadcasting and other," yet another 9%. While not necessarily involving TV, radio and other loans, credit losses on GE Capital's HLT loans soared last year to \$410 million from \$56 million in prior year.

In some cases, problems reside not with the commercial credit company, but with the parent company, which sometimes guarantees the credit company's borrowings. Last week, for instance, Chrysler was said to be seeking an outside investor for Chrysler Financial. The finance unit's cost of funds has recently increased because of weakness in the auto industry affecting the parent company, despite Chrysler Financial's

seven straight years of record profits.

Ratings and perceived strength are important to credit companies since most fund themselves by issuing commercial paper and other securities. *Grant's Interest Rate Observer* has reported a "deepening prejudice" against commercial paper issued by finance companies, thereby increasing their cost of funds and, presumably, passing those costs on to customers seeking to borrow money to buy or refinance media properties.

Scepticism about the transaction marketplace, including that for stations and cable systems, has also changed the kinds of deals some credit companies are willing to do. The Westinghouse announcement said it was adopting a "new operating plan by which it...will limit new lending to secured, current-yield portfolios." And John Shemancik, executive vice president of Heller Financial, said that concerns about future transaction values have led that firm to "maybe not go so deep in the capital structure," reflecting "some concern over where [exit] values will level off."

While reported problems of commercial credit companies appear limited to a few situations, those in good shape are nonetheless disturbed about the news. Said Matt Breyne, vice president of Greyhound Financial Corp.: "It is important to have competitors add liquidity to the market, either to help syndicate a loan or to have somebody there to come in and buy me out."

As for the demand for credit, new acquisition financing is considerably down, while refinancing, said several finance executives, is a higher percentage of business. Greyhound's Breyne said most refinancings arose from either the desires of existing lenders to get out or from creditors' desires to readjust their maturity schedules. Robert J. Macchini, a partner with Media Services Group, said there was probably a shortage of senior capital available for such refinancings. —GF

CHANGING HANDS

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

WVGO(FM) Richmond, Va. □ Sold by Daytona Group of Virginia Inc. to Benchmark Radio Acquisition Fund III Ltd. for \$4 million. Seller is headed by Norman S. Drubner, who also owns KZRQ(AM)-KIVA-FM Albuquerque-Santa Fe, N.M.; KZRC(AM)-KXYQ(FM) Salem (Portland), Ore., and KGRX(FM) Globe (Phoenix), Ariz. Buyer is headed by Joe Mathias and Phillip Rainwater, who also own WDOV(AM)-WDSD(FM) Dover, Del., cable systems in Virginia and California and recently purchased WUSQ-AM-FM Winchester, Va. ("Changing Hands," March 4). WVGO has oldies format on 106.5 mhz with 7.6 kw and antenna 1,175 feet. *Broker: Media Venture Partners.*

WGFX(FM) Gallatin, Tenn. □ Sold by Triangle Broadcasting Co. to HaPa Inc. for \$3.5 million ("Closed Circuit," March 18). Seller is headed by Kenneth S. Johnson, and is 55% owned by Capitol Broadcasting Corp., licensee of WCAW(AM)-WVAF(FM) Charleston, W.Va.; WKSJ(AM)

PROPOSED STATION TRADES

By volume and number of sales

Last Week:

AM's □ \$200,001 □ 3
 FM's □ \$9,631,000 □ 12
 AM-FM's □ \$4,629,000 □ 6
 TV's □ \$0 □ 0
 Total □ \$14,460,001 □ 21

Year to Date:

AM's □ \$11,687,640 □ 46
 FM's □ \$56,259,103 □ 66
 AM-FM's □ \$94,858,054 □ 52
 TV's □ \$87,874,000 □ 18
 Total □ \$250,678,793 □ 182

For 1990 total see Jan. 7, 1991 BROADCASTING.

Pritchard and WKSJ-FM Mobile, both Alabama, and WRKA(FM) St. Matthews, Ky. Johnson is 100% shareholder of Johnson Broadcasting Co., which is 45% general partner of assignor. Buyer is headed by Victor Rumore, who has 50% interest as limited partner in RMF Broadcasting, licensee of KFRR(AM) Englewood, Colo. WGFX has classic rock format on 104.5 mhz with 49 kw and antenna 1,312 feet. *Broker: Blackburn & Co. Inc.*

KBFM(FM) McAllen-Brownsville, Tex. □ Sold by Encore Communications Ltd. to May Broadcasting Inc. for \$3.5 million. Seller is headed by George Duncan and has no other broadcast interests. Buyer is headed by Philip J. Giordano, who also heads April Broadcasting Inc., which owns WBLX-AM-FM Mobile, Ala. KBFM has CHR format on 104.1 mhz with 100 kw and antenna 990 feet above average terrain. *Broker: H.B. La Rue Media Brokers.*

KZBS(FM) Oklahoma City □ Sold by Zumma Broadcasting Co. to Degree Communications Ltd. for \$3 million in assumption of seller's liabilities from defaulted loan agreements. Seller is headed by William R. Lacy and Josephine C. Carnahan, his mother, and has no other broadcast interests. Buyer is headed by Kent Burkhardt (16%) and Patsy S. Burkhardt (16%), husband and wife, and Gregory Wright, and is licensee of WANS-AM-FM Anderson, S.C., and also has interests in Degree Communications III Inc., general partner of KEYI-FM Partners Ltd., licensee of KMOW(AM) Austin and KEYI-FM San Marcos, both Texas. KZBS has CHR format on 98.9 mhz with 100 kw and antenna 1,108 feet above average terrain.

WALI(AM)-WROG(FM) Cumberland, Md. □ Sold by Tschudy Communications Corp. to James P. O'Leary, Robert H. Long Jr. and Alfred A. Ruscito for \$1.8 million. Price includes \$590,000 cash at closing, which includes three-year noncomplete covenant, \$10,000 escrow deposit and \$600,000 note payable. Seller is headed by Earl Judy Jr., Robert S. Janney and Joyce Jenkins, and is also licensee of WBRJ(AM)-WEYQ(FM) Marietta, Ohio; WMQC(FM) Westover, W.Va.; WCRO(AM) Johnstown, Pa., and WSKO(FM) Buffalo Gap, Va. Judy is president and 51% stockholder of Shenandoah County Broadcasting Corp., licensee of WSVG(AM)-WSIG(FM) Mount Jackson, Va. Buyer is headed by O'Leary (40%), Long (35%) and Ruscito (25%). O'Leary is 50% stockholder and president of Laurel Broadcasting Co. Inc., licensee of WISL(AM) Shamokin, Pa. WALI

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SILENT VIEWERS: DIFFICULTIES MEASURING CHILDREN

Kid's upfront market revives issue of problems faced in trying to track younger viewers; Nielsen studying issue of non-compliance

As the 1991 children's television upfront market continues to move, the networks, cable programmers and syndicators once again are faced with the fact that they are doing business based on ratings numbers that they have little faith in.

The problem of measuring children's viewing is not new and may not be one that can be easily cured by technology. The question facing the industry is: Can children realistically be expected to properly use a peoplometer or any technologically advanced device?

Debates over the problems of measuring children's viewing between programmers and Nielsen Media Research are not simply a by-product of Nielsen's peoplometer. The problem also exists to some extent with diaries and will probably continue to exist in any sort of new system that is developed.

When it comes to the peoplometer,

most programmers point to the "OK" button as the source of the problem. In theory, the OK button is used to let the meter know after a channel switch that the same viewer is still viewing the set. If there is a new viewer watching the set (and the old viewer failed to log off or the set was not turned off during the changing of the viewer), the new viewer is supposed to enter the proper information to let the meter know that he or she is watching. However, many in the industry think that a child, given the choice of pushing four buttons to log himself in or pushing one button that tells the meter that the same viewer is watching a different channel, will choose the latter because it is simpler. If the new viewer turns on the set and chooses to enter nothing, only the data on the use of the set — no demographic information — is used by Nielsen.

Continued on page 79.

is fulltimer on 1230 khz with 1 kw. WROG has C&W format on 102.9 mhz with 3.5 kw and antenna 1,400 feet.

WHUT(AM)-WLHN(FM) Anderson, Ind. □ Sold by Jeffrey Peek, receiver, to Anderson Radio for \$1.5 million cash at closing. Seller has no other broadcast interests. Buyer is headed by Gary Todd, Jon Mark Lamey and Experience Communications Inc., and has no other broadcast interests. WHUT has MOR format on 1470 khz with 1 kw day and 25 w night. WLHN has adult contemporary format on 97.9 mhz with 50 kw and antenna 489 feet.

KUUB-AM-FM Bozeman, Mont. □ Sold by CASI Broadcasting & Entertainment Enterprises Inc. to Gilbert Broadcasting Corp. of Montana for \$829,000. Price includes \$366,000 cash at closing and \$463,000 assumption of seller's liabilities and obligations. Seller is owned by Bee Broadcasting Inc., headed by Benny Bee (95%). Buyer is headed by Bee (40%), Christopher T. Gilbert (5%), Joan H. Zabriskie, (5%), Harry B. Combs (30%), Virginia P. Combs (10%) and Benny L. Bee (10%). Bee Broadcasting, which is 100% stockholder of licensee, is also licensee of KBBZ(FM) Kalispell and KJUR(AM) Whitefish, both Montana. KUUB(AM) is fulltimer with MOR format on 1450 khz with 1 kw. KUUB-FM has CHR format on 95.1 mhz with 94 kw and antenna 781

feet.

KROB-FM Robstown, Tex. □ Sold by Coastal Bend Broadcasting Corp. to KDOS Ltd. for \$600,000. Price includes \$525,000 cash at closing and \$75,000 escrow deposit. Seller is headed by George Leon Gossage and has no other broadcast interests. Buyer is headed by KDOS Radio Inc. (70% GP,P) Titchenor Media System Inc. (26% P), Amador Garcia, (4% P), Luis Munoz (62% VS), Al Herrera (38% VS) and Amador Garcia. KDOS Ltd. is licensee of KUNO(AM) Corpus Christi, Tex. KROB-FM has C&W format on 99.9 mhz with 100 kw and antenna 289 feet.

WMJM(AM)-WFAV(FM) Cordele, Ga. □ Sold by Silver Star Communications-Albany Inc. to Radio Cordele Inc. for \$350,000. Price includes \$25,000 cash at closing, \$10,000 escrow deposit and \$315,000, 15-year promissory note at 10%. Seller is headed by John Robert E. Lee, and is licensee of WJIZ(FM) Albany, Ga. Lee is also 51% owner of Silver Star Communications-WJAZ Inc., which owns WJYZ(AM) Albany, Ga., and 61% of Suncoast Communications, which owns WVVO(AM)-WDXZ(FM) Charleston, S.C. Buyer is headed by John Wesley Brooks, and has no other broadcast interests. WMJM is fulltimer with religious format on 1490 khz with 1 kw. WFAV has country format on 98.3 mhz with 3 kw and antenna 300 feet.

SOLD!

WVGO-FM, Richmond, Virginia has been sold by Daytona Group of Virginia, Norman S. Drubner, Principal to Benchmark Radio Acquisition Fund III Limited Partnership, Joe Mathias and Phillip Rainwater, Partners for \$4,000,000.

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FOCUS ON FINANCE

Media stocks generally moved with broader market which was down slightly for week. Large capitalization issues were off most on several highly-publicized earnings disappointments. At least one group owner/publisher announced anticipated first-quarter earnings declines. A.H. Belo said it expected results to be significantly below prior-year period. Dallas-based media group owner/publisher said: "The national recession, coupled with reduced advertising demand and high-

er news-gathering costs related to the Gulf War, has resulted in lower operating earnings at each of our operating companies during the current quarter." Company also cited lack of political revenue recorded in 1990's first quarter. Stock was off, as of last Wednesday, 13% from two weeks ago. Media General saw 1.6 million block crossed Tuesday afternoon with stock off modestly for week. Thinly-traded Adelphia Communications dropped 21% last week, to 9 1/2.

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

	Closing Wed Mar 20	Closing Wed Mar 13	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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	Closing Wed Mar 20	Closing Wed Mar 13	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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BROADCASTING

A (BHC) BHC Comm.	55	5/8	53	1/4	2	3/8	04.46	13	1,629
N (CCB) Cap. Cities/ABC	469		479		-10		-02.08	16	8,128
N (CBS) CBS Inc.	173	1/2	169	1/4	4	1/4	02.51	13	4,107
A (CCU) Clear Channel	11	1/4	10	7/8		3/8	03.44	-125	64
O (JCOR) Jacor Commun.	2	3/4	2	7/8	-	1/8	-04.34	-2	27
O (OSBN) Osborn Commun.	7	5/8	7	1/8		1/2	07.01	-11	53
O (OCOMA) Outlet Comm.	11	3/4	11	1/2		1/4	02.17	14	76
N (PL) Pinelands	15	1/4	15	1/8		1/8	00.82		257
A (PR) Price Commun.		5/8	5/8				00.00	133	7
O (SCRIP) Scripps Howard	45		45				00.00	16	464
O (SUNNC) SunGroup Inc.		3/4	3/4				00.00	-16	5
O (TLMD) Telemundo	4	3/4	4	3/4			00.00	-2	108
O (UTVI) United Television	31	1/2	30	1/2	1		03.27	3	342

BROADCASTING WITH OTHER MAJOR INTERESTS

N (RLC) A.H. Belo	27	1/4	29	3/8	-2	1/8	-07.23	20	509
A (AK) Ackerly Comm.	3	5/8	3	3/4	-	1/8	-03.33	-4	55
N (AFL) American Family	21		22	1/8	-1	1/8	-05.08	15	1,709
O (ACCM) Assoc. Comm.	29	1/4	30		-	3/4	-02.50	75	545
N (CCN) Chris-Craft	30		30	3/4	-	3/4	-02.43	2	764
O (DUCO) Durham Corp.	28	1/2	27	3/4		3/4	02.70	14	241
N (GCI) Gannett Co.	41	1/8	39	3/4	1	3/8	03.45	17	6,498
N (GE) General Electric	66	5/8	69	1/4	-2	5/8	-03.79	14	59,204
O (GACC) Great American	2	1/8	2	1/8			00.00		74
A (HTG) Heritage Media	4	1/8	4	1/4	-	1/8	-02.94	-6	186
N (JP) Jefferson-Pilot	43	3/8	41	5/8	1	3/4	04.20	10	1,550
N (LEE) Lee Enterprises	28	3/8	27	3/4		5/8	02.25	16	662
N (LC) Liberty	41	1/2	40	7/8		5/8	01.52	9	324
O (LINB) LIN	64		64				00.00	-17	3,288
N (MHP) McGraw-Hill	56		57	5/8	-1	5/8	-02.81	119	2,726
A (MEGA) Media General	19	7/8	20	1/4	-	3/8	-01.85	24	503
N (MDP) Meredith Corp.	27	1/8	27	3/4	-	5/8	-02.25	-21	488
O (MIMEDC) Multimedia	72	1/4	70	7/8	1	3/8	01.94	18	817
A (NYTA) New York Times	22	1/8	22			1/8	00.56	49	1,685
N (NWS) News Corp. Ltd.	12	3/4	13	7/8	-1	1/8	-08.10	7	3,422
O (PARC) Park Commun.	15	1/4	15	3/4	-	1/2	-03.17	16	315
O (PLTZ) Pulitzer Pub.	22	1/4	23	1/4	-1		-04.30	9	233
O (SAGB) Sage Bcsg.	1	1/8	1	1/8			00.00	-1	4
O (STAUF) Stauffer Comm.	117		117				00.00	48	144
N (TMC) Times Mirror	28	7/8	29	3/8	-	1/2	-01.70	17	3,711
N (TRB) Tribune Co.	41	1/4	43	7/8	-2	5/8	-05.98	15	2,717
A (TBSA) Turner Bestg.'A'	13	1/2	13			1/2	03.84	-90	2,013

N (WPO) Washington Post	232	1/2	245		-12	1/2	-05.10	15	2,798
N (VX) Westinghouse	29		29	1/4	-	1/4	-00.85	8	8,441

PROGRAMING

O (IATV) ACTV Inc.	2	7/8	2	7/8			00.00		2
O (ALLT) All American TV	1	3/8	1	3/8			00.00		2
N (CRC) Carolco Pictures	8	1/4	8	1/2	-	1/4	-02.94	13	249
O (DCPI) dick clark prod.	3	3/8	3	1/4		1/8	03.84	21	27
N (DIS) Disney	121	5/8	125	1/8	-3	1/2	-02.79	20	16,174
A (FE) Fries Entertain.		5/8	5/8				00.00		3
A (HHH) Heritage Ent.		3/4	13/16		-	1/16	-07.69	-1	6
N (HSN) Home Shop. Net.	5	3/4	6		-	1/4	-04.16	16	518
O (IBTVA) IBS	1	5/8	1	5/8			00.00	20	5
N (KWP) King World	29	1/8	29	5/8	-	1/2	-01.68	13	1,106
O (KREN) Kings Road Ent.		1/8	1/8				00.00		0
N (MC) Matsushita	130		134		-4		-02.98	17	270,430
A (NNH) Nelson Holdings	1	5/8	1	1/2		1/8	08.33	-1	7
O (NNET) Nostalgia Net.		9/16	7/16			1/8	28.57		3
N (OPC) Orion Pictures	10	1/2	10			1/2	05.00	26	236
N (PCI) Paramount Comm.	40	5/8	41	5/8	-1		-02.40	27	4,789
N (PLA) Playboy Ent.	5	5/8	5	5/8			00.00	29	105
O (QNTXQ) Qintex Ent.		1/8	1/8				00.00		26
O (QVCN) QVC Network	10		11		-1		-09.09	-26	173
O (RVCC) Reeves Commun.	6	3/4	6	3/4			00.09	-16	85
O (RPICA) Republic Pic.'A'	8	1/4	7	1/2		3/4	10.00	45	35
A (SP) Spelling Ent.	5	1/4	5	3/8	-	1/8	-02.32	35	173
O (JUKE) Video Jukebox	4		4	5/8	-	5/8	-13.51	-30	37
O (WONE) Westwood One	2	1/16	2	1/8	-	1/16	-02.94	-1	30

CABLE

A (ATN) Acton Corp.	4	7/8	4	3/4		1/8	02.63	-3	7
O (ATCMA) ATC	40	7/8	40	7/8			00.00	39	4,457
A (CVC) Cablevision Sys.'A'	24		26		-2		-07.69	-2	532
A (CTY) Century Comm.	8	5/8	9	1/4	-	5/8	-06.75	8	563
O (CMCSA) Comcast	15		14	3/4		1/4	01.69	-10	1,693
A (FAL) Falcon Cable	8	3/8	8			3/8	04.68	-6	53
O (JOIN) Jones Intercable	10	1/4	9	1/2		3/4	07.89	-6	128
N (KRI) Knight-Ridder	50	7/8	51	1/2	-	5/8	-01.21	15	2,552
T (RCI.A) Rogers'A'	13		13	1/2	-	1/2	-02.00	-17	349
O (TCAT) TCA Cable TV	15		14	1/2		1/2	03.44	65	363
O (TCOMA) TC1	15	1/8	15	3/8	-	1/4	-01.62	-21	5,384
N (TWX) Time Warner	107	3/4	108	3/4	-1		-00.91	-7	6,192
O (UAECA) United Art.'A'	12	3/4	13	1/8	-	3/8	-02.85	-18	1,790
A (VIA) Viacom	24	1/4	23	3/4		1/2	02.10	-80	2,588

SILENT VIEWERS

Continued from page 77.

David Woolfson, Nielsen vice president and manager, business development, has met with the Advertiser Syndicated Television Association (ASTA) twice in the last month, as well as with the cable industry to address the problem. Nielsen, Woolfson said, has been conducting exit interviews with families coming out of the sample and also has been conducting a series of diagnostic studies that will "scope out the magnitude of noncompliance and the different definitions of noncompliance." Woolfson said the distribution of children's programming to adults is larger than expected and could be a result of viewership attributed to the wrong viewer.

To help combat this and as a response to the Committee on Nationwide Television Audience Measurement (CONTAM) report, Nielsen last fall set up its field automation system, designed partly to reduce the time between a measurement problem arising and Nielsen addressing that problem. For a compliance problem, a Nielsen field representative is contacted at a production center. For example, if the viewing records of households with children indicate that an unusual amount of children's programming is being watched by adults, a Nielsen

representative will call or visit the home in question and find out if the meter is being used properly.

Also, Nielsen is studying its incentive program to see if a more "personal" approach is needed for children such as sending them letters or T-shirts, or perhaps putting stickers on the meter to make it more user-friendly.

Whether these developments will have any significant impact remains to be seen. Most programming and research executives do not think the problem of measuring children's viewing will be solved soon, and some question whether trying to get an accurate measurement is even worth the effort.

Alan Wurtzel, senior vice president, marketing and research services, Capital Cities/ABC, said this is "a problem that surfaces because of its prominence at this time of the year that fades and has never been resolved." One reason for that, he speculated, is that "if it were a larger and more prominent part of the overall picture, it would have been addressed more quickly."

While children's programming is a relatively small daypart for the networks, it is very big business for the syndicators who program weekday afternoons. This year, syndicators are expected to surpass the networks in terms of advertising dollars for children's programming and for some time they have been asking Nielsen to examine the issue of measuring

children's viewing. Karl Kuechenmeister, senior vice president, Warner Brothers Domestic Television Distribution, said that in the short run, a return to the diary method would be a good start. He said in a recent speech that the diaries show about 1.1 children in every household tuned to children's programming "while the peoplemeter found and continues to find only two-thirds of a kid." Down the road, Kuechenmeister said he is hoping the "passive" peoplemeter will solve the problem. However, many network and CONTAM executives have expressed doubts that the passive peoplemeter will be a success.

Arbitron Co., Nielsen's chief competitor, has been developing and rolling out its ScanAmerica peoplemeter. According to Jim Peacock, director of research, ScanAmerica has symbols on its handheld remote to help children remember the purpose of each button, and the company also has trainers teach the children a series of rhymes to make it easier for them to use the device. Peacock said that since ScanAmerica has been in use in Denver since 1987, the company has seen little fluctuation in the numbers. Unlike the Nielsen peoplemeter, ScanAmerica's viewer prompt is on the television screen. ScanAmerica also is designed to measure product purchases tied to TV commercials. Arbitron recently installed the service in Phoenix and St. Louis. -JF

STOCK INDEX (CONT.)

	Closing Wed Mar 20	Closing Wed Mar 13	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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	Closing Wed Mar 20	Closing Wed Mar 13	Net Change	Percent Change	P/E Ratio	Market Capitali- zation (000,000)
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EQUIPMENT & MANUFACTURING

N	(MMM) 3M	87	1/2	90	5/8	- 3	1/8	-03.44	14	19,422
N	(ARV) Arvin Industries	23		22	5/8		3/8	01.85	21	432
O	(CCBL) C-Cor Electronics	6	1/2	6	1/4		1/4	04.00	6	27
O	(CTEX) C-Tec Corp.	15	1/4	15	1/2		- 1/4	-01.61	-29	251
N	(CHV) Chyron	7/8		15/16			- 1/16	-06.66	-2	10
A	(COH) Cohn	12	1/8	12	1/8			00.00	9	23
N	(EK) Eastman Kodak	41	7/8	45	1/4	- 3	3/8	-07.45	43	13,585
N	(HRS) Harris Corp.	25	1/8	27	1/4	- 2	1/8	-07.79	8	1,007
N	(IV) Mark IV Indus.	11	3/8	11	3/8			00.00	2	154
O	(MATT) Matthews Equip.	2		1	3/4		1/4	14.28	100	11
O	(MCDY) Microdync	7	5/8	8	1/4		- 5/8	-07.57	108	31
O	(MCOM) Midwest Comm.	15/16		1			- 1/16	-06.25	2	2
N	(MOT) Motorola	58	1/4	61	3/4	- 3	1/2	-05.66	14	7,661
A	(PPI) Pico Products	7/8		15/16			- 1/16	-06.66		3
N	(SFA) Sci-Affianta	16	1/4	16	3/8		- 1/8	-06.76	9	364
N	(SNE) Sony Corp.	49		50			- 1	-02.00	26	16,264
N	(TEK) Tektronix	23	1/2	22	3/8		1/8	05.02	-8	683
N	(VAR) Varian Assoc.	41	1/2	41	1/2			00.00	-197	794
O	(WGNR) Wegener	1	1/8	7/8			1/4	28.57	-7	8
N	(ZE) Zentih	8	1/4	8	3/4		- 1/2	-05.71	-3	220

SERVICE

O	(AFTI) Am. Film Tech.	5		6	5/8		- 5/8	-09.43	20	58
O	(BSIM) Barnup & Sims	9	5/8	8	7/8		3/4	08.45	106	121
A	(CLR) Color Systems	3	1/2	3	1/2			00.00	-3	32
N	(CQ) Comsat	26		26	5/8		- 5/8	-02.34	8	486
N	(CDA) Control Data	11	3/8	12	1/8		- 3/4	-06.18	-2	483
N	(DNB) Dun & Bradstreet	45	1/8	45			1/8	00.27	16	8,234
N	(FCB) Foote Cone & B.	25	1/8	25	1/2		- 3/8	-01.47	13	271
O	(GREY) Grey Adv.	142		145			- 3	-02.66	12	160
O	(IDBX) IDB Commun.	7	3/4	8			- 1/4	-03.12	86	49
N	(IPG) Interpublic Group	43	1/2	42	3/4		3/4	01.75	19	1,487
N	(OMC) Omnicon	26	3/4	26	3/4			00.00	13	701
O	(RTSY) Reuters	47	1/2	49	3/8		- 1/8	-03.79	22	20,476
N	(SAA) Saatchi & Saatchi	1	1/8	1	3/8		- 1/4	-18.18	-1	178
O	(TLMT) Telemation	1/4		1/4				00.00		1
O	(TMCI) TM Commun.	1/4		1/4				00.00	-1	5
A	(UNV) Unitel Video	8	3/8	8	3/8			00.00	-14	12
O	(WPPGY) WPP Group	5	1/8	6	1/16		- 1/16	-15.46	1	210

Standard & Poor's 400	436.62	445.33	-8.71	-2.0%
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WASHINGTON

SIKES: CABLE COMPETITION, NOT REGULATION

FCC chairman tells telcomsubcom H.R. 1303 fails to tackle cable's real problem of no competition; partisan split over cable evident at hearing

True to his competition-over-regulation philosophy, FCC Chairman Alfred Sikes last week criticized House legislation (H.R. 1303) reregulating cable for not addressing "head on the principal problem" of local cable monopolies.

Instead of legislation that would impose "extensive and intensive regulatory obligations" on cable operators, the FCC chairman said at a hearing on the bill before the House Telecommunications Subcommittee, Congress should consider legislation that would promote competition from overbuilding cable operators and other multichannel service providers such as wireless cable and satellite broadcasting.

Such pro-competition regulation should eliminate the ability of municipalities to award single cable franchises, relax the "current blanket prohibition against television broadcasters and telephone companies providing competitive video services" and prevent vertically integrated cable companies "from refusing to make programs available on reasonable terms to competitors," Sikes said.

If he believed cable was a natural monopoly, Sikes added, he would not hesitate to support rate regulation. But, he said, "I don't perceive [cable] to be a natural monopoly."

Sikes was preceded at the witness table by four big-city mayors and one county council member, who argued for strong legislative and regulatory remedies like those proposed in H.R. 1303 for what they see as rising cable rates and diminishing customer service.

"Congress must enact corrective legislation if our fellow citizens are to enjoy relief from problems that now seem endemic to the cable industry," said Baltimore Mayor Kurt Schmoke.

Newark Mayor Sharpe James detailed his city's experience with rising rates, poor customer service and poor technical quality of service. "Franchising authorities have limited ability under current law to protect consumers from the prob-



FCC Chairman Alfred Sikes

lems," he said. "Local governments believe that the best solutions...are [legislative] provisions, including a competitive renewal provision, that would stimulate competition," he said. "Until competition materializes, regulation will be needed."

The mayors represented the National League of Cities and the United States Conference of Mayors. Northampton County (Pa.) Councilmember Ladd Siftar appeared on behalf of the National Association of Counties.

The three-and-a-half-hour hearing brought to the surface the sharp partisan split that has been brewing on the subcommittee. Although the Democrats, led by subcommittee chairman Edward Markey (D-Mass.), said they were eager to move forward quickly with H.R. 1303 or some variation of it, the Republicans indicated they would rather wait to see if the new FCC "effective competition" rules might not correct whatever wrongs were present in the cable marketplace. The rules "are going to take some of the steam out of consumer complaints," said Matthew Rinaldo (N.J.), the subcommittee's ranking Republican.

Rinaldo also warned he was not prepared to join the Democrats in Con-

gress—the Senate is moving an even tougher cable bill—in sending to President Bush "consumer" legislation that would result in a veto that would embarrass him. "I don't really think it's going to wash," he said.

As proposed, the rules would subject most cable systems to municipal rate regulation. The FCC had hoped to adopt the rules at its May meeting, but during his testimony Sikes indicated action could slip until June.

The Republican slow rolling reflects, in part at least, the Bush Administration's opposition to reregulation. The same day Markey introduced H.R. 1303 earlier this month, administration lobbyists met with the subcommittee Republicans, urging them not to support the measure and to "stand by the President" (BROADCASTING, March 11).

The Republicans are spurred on by the cable industry, which recognizes that it must accept a dose of regulation, but would rather take it from the FCC than from Congress. The FCC dose may be tough, but it will be limited.

At the end of the hearing, Markey said he would prefer to go forward with bi-partisan support, but it was not a must. "My goal is...to reach bi-partisan consensus and pass [a bill] unanimous-

ly" as the subcommittee did last year, Markey said. "If we cannot do that, I am not at all inimical to the concept of moving forward with tough votes," he said. "I don't think that's a good way to legislate in this very sophisticated, complex area of telecommunications policy, but I don't foreclose that option."

(As part of his effort to obtain a bipartisan consensus, Markey last Tuesday [March 19] wrote Commerce Secretary Robert Mosbacher asking for a meeting aimed at finding common ground with the administration. "I am interested in learning more about the administration's views on this subject, particularly the nature of telephone entry into the video marketplace that the administration favors.")

Anticipating the Republicans, Markey opened the hearing by arguing for the need to act expeditiously on regulatory legislation, if only as an interim measure until "true competition" develops. "During that period where cable remains an unregulated monopoly...we must provide adequate regulatory protection for consumers," he said.

Markey also criticized the idea of waiting on the FCC to solve cable's ills through its new rules. The rules may lead to more regulation, but not effective regulation, he said. "Many communities likely will receive no relief under the commission's proposal," he said. And in others only the rates of basic tiers containing broadcast signals will be subject to regulation, he said. "Cable operators will retain the ability to charge whatever their conscience or their debt load dictates for cable services such as CNN, ESPN, USA, TBS, Discovery, Nickelodeon and other programming," he said.

Other Democrats agreed the FCC was not the solution. The telecommunications subcommittee cannot "abdicate its responsibility in the area of communications law to the FCC," said Mike Synar (D-Okla.).

Unlike Markey, Sikes maintained interim relief through legislation was not necessary. If his package of competition boosters was enacted, he said, competition and the benefits that flow from it would be evident within two years. And the problems of cable rates and service are not urgent, he said. "We are not talking about water or electricity or gas," he said, picking up on similar sentiments expressed by subcommittee member John Bryant (D-Tex.). "In fact, turning the television off and talking to people and reading books are not bad alternatives."

But responding to questions from Markey, Sikes acknowledged the FCC

proposed new "effective competition" rules would do nothing to promote "robust competition. I can't imagine it is going to have that effect."

Pressed by Markey, Sikes also agreed Congress should act on cable legislation this year, but he was careful to point out his endorsement only went to legislation designed to promote competition.

On a related matter, Sikes tipped off where the FCC was heading in its ongoing inquiry into allegations that cable

programers are unfairly charging distributors of programming to the home satellite market more than they charge cable operators. "I would say preliminarily that there is evidence that there is significant discrimination...and in some instances at least there seems not to be an underlying justification for this price difference," Sikes said, adding the report on the inquiry should be out within 45 days, possibly with recommendations for congressional action. **-MAJ**

NAB CONVENTION TO HAVE 'CLEARER FOCUS'

In a pre-convention press conference last Tuesday (March 19), John Abel, NAB convention chairman, said: "We know the industry is concerned about too many shows in a time of entrenchment." Consequently, convention planners, he said, have given "the conference side a little clearer focus and a little better definition than we have in the past."

That clearer focus is evident by such things as the Radio Sports Events and Marketing Day, television syndicators returning to the NAB and more than 20 members of Congress participating in sessions. FCC chairman Alfred Sikes will keynote the Monday All Industry luncheon, and Commissioners James Quello, Ervin Duggan and Andrew Barrett will join NTIA administrator Janice Obuchowski on a panel devoted to broadcast issues. Mark McCormack, author of "What they Don't Teach You at the Harvard Business School," will keynote The Leadership Luncheon on Tuesday.

The most interesting session may well turn out to be the April 17 financial interest-syndication panel. (The FCC is expected to vote on fin-syn April 9.) The session will feature King World Chairman Roger King, Stephen J. Cannell Productions President Stephen J. Cannell, Walt Disney President Rich Frank and Fox Broadcasting President Jamie Kellner. The panel will be moderated by ABC analyst Jeff Greenfield. Said Abel: "This might be a hotter topic than when we scheduled it."

NAB is having syndicator suites for the first time "in more than a decade," said Abel. Scheduled already are King World, Buena Vista Television, Viacom (first run and off-network sales), Warner Bros. Domestic Television, Tribune Entertainment, Conus Communications, ITC Entertainment Group, LBS Communications, Medstar Communications, CNN Televi-

sion, Twentieth Television and World Vision.

But the technology and exhibit side of the convention, which Abel said has for many become synonymous with NAB, has also expanded from last year as well. The most exciting developments, he said, are HDTV World Conference and Exhibition and NHK Technology's Open House (see related story, page 84). Abel said this will be the first time NHK will hold the Open House outside of Japan, featuring about 20 technologies (out of approximately 30) that have never been seen outside of Japan, with "the potential to steal the show."

This year's exhibit hall has about 425,000 square feet sold (compared to 407,000 in 1990). Radio exhibits account for 100,000 square feet. The number of exhibitors is presently at 748, compared to 723 last year and 709 in 1989. Additionally, HDTV World Conference and Exhibition has over 37,800 square feet of its own, up from 30,000 in 1990.

Also, bus tours demonstrating the Eureka 147/DAB system will run every half hour comparing AM, FM and digital audio broadcasting by simulcasting the signal of KLUC-AM-FM Las Vegas.

On lower attendance rumors, Abel said "there has never been a time during the 1991 registration process that [attendance has] been down by 50%. Before the war started we were down 5%-10%. Right now, we are, in actual fact, about 5% above 1990 figures." Abel expects the show will attract more than 50,000 attendees. "The war definitely stalled off registration requests...the two weeks right after the war, we had record numbers, especially international."

Although domestic attendance has declined somewhat in the past few years, international attendees have offset the losses. Abels expects at least 7,000 international attendees. **-PJS**

AAAA'S JOHN O'TOOLE SAYS AD BANS ARE 'ELITIST'

Bans to limit commercial speech are "elitist in nature" said John O'Toole, president of the American Association of Advertising Agencies. He said people proposing advertising bans of some sort believe "that advertising, because it employs subtle and arcane forms of expression, is something that [only] a few understand, and that renders the less educated and less sophisticated submissive and subject to exploitation."

O'Toole spoke to the Media Institute last Tuesday in Washington. He said commercial speech bans assume "ordinary consumers cannot be trusted to sort out the various sales messages that are reaching them through advertising, so they have to be protected from themselves by legislatures that will decide what commercial speech they will receive."

He said various politicians, state attorney generals and interest groups have an "urge to censor." He said it is fast becoming accepted that "commercial speech is second-class speech." Statements advocating limits, O'Toole said, are "reminiscent of those that were once used to limit the rights of 'second-class' citizens."

But, he said: "I don't expect the American public to rise up in anger, but I do think leaders in the press, leaders on

campuses, do not regard this as a serious problem. And if they did, I think it would raise the level of awareness... I have difficulty getting my own members to pay attention. This is not one of the more intriguing topics...our members get incensed about a possible ad tax in their state, but not about what's happening in Washington."

He said the commercial speech is "attacked product by product." Consequently, for most advertisers, the problem "seems so remote.... If you don't have a tobacco account, you figure it's somebody else's problem. If you don't have beer and wine accounts, you don't get too excited."

The Supreme Court is likely to allow more restrictions on commercial speech with the departure of Justice William J. Brennan Jr., he said. He said Supreme Court rulings between 1976 and 1980 established a four-part test that insisted, among other things, that banning commercial advertising had to be the least restrictive means for advancing a government interest. But several cases since have changed that. O'Toole said "a ban on truthful commercial speech is fine [by the Court] as long as it is narrowly tailored to directly advance the government's interest." He said "it's a lot less reassuring than the less restrictive means [test]. It moved in 15 years from a clear-

cut recognition of the rights of commercial speech to increasingly limited recognition...from equation with other forms of speech to a multiplying set of distinctions." He said further distinctions could be made between editorial and political speech.

But there is another threat to advertising, he said. "The proliferation of messages...is going to effect the medium. The ability of the viewer to recall the sponsor of the last commercial he saw has gone from [about] 27% of the viewers in 1970 to about 7% now. That's frightening. It doesn't do the advertiser any good and it is certainly going to hurt the networks." -PJS

FTC ASKS FOR 11% INCREASE FOR FY 1992

Given passage of a pending \$2 million supplemental appropriation this year and an 11% increase in total appropriation for fiscal year 1992, the Federal Trade Commission can "continue to restore the commission to an appropriate level of enforcement," FTC Chairwoman Janet Steiger told Representative Neal Smith (D-Iowa), chairman of the House Appropriations Subcommittee on Commerce, Justice, State, the Judiciary and Related Agencies during a brief hearing last week.

The 11% increase—fully 75% of which will be used just to keep up with inflation, Steiger said—would raise federal funding from the current \$74,095,000 and 920 work years to \$82,296,000 and 937 work years, still short of the 950 work year rate attained

APPEALS COURT OVERTURNS GAF FRAUD CONVICTION

Potential for FCC action against GAF Broadcasting, licensee of WNCN(FM) New York, diminished after a U.S. Court of Appeals overturned a securities fraud conviction against the station's parent company, GAF Corp., and its former vice chairman, James T. Sherwin. Based on the conviction, the FCC was considering holding license revocation hearings for the popular classical-formatted station (Broadcasting, Jan. 1, 1990). The hearing would have determined whether GAF had requisite character to hold a broadcast license.

It is unknown whether the government will retry the case (for what would be the fourth time). The government alleges that Sherwin and GAF illegally attempted to manipulate the price of Union Carbide common stock in 1986 before selling the large block of the stock GAF acquired during an unsuccessful take-over attempt.

GAF's communication attorney Vic Ferrall, who doubted the FCC would hold hearings based on the conviction, said: "If there is no fourth trial, that's the end of it. The FCC can't try this." He said GAF is "very happy about this...it's a very strong decision."

The appeals court decision, he said, reduces the chance for a fourth trial because the government must determine if a key witness against Sherwin and GAF perjured himself.

But almost as important as the decision itself, said Ferrall, was the timing of the decision. License renewals for New York stations begin May 1, and GAF expected at least one, if not more, license renewal challenges based on the earlier conviction. The appeals court ruling makes a license challenge far less likely, Ferrall said.



FTC Chairwoman Janet Steiger

in 1990 after the 1980's had seen a 50% reduction in work years, "leaving the agency with an insufficient level of resources."

The \$82.296 million would be spread almost equally between the bureaus of Competition (\$39.9 million, 449 work years) and Consumer Protection (\$42.4 million, 488 work years). The Office of Management and Budget had slashed Steiger's original \$90.430 million request by about 144 work years. Additionally, said Steiger, with pre-merger filing fee income down 40% through February, the budget before the House projected \$10 million fee income in FY 1992, down from \$20 million in 1991, the latter of which constituted "fully

27% of our funding," she said.

Asked by Chairman Smith whether she foresaw a potential for "burning issues" being added to the appropriation in some form, Steiger said she was aware of none.

Despite the drop in merger related fee income, "a very high level of merger activities"—indeed "more of the kind of mergers that pose problems," Steiger said—continues in the marketplace, and "labor intensive" antitrust enforcement activity at the FTC is not down. In the competition area, "We continue to experience workload increases in both the merger and nonmerger areas," including a major investigation into the infant formula industry, where concentration of

power is allegedly high, she said.

Neither affirming nor disputing Smith's perception that "joint ventures" appear to be replacing mergers as a major antitrust concern, Steiger said the FTC investigates such ventures "in the same way" that it examines mergers, given any indications that such ventures might "lead to higher prices, restricted output or diminished innovation."

And "there appears to be no end to the human imagination," she told Smith, her only questioner, "when it comes to fraud." In FY 1990, she said, companies were ordered to pay more than \$50 million to consumers, \$30 million in cases involving telemarketing fraud and other kinds of fraud.

WAR OF WORDS OVER COVERAGE CONTINUES

Panel session in New York debates level of access, censorship

Debate over press censorship in the Persian Gulf war continues to be a center of discussion weeks after the Pentagon disbanded its controversial pool system, with some of the latest grievances aired during a Center for Communication panel session in New York, "Censorship and War Coverage."

"It may be that the press as we have known it is obsolete; a terrifying thought, in my opinion," said panelist Malcolm Browne of *The New York Times*, referring to the military's ability to control news during the war.

"Superficially, at least, we had every conceivable assistance," said Browne. He said he was particularly impressed by the candor of the military and its cooperation in supplying survival gear to journalists. At the same time, however, he said there was a feeling that there was some unspoken motivation behind the military's cooperating with journalists. "It's their job to control the media, and the media got flatfooted," said Tom Bettag, former executive producer of *CBS Evening News with Dan Rather*. "Pieces of information that you got were clearly not accurate."

Bettag said the more compelling footage from the region came not from military-organized press pools but from unilateral reporters. For example, he said, many of the memorable images of the damage caused by deliberate Iraqi oil spills came not from the pools but from reporters camped in deserted Saudi hotel rooms. "I think we had to break the rules," he said.

In defense of the restrictions, Colonel

David R. Kiernan, chief of media relations for the Army office of public affairs, said controls were necessary in handling the unwieldy total of 1,500 correspondents who eventually settled in the region. Kiernan, who was stationed at the Joint Information Bureau in Saudi Arabia during Operation Desert Storm, emphasized that the pools were a cooperative effort with the media that included at least four meetings with network bureau chiefs to select pool participants.

Panelist Andrew Phillips of noncommercial WBAI(FM) New York criticized major media organizations for not supporting his station, *The Nation*, and a number of other alternative media outlets in their lawsuit against the Pentagon press restrictions.

Plaintiffs in the case, filed Jan. 10 in U.S. District in New York, are seeking

to prevent the Pentagon from exercising similar press restrictions in future wars. In the latest developments in the case, Judge Leonard Sand of New York on March 7 reserved a decision on the government's request to have the lawsuit dismissed as moot. Pentagon officials have indicated that they plan their own internal review of the pool system.

"Why isn't the big media challenging the Pentagon in a situation like this? Where's *The Washington Post*? Where's *The Los Angeles Times*? Where's *The New York Times*? Where are the networks?" asked Phillips. He said he contended the networks had limited interest in covering the war because extensive coverage meant less room for advertisers. "While war is good for ratings, it stinks for advertisers," he said. **—RB**

NAB URGES REJECTION OF ROYALTY BILLS

National Association of Broadcasters President Eddie Fritts has sent a letter to Capitol Hill urging members of the Senate and House Judiciary Committees to reject any performance royalty bills. NAB is responding to reports that legislation will soon emerge that would impose a so-called royalty fee on sound recordings. TV and radio licensees already pay about \$300 million a year in music copyright fees, wrote Fritts. Moreover, he said stations are experiencing "significant decreases in advertising revenue and an advertising market that continues to fragment more and more." Fritts said the Recording Industry Association of America is arguing that a new performance royalty is needed in anticipation of digital audio broadcasting. "It is highly speculative to assume, as the RIAA does, that the advent of DAB will signal a significant decrease in the sale of prerecorded music. These same fears of technical advancement were raised when FM stereo and cassette recorders entered the consumer market. Despite these fears, the recording industry is more successful today than at any other time," Fritts wrote.

TECHNOLOGY

ON THE
ROAD
TO
NAB



NAB PLANS LARGER HDTV EXHIBIT

Separate mini-convention will have about 30 displays by companies developing and marketing high-definition and enhanced-definition TV transmission systems

Before the start of the 1990 National Association of Broadcasters convention and equipment exhibition in Atlanta last year, NAB had already begun promoting a special high-definition television exhibition planned for NAB 1991. The association wanted to transform its HDTV demonstration rooms from the past several conventions into a separate mini-convention. The result of the long planning will be a bigger and more commercially oriented exhibition than NAB's earlier HDTV shows, which were designed to introduce and explain the technology.

The HDTV World Conference and Exhibition, as this year's show has been formally dubbed, will be held at the Las Vegas Hilton, a short walk from the main NAB convention at the Las Vegas Convention Center. HDTV World's dates, like the main NAB, are April 15-18. (HDTV World will open at 8:30 a.m. every day, a half-hour before the main show.)

About 30 separate displays on a 35,000 square-foot exhibit floor will be manned by companies developing HDTV and enhanced-definition television transmission systems and compa-

nies marketing available equipment for production and display of HDTV for several business applications. There will also be separate technology demonstrations of HDTV cameras sponsored by camera and lens manufacturers on the floor and of work being done on digital representations of the Society of Motion Picture and Television Engineers' 240M standard (1,125/60), sponsored by SMPTE's working group on electronic production. The HDTV 1,125/60 Group, an organization of HDTV equipment manufacturers and co-sponsor of last year's HDTV exhibition in Atlanta with NAB, will provide a lounge and background material on HDTV production.

The HDTV show's opening ceremonies will include a speech by Francis Ford Coppola, director of the "Godfather" movies, who has long been an advocate of electronic motion picture production using HDTV tape formats. FCC Commissioner Ervin Duggan and Joseph A. Flaherty, CBS senior vice president, technology, and chairman of the planning subcommittee within the FCC's advisory committee on advanced television service, will also speak at the

opening. Over the following four days, several other high-definition experts will participate in panels and technical papers at the Hilton.

Japan Broadcasting Corp. (NHK) is expected to be the star of the show. NHK will occupy about a third of HDTV World's exhibition space with prototype technologies from its annual June "Open House" in Tokyo. Many of the systems will be shown for the first time outside of Japan.

High-definition systems planned for display at the Open House include: a Hi-Vision (Japanese name for HDTV consumer products) still storage system designed to hold hundreds of HDTV stills in a museum application; a high-definition editing system, and a quadraphonic sound system designed for Hi-Vision receivers. NHK will also show a camera with the new Super-HARP (high-avalanche rushing photoconductor) tube which boasts 100 times more sensitivity than conventional video cameras (BROADCASTING, Feb. 11).

The Open House will also show a number of non-HDTV technologies now being explored in Japan. Although they are considered to be several years away

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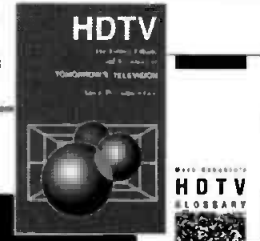
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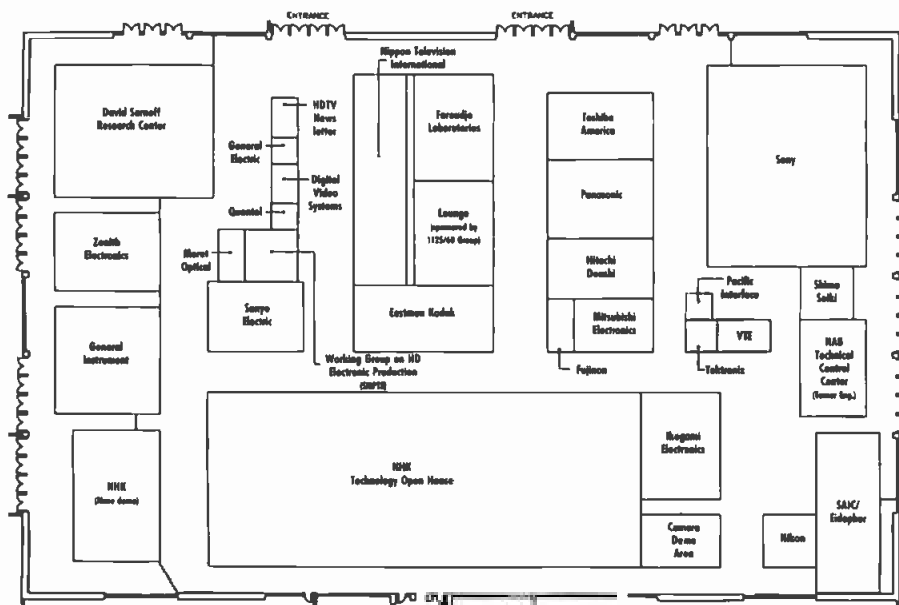
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Floor plan of 35,000-square-foot HDTV World Conference and Exhibition at Las Vegas Hilton

from being marketable, flat-panel video display development is making progress in Japan. NHK will show color versions of its 33-inch and 25-inch gas plasma screens, shown earlier in black and white demonstrations. NHK hopes such screens will one day be the common mode of HDTV viewing in the home.

A demonstration of three-dimensional video on a 40-inch liquid crystal display rear-view projector will perhaps be the biggest non-HDTV attraction at the Open House. Unlike earlier 3-D video systems, the NHK system does not require viewers to wear special colored glasses to perceive three-dimensional images. NHK will also provide information on progress toward a 3-D Hi-Vision screen.

The 1991 NAB show is the first since General Instrument totally shifted all discussions of terrestrial HDTV broadcasting in the U.S. last spring by proposing its DigiCipher system, the first all-digital HDTV transmission system, to the FCC's advisory committee (BROADCASTING, June 4, 1990). Following GI's lead, the Advanced Television Research Consortium (formed by NBC, North American Philips, Thomson Consumer Electronics and the David Sarnoff Research Center), Zenith Electronics Corp. (in partnership with AT&T) and the Massachusetts Institute of Technology (working with GI) all announced all-digital versions of their own systems. Explanations and demonstrations of all the digital systems will be offered at three large booths to be located on the right side of the exhibit hall as attendees enter (see diagram above).

NHK's Narrow-MUSE (multiple sub-

Nyquist encoding) is the only analog-based HDTV transmission system currently under consideration by the FCC's advisory committee. The 6-mhz simulcast version of NHK's original 9-mhz MUSE-E satellite delivery system is designed especially for the U.S. market. It will be demonstrated in a booth separate from the Open House. Other MUSE-based technologies planned for demonstration are a cable transmission system, a home receiver capable of picking up the MUSE signal (available for purchase in Japan since last year) and a MUSE-to-NTSC downconverter for home receivers.

Booths occupied by Faroudja Laboratories and Nippon Television house enhanced-definition demonstrations. Faroudja's Super-NTSC system, which has been shown in real-world demonstrations over broadcast stations and cable systems in a number of cities since January, will feature color artifact elimination and the Faroudja LD-1 line-doubler.



Sony HD-10 UNIHI half-inch VTR

Sony Corp. will have the next largest HDTV World booth after NHK's Open House. There are two types of HDTV equipment markets today, "those that desire HDTV but don't need it yet...and then there are the markets that need HDTV. They have been banging on our door," said Larry Thorpe, vice president, production technology, Sony Advanced Systems. Businesses such as Ford, which uses high-definition computer graphics equipment to design new-model cars, or the textile industry, which needs very detailed pictures to make use of video distribution, are the ones needing and using HDTV now, Thorpe said. Business applications will be the main theme of the Sony booth.

Sony's videotape recorder in the "UNIHI" standard half-inch analog high-definition format, HDV-10, will be one of the most highly featured products in the booth. "We hope this will do for the HDTV industry what U-Matic and Betacam did for the 525 industry"—function as an efficient, inexpensive tape distribution format, said Thorpe. HDV-10 deck, at a list price of \$85,000, costs much less than recorders built to record full 1,125/60 quality. Sony is now taking orders.

HDV-10 and Sony's high-definition video disk system, the HDL-2000, will be used to display images with the HDIH-1200 120-inch projector in a demonstration of the 1,125/60 system's use in an electronic cinema setting. In a projector demonstration with a different twist, Sony will have a high-definition video wall at its main booth at the convention center. Sixteen 40-inch Sony RVP-400Q multi-scan rear-view projection monitors will form the wall. Sony claims the RVP-400Q is much brighter than earlier high-definition monitors. "You could read the newspaper by it," said Peter Dare, Sony vice president, product management. No price has been set for the projector; Sony's goal is to sell it for less than half the cost of current comparably sized high-definition CRT monitors.

Matsushita's Panasonic Communications & Systems Co., Secaucus, N.J., will show a similarly wide range of high-definition products, including a 3-CCD high-definition camcorder, based on the half-inch tape format. The camera images 1.3 million pixels and 1,000 horizontal lines at better than 50 dB signal-to-noise ratio. For the studio, it will introduce its AV-4100 production switcher for live or recorded high-definition production, featuring built-in effects and chromakey. Along with its own version of the half-inch VTR and optical still storage systems, Panasonic will

show new 50-inch and 70-inch projectors and 20-inch, 32-inch and 36-inch tube monitors.

Toshiba America, Wayne, N.J., will also have half-inch VTR and high-definition stillstore systems, as well as a two-million pixel studio camera, believed to be the first camera to be shown

with such high resolution. Toshiba showed the same camera at its main booth during NAB 1990.

The Quantel Paintbox, an established must for high-end NTSC post-production facilities, will be demonstrated in its high-definition form at Quantel's main exhibition booth and at

HDTV World. Paintbox HD has dual-standard capability for production in both 1,125/60 and in the European 1,250/50 system. A 1,050 line version is also available. It will integrate easily into current video facilities and networks with 525-line or 625-line Paintboxes, Quantel said. -RMS

AMERICANS HELP KUWAIT REBUILD RADIO-TV

Joint venture of New Hampshire's MCI receives contract to put stations back on the air; France's Thomson CSF is also supplying equipment

Kuwait has begun the restoration of its almost totally demolished radio and television facilities. Iraq systematically destroyed broadcasting in Kuwait following last August's invasion. Rebuilding it is expected to cost well over \$100 million.

Kuwait's Ministry of Information has awarded emergency contracts to manufacturers in the U.S. and Europe to begin low-powered radio transmissions. Some of the first broadcasts are hoped to begin by this week. The full rebuild will take much longer.

The Kuwaiti government has placed most of the responsibility for early rebuilding of the country's broadcast communications infrastructure on a Manchester, N.H.-based start-up company, Free-Kuwait Telecommunications Inc., a joint venture of Micro Communications Inc. (MCI), Manchester, N.H., and Sayed Hamid Behbehani & Sons Co. of Kuwait City. "We had some equipment already ready" for shipment to Kuwait before the war, said MCI President Thomas J. Vaughn. "Hamid Behbehani and MCI had a contract for a Faylakah Island installation, so we had an organization in place."

Free-Kuwait was awarded three contracts by the government in exile before its return to Kuwait City. The partnership is now working to build emergency AM and FM stations and a rapidly deployable TV transmitter with a high-powered TV transmitter and tower. Free-Kuwait will later be bid on longer-term contracts for permanent facilities. The company would not give exact dollar amounts for the first three contracts.

In the meantime, France's Thomson CSF negotiated a separate agreement with the Kuwaiti government for several pieces of television production equipment. "I don't have the precise date of delivery, but it is quite urgent," said Alain Pecot of Thomson's U.S. subsidiary, Thomson Broadcast Inc., Englewood, N.J.

The Thomson contract will include delivery of a specially air-conditioned mobile video production van that will carry three Thomson TTV 1647 CCD electronic newsgathering cameras with 7-inch viewfinders, a 14x zoom lens from France's Angenieux Corp. and tripod pedestals from Vinten Broadcast of England.

Thomson will also build a mobile production studio for Kuwait, which will also be equipped with three TTV 1647's along with a production switcher, distribution equipment, monitors, editors, sound and lighting. Thomson will handle the project on a turnkey basis, providing all necessary installation and equipment training.

Before the Persian Gulf war Kuwait had an extensive, sophisticated broadcasting industry, including five television stations, two AM stations and a dozen FM's. Semikian estimates about 20,000-25,000 Ministry of Information employees were involved in broadcast communications. The Kuwaiti government had invested about \$150 million-\$200 million in radio and TV equipment. "I would say only 1% of that is salvaged, and it was lucky to survive," he said.

The destruction of TV facilities was a loss not only to Kuwait but to its neighbors. "In broadcasting, Kuwait has always considered itself part of the region," Semikian said. In coordination with other Arabic-speaking nations, Kuwait transmitted beyond its borders, and signals from other nations were available to Kuwaiti viewers.

Kuwait's TV stations before the war operated at 10-20 megawatts, "much higher than anything we do in the United States. We're restricted to 5 megawatts by the FCC," Vaughn said. Kuwaiti engineers also used atmospheric conditions in the region to boost TV coverage. "In the Gulf, particularly there in the northern part, there is a phenomenon called 'ducting' where you can get good TV

reception 400 or 500 miles down the Gulf," Vaughn said. The first rebuilt TV operations will be hastily installed, low-powered systems designed to reach just the local population.

Semikian hoped to have the first radio equipment delivered to Kuwait City by late last week, but could not give specific timetables for completion of the emergency contracts. He also could not yet give specific names of subcontracting suppliers. "Many companies, mainly American, will be involved. Companies like Ampex, Tektronix...and you can't avoid the Japanese companies, like Sony," he said. Semikian will be working to line up equipment suppliers at the MCI exhibit (booth 5432) during the coming National Association of Broadcasters convention in Las Vegas.

One subcontractor already chosen by Free-Kuwait, LBA Technology Inc., Greenville, N.C., is rushing an order for a 25 kw AM transmitter and an antenna system. LBA is also providing training to two Free-Kuwait engineers in Greenville before shipping the equipment.

The rebuilding of Kuwait's broadcast infrastructure may eventually lead to a new management system as well as new technical systems. The same forces calling for democratization of Kuwait may open the way toward private ownership and control of some broadcasting where, prior to the August invasion, it was all government-owned. "Initially, the main stations will be government-controlled, of course," Semikian said. "The government does intend to license partially government-owned stations, maybe in a cable TV mode more than in an RF-class mode."

But privatization plans are not a high priority now. It will take at least several months to restore Kuwait's broadcast facilities. "The main concern is to get a TV station and a radio station on the air now for the [local] population because water, food and TV—you can't live without them," Semikian said. -RMS

SATELLITE

BATTLE LINES DRAWN ON THREE-DEGREE SPACING

In comments on proposed rulemaking, ground segments of home satellite industry support new orbital scheme; satellite operators oppose it

Manufacturers, distributors and retailers of home satellite equipment and programming began a campaign at the FCC last week to persuade the commission to rewrite orbital positioning rules. In opposition, satellite operators said the rewrite has been suggested too late in the next-generation satellite game, and that the benefits that supporters claim the change will bring have been exaggerated.

Although the splits of opinion led the Satellite Broadcasting and Communications Association to stand neutral on the proposed rulemaking, dozens of SBCA members submitted comments to the FCC, most in support of requiring that primary C-band cable programming satellites due to be launched over the next three years be spaced three, rather than two degrees apart. With fewer birds now authorized for launch than were proposed when the FCC adopted two degree spacing seven years ago—and with decreased demand for C-band capacity—there is no longer a need to squeeze the birds so close together, they argued.

And there would be public interest as well as business benefits, the supporters said. Widening the space between birds, they argued, would assure that the current eight- to 10-foot average C-band television receive-only (TVRO) backyard antennas receive video without inter-satellite interference. In addition, as a group of 12 petitioners headed by General Instrument Corp. (GI) argued in their original petition for rulemaking, the wider spacing would enable the use of less expensive C-band dishes as small as four feet in diameter, thereby more than doubling the rate of growth for the TVRO market over the next five to eight years, providing competition within and outside of cable TV franchises.

However, one powerful segment of SBCA membership—including satellite operators AT&T, Comsat Video Enterprises, GTE Spacenet, GE Americom and Hughes Communications—opposed the proposed rules change, arguing that

the projected benefits of three-degree spacing have been overstated. Projections that three-degree spacing will allow the use of four-foot dishes without interference, the operators said, did not take some critical factors into account. And, they said, such a rule change should fairly have been proposed before the operators began to design and build those next-generation birds.

Most affected by adoption of three-degree spacing among the operators would be newcomer National Exchange (Nexsat), whose authority to launch the second of two C-Ku hybrids would have to be rescinded. Nexsat comments to the FCC called the three-degree proposal a “direct threat to [Nexsat’s] long-term survivability.” Nexsat also described General Instrument Corp. claims that wider spacing will afford smaller, cheaper C-band antennas as “an abstract proposition [with] no supporting data.” (Nexsat’s request for an extension of time to build four instead of two birds is now pending. And last week GI filed an opposition to that request, charging Nexsat would only “warehouse” valuable spectrum.)

In addition to canceling one of Nexsat’s orbital assignments for data and voice networking users, the proposed change would keep at least three degrees of the orbital arc between five primary cable TV programming satellites—GE Americom’s Satcom’s C-1 (launched last fall) and Satcom’s C-3 and C-4 (scheduled for launch in late 1992) and Hughes Communications’ Galaxy V (to launch later this year) and Galaxy IR (1993). Nonvideo birds in the fixed-satellite service arc could remain two degrees apart.

Many three-degree supporters told BROADCASTING they doubt GI’s projections that such an orbital scheme would make reception by four-foot C-band dishes possible. However, all believed the three-degree spacing would afford some antenna size reduction, with most sources suggesting six or seven-foot dishes would work at three degrees but

not at two.

Noting that a reduction from a 10- to seven-foot diameter translates to a 50% reduction in antenna volume, SBCA Programmer/Software Group Chairman Glenn Gurgiolo, vice president and general manager of Satellite Sports Network, argued in favor of the wider video bird spread. “The smaller you get [in dish size], the more urban friendly you get.”

“To survive and grow,” said SBCA Distribution Group Chairman Michael Mountford, home dish companies “have to be able to sell the smallest antennas possible.” Although the Distribution Group has taken no formal position, two of its members, including Mountford’s Bow, N.H.-based Earth Terminal TV, filed comments in favor of three-degree spacing. The “main concern,” said Mountford, “is widening the market.”

SBCA Retail Council Chairman Charles Abbott agreed that “if we stay with 10 feet, it is definitely going to limit the marketplace.” However, he said, there is “huge disagreement among engineers” about GI’s four-foot claim. And in contrast to those emphasizing market expansion through dish size reduction, Abbott and others expressed concern that current owners of dishes, even at 10 feet, could suffer interference in some regions once new birds are placed two degrees apart.

According to Abbott, the primary concern behind the council’s unanimous vote in favor of three degrees is for existing customers. Many six-foot antennas sold by Abbott’s Las Vegas-based Satellite Scanners Plus to urban and suburban owners—many of them upscale and many facing zoning or community covenant limits on dish size—could face increased interference with two-degree spacing. “We may find not a significant, but an alarming, problem” for those smaller than average dishes that have proved satisfactory with current 2.5- to 3-degree spacing, Abbott said.

SBCA Earth Segment Group Chair-

man Ted Kasch, senior product manager for Zenith Electronics, said the 20 manufacturers of satellite antennas and receiving equipment voted unanimously in support of three-degree spacing, "mainly" because it promises less interference for smaller dishes—not only for prospective, but for existing, dish owners. In certain markets, he said, "people with seven-foot dishes have had trouble receiving birds at the far [western] edge of the arc." Earth Segment members General Instrument and Channel Master were among the original petitioners requesting the rulemaking in late January.

Last July, the Programmer/Software Group voted 8-3 (with five abstentions) in favor of three degrees, said Gurgio.

Members against three degrees, he said, were concerned that their signals not be made less accessible by any scheme that moved satellites farther out toward the edges of the orbital arc.

However, he said, most members agreed that creating the best conditions for the least interference and the ability to separate signals will allow for smaller dishes, probably in the seven-foot range. And the orbital scheme options now before the commission appropriately do not expand the arc, but rather work within it, to accommodate more space between the cable TV birds, he said.

Char Beales, vice president of program development for Comsat Video Enterprises, and SBCA Space Segment

Group chairwoman, said the operators unanimously oppose the rulemaking. "We believe the present home dish market is not going to be affected by two-degree spacing." And, she said, any dish size reduction would be far short of 50%.

Although Comsat, strictly a Ku satellite operator, submitted no comments of its own, Beales said several of the operators cited a Comsat Labs study that doubts not only the purported dish reduction projections, but also projections that interference would be reduced at three degrees. And, she said, the petitioners have had "plenty of time" earlier to object to the longtime two-degree policy for next-generation birds. —PDL

PAY TV COMES TO GERMANY

Premiere cable service, delivered via Kopernikus satellite, is partnership between Bertelsmann, Kirch and Canal Plus

Europe's largest TV market finally has its first national pay TV service following the launch in Germany of the Premiere channel late last month.

The service is a partnership between giant German media firms Bertelsmann and Kirch Group with Europe's top pay TV company, Canal Plus of France. The three at one time were preparing two rival services, but faced with the prospect of a program bidding war and an uphill battle against established state and private broadcast services, decided to merge last year. Canal Plus and Bertelsmann each hold 37.5% of the service, Kirch 25%.

Startup costs are expected to total an estimated 300 million Deutsche marks (DM), or roughly \$195 million, and the partners project breakeven at the 700,000-800,000 subscriber level within three or four years.

Premiere is initially being telecast on the German cable satellite Kopernikus, which reaches 85% of the nation's eight million cable TV homes, and by virtue of a merger with Kirch's limited-reach pay channel Teleclub started life with 100,000 subscribers.

An estimated 1,000 subscribers are expected to come aboard each day, doubling total subscriptions to 200,000 by year's end. Further projections call for 300,000 subscriptions by the end of 1992 and 600,000 by the end of 1993.

The service will later this spring reach satellite dish homes through the just-launched Astra 1B. Premiere gave up plans to use the troubled Franco-German

TDFTVSAT national direct broadcast satellite system after severe technical difficulties compounded ongoing political debates over the satellites.

Astra 1B launched successfully March 2 after a brief hitch when problems were discovered in an Ariane rocket launching another payload. The Luxembourg-backed satellite should be operational within four to six weeks.

Astra 1B is the second in Europe's dominant cable and direct broadcast satellite system, and will double its capacity to 32 channels. Most of the 16 channels on the first bird have been filled with English-language programs, including British Sky Broadcasting, MTV Europe and Superchannel, as well as Scandinavian-language services.

Leased so far on Astra 1B are three German-language transponders, including Premiere, while Astra executives have made signing a package of four French channels a priority. One prospect for the latter is Luxembourg's media powerhouse CLT, which has an option for two Astra transponders and is now developing plans for two terrestrial channels, one for entertainment and movies and a second for multilingual news.

While Astra may be chasing the French, Germany is the region's dominant market, with 31.5 million TV households, including 6.5 million in what was formerly East Germany.

In the next five years the number of cable-equipped homes is expected to increase from eight million to 15 million, with DBS homes rising to three

million from the current 850,000 (including 250,000 in the former East Germany).

Premiere's programming is a mix of U.S. and European movies, sports, specials, documentaries and kids' programming, with the service pitched as a compliment, rather than a rival, to existing terrestrial and cable services.

Hollywood product is a dominant element, particularly in film selections, but also with series programming, with the service's first-night offerings including *The Simpsons* and *The Best of Arsenio Hall*.

Film provides up to 75% of Premiere's programming, according to spokesman Volker Schnurrbusch. In the first month, 35 TV premieres of feature films are planned, each about 12-18 months after their first cinema showing. In all, the service plans TV premieres for 400 films a year, with each film broadcast up to eight times over a two-month period.

Subscribers will pay a refundable decoder deposit of 120 DM, or approximately \$78, with monthly subscription of 39 DM, or about \$25. The scrambling system is based on The Canal Plus System used in France and Spain and manufactured by Canal Plus subsidiary Eurodec.

To promote the channel's programming, clear windows are scheduled several times a day, and according to Premiere's Schnurrbusch, a \$16 million ad marketing campaign was planned between mid-February and the end of March.

—AAG

JOURNALISM

PETER ARNETT DEFENDS HIS BAGHDAD REPORTING

Correspondent says live Q&A during his reports 'saved his reputation' and that if CNN 'hadn't taken the baton, someone else would have'

CNN correspondent Peter Arnett, in his first visit to the U.S. since the Persian Gulf war, defended his reporting from Baghdad in a speech before a packed house of journalists and television cameras at the National Press Club in Washington last Tuesday (March 19).

"If we hadn't taken the baton, someone else would have," said Arnett, about CNN's successes in outmaneuvering other journalistic organizations in the early days of the war. "The coverage breakthrough came when I was all alone," said Arnett, after other journalists departed.

Arnett said it was important for the world to see what was going on in the Iraqi capital and that the on-air question and answer exchange with CNN anchors "saved my reputation." "There was a subtle way to do it," Arnett said, in explaining how anchorman Bob Cain would ask if there was heavy traffic on the road to Basra. Arnett would reply there was heavy traffic and there was not a lot of civilian traffic, leaving viewers to read between the lines that military vehicles were present.

"The censorship was fairly tough but we tried to circumvent it with the Q&A," Arnett said, who also reported from behind enemy lines in Vietnam and in Central America. "The U.S. public hasn't realized what the press has been doing all those years," he said, in referring to that coverage. And at another point, Arnett said: "The government doesn't understand the [role of the] press."

Arnett described his Iraqi "minders" as amiable, sophisticated and gregarious. Most came from newspapers or the information ministry, had Western educations and were not members of the Bath Party. "Many had reservations about Hussein as the bombing increased," Arnett said.

Arnett said his daily reporting routine would be to drag his satellite telephone into the yard of the Al Rashid hotel, get a brief script approved (military items



Peter Arnett

were prohibited) and engage in a Q&A with CNN anchors after the initial report. "I talked about the need for credibility" in maintaining the Q&A, said Arnett. The Iraqis accepted it for the first eight to nine days, he said. "I could communicate quite freely after the initial dispatch," he said, but they didn't like it as time went on. The minders were sometimes reluctant to stay with Arnett and crew during their broadcasts because of the bombings, which got as close as 200 yards away. As for his own safety, Arnett said, "Fear was not an option when it came time to go live from Baghdad."

On the baby formula factory story, Arnett said the building had a simple fence around it and a guard tower in the distance. There were baby formula signs in Arabic and English, he said, and after the Pentagon interest, the Iraqis increased their access to the building, allowing Arnett to roam freely. There wasn't much left to the building, he said, save for a few large vats and baby formula powder on the floor. He said he took a packet of powder back to the shelter, mixed it up and the children there ate it. "What it was [referring to the building], I don't know," Arnett said. He said he saw no evidence of biological weapons, but added he doesn't know what such evidence would look like.

As to the bunker bombing, Arnett said "the hot rumor was that Saddam Hussein was there two hours before" the bombing, but Arnett could not go on the

air with that information. "We just really don't know what it was," whether it was civilian or military, he said, but he asked the rhetorical question of whether the lives of hundreds of women and children were worth the political goals of removing Hussein from Kuwait. Arnett said he thought the bunker coverage spurred Mikhail Gorbachev to launch negotiations near the end of the conflict.

Arnett said he was surprised to learn of the verbal attacks by Senator Alan Simpson (R-Wyo.), who subsequently apologized in the *New York Times* last Wednesday (March 20) for his personal remarks against Arnett's family. "I do feel the deep personal need to apologize for repeating rumors about Mr. Arnett's family connection to the Vietcong," Simpson wrote. "I greatly regret any hurt, pain or anguish that I have caused his family." Simpson also said his choice of the word "sympathizer" was "not a good one," in describing Arnett in Baghdad, but said he stands by his critical comments on Arnett's reporting from Baghdad. "I would also hope the news media might acknowledge their serious mistakes on the coverage of the Gulf war from Baghdad," he wrote.

Arnett, in his speech, recalled how Simpson and other senators "upbraided" Arnett and other journalists in Jerusalem last April "about our coverage of Hussein, who was threatening to incinerate Israel at the time.... We still do have the video, senator," Arnett said.

As to life in Baghdad, Arnett said he and his CNN crew were better off than many of their minders. "We had taxis, food and flashlights. We were the affluent" ones, he said, more so than the Iraqis. Arnett spoke of sharing bottles of alcohol with his minders and others in the basement of the hotel during bombing raids each night. One thing he didn't share was the information that he had \$100,000 sewn into the lining of the leather jacket he wore while in Baghdad.

CNN said Arnett is taking some time off before taking on his next, undetermined, reporting assignment. —ms

CBS DEVELOPMENT SLATE

Continued from page 66.

strong lineup which appeals to children and teenagers. "Also, CBS and Fox don't have any strong returning shows to

the night and that gives us an opportunity," he said.

While saluting the steady performance of both *Golden Girls* and *Empty Nest*, Littlefield said the network's job on Saturday night is to rebuild 8-9 p.m. with comedies. At 10 p.m., he said NBC

would either schedule *Hunter* or a similar action series.

Littlefield called NBC's Sunday night its "biggest problem, but biggest opportunity." He said CBS is still "king, but with an older audience while the rest of us are about even." -SC

'Daring and risky' is Fox's fall formula; no expansion planned before 1992

With no expansion of its prime time schedule planned until at least 1992, Fox's slate of 23 projects is directed toward strengthening weak spots on its current five-night lineup. Of last year's Thursday and Friday night additions to the schedule, Jamie Kellner, president, Fox Broadcasting Co., acknowledged the network had spread itself too thin, "but we do continue to hold our audience."

Peter Chernin, president, Fox Entertainment, led the presentation and said Fox executives are going into the 1991-92 season "more confident than in years past." He noted that last year they were faced with "the craziness of launching 10 new series," to fill the two new nights as well as other underperforming time periods. "Our odds will be better this year. We have the luxury of developing for specific time periods."

He said despite NBC's Brandon Tartikoff's claim last year that "tried and true is dead and buried," "this year, tried and true is going through its biggest resurrection in years. We won't be going strictly tried and true," said Chernin, "but we won't be going into heavy experimental or artsy series either. But we will be daring and risky," he said.

Of the network's drama development, Chernin said: "Our goal is to add fun and excitement back to the one-hour form. We think the form, currently in its greatest decline in recent network histo-

ry, is ripe for innovation."

On the comedy side, he said "currently there are far too many living room-based sitcoms. We've sought different approaches, different looks, but all with solid entertainment value."

Specials on Fox for next season include, *The 43rd Annual Emmy Awards*, *The 1991 Billboard Music Awards*, *The World's Greatest Stunts III*, *Paul Rodri-*

quez at San Quentin and *Comedy Clubs: An Inside Look*.

Feature films slated to appear on Fox's *Night at the Movies* include "The Fabulous Baker Boys," "Die Hard," "Say Anything," and "I'm Gonna Git You Sucka." Original movies for the movie night include *Robin Hood*, *Omen IV: The Awakening*, *Bonnie and Clyde: The Real Story* and *Mob Hysteria*. -SC

SYNDICATION'S GROWING CLOUT

As ASTA meets, association's executive director says syndicators are taking some time periods from networks

The syndication market is more than just a thorn in the side of the networks—it's beginning to overtake entire dayparts once dominated by the big three. That's the essential message that syndicators will be giving at this week's Advertiser Syndicated Television Association meeting in New York on March 28.

Tim Duncan, ASTA's executive director, cited several examples of what he terms "strategic withdrawal" by the networks. That is, the abandonment of certain time periods or program forms because the return on investment is no longer there.

"Morning daytime is probably the best example," said Duncan. "They are all retreating there. None of them produce more than two hours between 9 a.m. and 1 p.m." Affiliate morning clearances now average about 82%, with many affiliates preempting network shows for programs such as *Donahue*, *Sally Jesse Raphael*, *Geraldo* and *Regis and Kathie Lee*, all of which, on average, deliver higher ratings in the morning than the ABC or NBC lineups, Duncan said.

NBC has been third in daytime for many years, and said it is giving back another hour in the morning starting next fall. Duncan said Fox's decision to give its affiliates back Monday night was a

snap decision to retreat from a time period where the upside appeared minimal.

And for children's animation programming, the momentum has clearly been with syndicators for several years. And this season, syndication may have a larger upfront kids market than the networks (see "Top of the Week"). At the same time, the networks continue to reduce their commitment to children's animation, opting instead for more live action shows.

"The networks aren't going to disappear in prime time," said Duncan. "But they are going to withdraw from dayparts they can't program as profitably, including morning daytime and late fringe."

Duncan also said it was not inconceivable that a network might give back a night of prime time, such as Saturday, where network viewership is low and home video viewing is high. "The networks have to start regarding themselves as program services, which is what they are. In late night, CBS is going to have to climb back from where *Sajak* put affiliates. The network is going to have to deal its way back on, perhaps with a combination of compensation and barter. It's no longer automatic."

Not surprisingly, network officials took issue with some of Duncan's remarks. "Network television remains the



Peter Chernin

single dominant mass medium," commented one network executive who asked to remain anonymous. "Advertisers want to reach as many potential buyers of their product as they can at the best rate. That's why they spend \$10 billion for network exposures and a little over \$1 billion in syndication."

In addition to Duncan's presentation, Ken Dychtwald, president of Age Wave Inc., will be on hand to discuss the country's aging population, and the impact of that trend on public attitudes, consumer spending and television viewing.

Jenny Jones, star of a new talk show

for Warner Bros. Domestic Television Distribution beginning next fall, will also be on hand to offer her perspective on changes taking place in society. And Larry Gerbrandt, senior media analyst for Paul Kagan Co., will review technological changes in the television world. -SM

GROUP W HOPES '92 WILL BE A YEAR TO 'CELEBRATE'

Sales arm begins marketing 'Celebrate America' package to stations, offering quarterly specials plus vignettes and promotional tie-ins

Group W Television Sales (GWTS) will hit the street April 1 with a new program and vignette package that stations can tie to major events in 1992, including the Olympics, political elections and the 500th anniversary of the discovery of America by Christopher Columbus.

The package is called *Celebrate America* and consists of four quarterly specials, a series of vignettes and an array of promotional tie-in opportunities for local advertisers and one national sponsor.

The package has already been bought by the NBC-owned station group, which, coupled with the Group W stations, accounts for 35% of the country, according to Robert Gore, director of sales, target marketing, GWTS.

Celebrate America is the fourth in a series of community-oriented program packages from GWTS, which kicked off five years ago with *For Kids' Sake*. That was followed by *A Time to Care* and *Thanks to the Teachers*.

According to David Lalich, vice president, sales and marketing, target marketing, the *Celebrate America* package could generate \$20 million in local advertising in 1992. Lalich said that figure, which he stressed was only a rough projection (and a conservative one), is based on the performances of the *Time to Care* and *For Kids' Sake* packages.

"At a time when the market is soft, this package is designed to help stations generate new revenue," said Gore. "We expect to give our affiliates a jump on selling for 1992 by getting this package to them by this spring or early summer."

The four specials, to air on a quarterly basis, will address specific themes, including democracy, discovery and inventiveness, competitiveness and strengths of the American people. Other program elements include 24 vignettes, and "question of the day" tie-ins to

news programs designed to get school-aged children to watch the news. "We're encouraging affiliates to tie the campaign to news programming, so that local anchors become the spokespersons," said Gore.

GWTS has also developed a retail sweepstakes tie-in and will fund prizes (including family vacations) for every participating market. The company is also including animated promotion

spots, print brochures and other "collateral pieces."

The package, with an initial two-year commitment, will be offered to stations on a straight barter basis, as was *Thanks to the Teachers*. GWSC is talking with prospective national sponsors. Apple Computer was the national sponsor for the *Teachers* campaign. Locally, said Lalich, the package is designed for between one and three sponsors. -SM

MARCH: LIKE LION FOR PBS

Despite pre-pledge drive jitters, public TV stations earlier this month were successful in improving viewer response to on-air fundraising efforts over last year. Based on figures supplied by the Public Broadcasting Service, public TV stations during the important March 2-17 fundraising drive received \$36.7 million in pledges, reversing a trend in recent years toward fewer contributions.

"We were concerned about facing a recession and a war at the same time," said Michael Soper, PBS senior vice president of development. "In one sense, that question answered itself as the ground war came to a halt just as we were starting the fund drive."

Viewers also appeared to respond well to certain special pledge programs, according to PBS, particularly *Going Home to Gospel with Patti LaBelle*; *Of Moose and Men: The Rocky and Bullwinkle Story*; a rebroadcast of the multipart series, *The Civil War*, and *Carreras, Domingo, Pavarotti in Concert*.

Carreras, for example, drew almost 7,200 pledges at WNET(TV) Newark, N.J. (New York), contributing to the total \$3.25 million raised by the public TV station over the two week period. Stations reporting their best ever fund-

raising drives included WETA-TV Washington; Iowa Public Television; KOCV-TV Odessa, Tex.; KSPS-TV Spokane, Wash., and WTU(TV) Bloomington, Ind.

Preliminary results of the March 1991 on-air membership drive found more than 560,000 viewers pledging \$36.7 million to public TV stations nationally, representing an 8.4% dollar increase over the March 1990 effort. According to PBS, the March 1991 figures represented a 2.3% increase in the number of viewers pledging from March 1990, when \$33.8 million was pledged by about 549,000 viewers.

Figures for March 1991 are expected to increase as final results come in from all stations. March 1991 fundraising data is based on figures from 135 stations, while March 1990 results are based on 147 stations. Also, preliminary March 1991 results reflect only numbers from the on-air portion of the pledge drive and do not include mail-in and other contributions.

Viewer support through pledge drives represents the largest source of public television support. Such donations in 1989 represented 22%, or \$262 million, of all income for noncommercial television. -BB

FOR THE RECORD

As compiled by BROADCASTING from Mar. 14 through Mar. 20 and based on filings, authorizations and other FCC actions.

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

OWNERSHIP CHANGES

Applications

■ **WYVC(FM) Camden, AL** (BTCH910225HN; 102.3 mhz; 3 kw; ant. 328 ft.)—Seeks transfer of control from Yvonne R. Carter to Down Home Broadcasting for \$34,000. Seller has no other broadcast interests. Buyer is headed by William Pompey (15.67%), Willie Powell (13.33%), Leroy Griffith (5.33%), Thomas Pompey (5%), Brooks Holleman (2.67%), Mac Carter (16.67%) and Penick Broadcasting Corp. (41.33%). Carter and Poweel are 51% and 24% shareholders, respectively, of Wilcox Network Inc., licensee of WCOX(AM) Camden, AL. Filed Feb. 25.

■ **KMEO-AM-FM Phoenix, AZ** (BAL910304EA; 740 khz; 1 kw-D, 292 w-N; FM: BALH910304EB; 96.9 mhz; 100 kw; ant. 1,560 ft.)—Seeks assignment of license from Group W Radio Inc. (CO) to Bonneville International Corp. for \$12 million ("Changing Hands" March 4). Seller is headed by Jim Thompson, and owns nine AM's, nine FM's and TV's in Philadelphia, San Francisco, Boston, Baltimore and Pittsburgh. Buyer is headed by Rodney Brady, Ezra Taft Benson, Gordon B. Hinckley and David B. Haight, and owns five AM's, seven FM's and TV's in Salt Lake City and Seattle. Filed March 4.

■ **KCFR(FM) Denver** (BTCED910306GP; 90.1 mhz; 50 kw; ant. 910 ft.)—Seeks transfer of control from Board of Directors of Public Broadcasting of Colorado Inc. to combined Board of Directors of Public Broadcasting of Colorado and Western Colorado Public Radio Inc. for no cash consideration; combined boards will head merged corporation to be known as Colorado Public Radio [see KPRN(FM) below] Transferees are Stephen L. Basch, David E. Greenberg, Harley Higbie, et al. Higbie is limited partner of United Cable Television Ltd. of Oakland, MI. Western Colorado Public Radio is also licensee or permittee of 10 FM translators in Colorado. Filed March 6.

■ **KPRN(FM) Grand Junction, CO** (BAL910306GM; 89.5 mhz; 10 kw; ant. 1,191 ft.)—Seeks assignment of license from Western Colorado Public Radio Inc. to merge with assignee, Public Broadcasting of Colorado, for no consideration; unified service to be known as Colorado Public Radio. Assignor is headed by Craig Little, and has no other broadcast interests. Assignee is headed by Rosemarie P. Murane, and is also licensee of KCFR(FM) Denver (see above).

Filed March 6.

■ **WMJM(AM)-WFAV(FM) Cordele, GA** (AM: BAL910221GE; 1490 khz; 1 kw-U; FM: BALH910221GF; 98.3 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Silver Star Communications-Albany Inc. to Radio Cordele Inc. for \$350,000. Seller is headed by John Robert E. Lee, and is licensee of WJIZ(FM) Albany, GA. Lee is also 51% owner of Silver Star Communications-WJAZ Inc., which owns WJYZ(AM) Albany, GA, and 61% owner of Suncoast Communications, which owns WVVO(AM)-WDXZ(FM) Charleston, SC. Buyer is headed by John Wesley Brooks, and has no other broadcast interests. Filed Feb. 21.

■ **KJDE(FM) Sand Point, ID** (BAPH910305GN; 102.5 mhz; 3 kw; ant. 177 ft.)—Seeks assignment of CP from Joseph Donald Powers to Kennedy Broadcasting Inc. for \$2,000. Seller is headed by Joseph Donald Powers, and has interests in WREY(AM) Millville and WIBG(AM) Ocean City, both New Jersey. Buyer is headed by Kennedy Broadcasting Inc., general partner of Avis Broadcasting Ltd., licensee of WHUM-FM Avis, PA, and general partner of Kennedy Broadcasting Ltd., licensee of WBRX(FM) Patton, PA. Filed March 5.

■ **WVLJ(FM) Monticello, IL** (BALH910225GV; 105.5 mhz; 3 kw; ant. 300 ft.)—Seeks 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 Bellingher (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., WIZZ(AM)-WSTQ(FM) Streator, IL. Filed Feb. 25.

■ **WHUT(AM)-WLHN(FM) Anderson, IN** (AM: BAL910306GH; 1470 khz; 1 kw-D, 25 w-N; FM: BALH910306GI; 97.9 mhz; 50 kw; ant. 489 ft.)—Seeks assignment of license from Jeffrey Peek, receiver, to Anderson Radio for \$1.5 million. Seller has no other broadcast interests. Buyer is headed by Gary Todd, Jon Mark Lamey and Experience Communications Inc., and has no other broadcast interests. Filed March 6.

■ **WALI(AM)-WROG(FM) Cumberland, MD** (AM: BAL910305ED; 1230 khz; 1 kw-U; FM: BALH910305EE; 102.9 mhz; 3.5 kw; ant. 1,400 ft.)—Seeks assignment of license from Tschudy Communications Corp to James P. O'Leary, Robert H. Long Jr. and Alfred A. Ruscito for \$1.8 million. Seller is headed by Early Judy Jr., Robert S. Janney and Joyce Jenkins, and is also licensee of WBRJ(AM)-WEYQ(FM) Marietta, OH; WMQC(FM) Westover, WV; WCRO(AM) Johnstown, PA, and WSKO(FM) Buffalo Gap, VA. Judy is president and 51% stockholder of Shenandoah County Broadcasting Corp., licensee of WSVG(AM)-WSIG(FM) Mount Jackson, VA. Buyer is headed by O'Leary (40%), Long (35%) and Ruscito (25%). O'Leary is 50% stockholder and president of Laurel Broadcasting Co. Inc., licensee of WISL(AM) Shamokin, PA. Filed March 5.

■ **WLEL(FM) Leland, MI** (BAPH910304HZ; 94.3 mhz; 1.8 kw; ant. 426 ft.)—Seeks assignment of CP from Pyramid Communications to Grand Traverse Broadcasting Co. for \$75,000. Seller is headed by Lewis M. Wrenn Jr., and has no other broadcast interests. Buyer is headed by Richard D. Stone, who holds 65% of voting stock and 100% of non-voting stock of W-AIR Inc., licensee of WAIR(FM) Atlanta, MI. Filed March 4.

■ **KUUB-AM-FM Bozeman, MT** (AM: BAL910306EA; 1450 khz; 1 kw-U; FM: BALH910306EB; 95.1 mhz; 94 kw; ant. 781 ft.)—Seeks

assignment of license from CASI Broadcasting & Entertainment Enterprises Inc. to Gilbert Broadcasting Corp. of Montana for \$829,000. Seller is owned by Bee Broadcasting Inc., headed by Benny Bee (95%). Buyer is headed by Bee (40%), Christopher T. Gilbert (5%), Joan H. Zabriske (5%), Harry B. Combs (30%), Virginia P. Combs (10%) and Benny L. Bee (10%). Bee Broadcasting, which is 100% stockholder of licensee, is also licensee of KBBZ(FM) Kalispell and KJJR(AM) Whitefish, both Montana. Filed March 6.

■ **KZBS(FM) Oklahoma City** (BALH910301HQ; 98.9 mhz; 100 kw; ant. 1,108 ft.)—Seeks assignment of license from Zumma Broadcasting Company to Degree Communications Ltd. for \$3 million. Seller is headed by William R. Lacy and Josephine C. Carnahan, his mother, and has no other broadcast interests. Buyer is headed by Kent Burkhart (16%) and Patsy S. Burkhart (16%), husband and wife, and Gregory Wright, and is licensee of WANS-AM-FM Anderson, SC. Principals also have interests in Degree Communications III Inc., general partner of KEYI-FM PARTNERS Ltd., licensee of KMOW(AM) Austin and KEYI-FM San Marcos, both Texas. Filed March 1.

■ **KAGI(AM) Grants Pass, OR** (BAL910226EC; 930 khz; 5 kw-D, 1 kw-N)—Seeks assignment of license from California Oregon Broadcasting Inc. to State of Oregon acting by and through State Board of Higher Education for no cash consideration; assignment is donation (valued at \$300,000). Donor is headed by William B. Smullin, and has 100% interest in KOBI(TV) Medford and KOTI(TV) Klamath Falls, both Oregon; KRCR-TV Redding, KAEF(TV) Arcata, KFWU(TV) Fort Bragg and KFLI(AM) Eureka, all California. Smullin has 50% interest in Southwest Oregon Television, licensee of KPIC(TV) Roseburg, OR. Buyer is headed by Mark S. Dodson et al. Through the Oregon State Board of Higher Education, Southern Oregon State College currently operates KSOR(FM) and KSMF(FM) Ashland, KSBA(FM) Coos Bay, KSKF(FM) Klamath Falls, KSJK(AM) Talent, and is permittee of KSRS(FM) Roseburg, all Oregon. Southern Oregon State also operates network of FM translators in this region. Filed Feb. 26.

■ **KZMX-AM-FM Hot Springs, SD** (AM: BAL910228ED; 580 khz; 500 w-D, 310 w-N; FM: BAPLH910228EE; 96.7 mhz; 1.4 kw, ant. 440 ft.)—Seeks assignment of license from Tracy & Valerie Bastian to Communication Systems Management Inc. for \$150,000. Seller has no other broadcast interests. Buyer is headed by Carl R. Cunningham (33.3%), David A. Shulman (33.3%) and John C. Messenger (33.3%), and has no other broadcast interests. Filed Feb. 28.

■ **WGFX(FM) Gallatin, TN** (BALH910305GL; 104.5 mhz; 49 kw; ant. 1,312 ft.)—Seeks assignment of license from Triangle Broadcasting Co. to HAPA Inc. for \$3.5 million. Seller is headed by Kenneth S. Johnson and is 55% owned by Capitol Broadcasting Corp., licensee of WCAW(AM)-WVAF(FM) Charleston, WV; WKSJ(AM) Pritchard, and WKSJ-FM Mobile, both Alabama, and WRKA(FM) St. Matthews, KY. Johnson is 100% shareholder of Johnson Broadcasting Co., 45% general partner of assignor. Buyer is headed by Victor Rumore and Della Rumore, husband and wife. Victor Rumore owns 50% interest as limited partner in RMF Broadcasting, licensee of KFRR(AM) Englewood, CO. Filed March 5.

■ **WHZZ-FM Huntingdon, TN** (BALH910227HY; 100.9 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from William L. Guy, bankruptcy trustee, to Milan Broadcasting Co. Inc. for \$150,000. Seller is trustee for B.J.H. Broadcasting Inc., headed by William A. Casom III, and has no other broadcast interests. Buyer is headed by Russell E. Reviere (50%) and

James W. Hoppers Jr. (50%). Milan Broadcasting Co. Inc. is licensee of WKBJ(FM) Milan, TN. Filed Feb. 27.

■ **KDBN(AM) Dallas and KMEZ-FM Fort Worth** (AM: BAL910305EA; 1480 khz; 5 kw-D, 1.9 kw-N; FM: BALH910305GK; 107.5 mhz; 25 kw; ant. 1,647 ft.)—Seeks assignment of license from Gilmore Broadcasting Corp. to Granum Acquisition Corp. for \$9 million ("Changing Hands" March 4). Seller is headed by James Gilmore and also owns WLVE(FM) Miami Beach, FL, and WEHT(TV) Evansville, IN. Buyer is headed by Herbert W. McCord (7.5%), Lewis M. Eisenberg (42.4%), Eugene Mercy Jr. (42.4%), Eugene Veto (2.5%), Walter F. Harrison III (5.2%), and has no other broadcast interests. Filed March 5.

■ **KROB-FM Robstown, TX** (BALH910227HX; 99.9 mhz; 100 kw; ant. 289 ft.)—Seeks assignment of license from Coastal Bend Broadcasting Corp. to KDOS Ltd. for \$600,000. Seller is headed by George Leon Gossage, and has no other broadcast interests. Buyer is headed by KDOS Radio Inc. (70% GP,P) Titchener Media System Inc. (26% P), Amador Garcia (4% P), Luis Munoz (62% VS), Al Herrera (38% VS) and Amador Garcia. KDOS Ltd. is licensee of KUNO (AM) Corpus Christi, TX. Filed Feb. 27.

■ **KBZN(FM) Ogden, UT** (BALH910219GJ; 101.1 mhz; 25 kw; ant. 3,740 ft.)—Seeks assignment of license from Utah Radio Broadcasting Co., debtor to Capitol Broadcasting Inc. for no consideration; assignment is reorganization of corporation. Assignors John C. Webb and Richard Webb, brothers, are also assignees. John Webb, sole officer and director of corporation, is stockholder, officer and director of KLO Broadcasting Company, licensee of KLO(AM) Ogden, UT. Filed Feb. 19.

■ **WUSQ-AM-FM Winchester, VA** (AM: BAL910225GW; 610 khz; 500 w-U; FM: BALH910225GX; 102.5 mhz; 3 kw; ant. 630 ft.)—Seeks assignment of license from The Holt Corp of New Mexico Inc. Benchmark Radio Acquisition for \$3.65 million ("Changing Hands" March 4). Seller is headed by Arthur Holt, who owns WTKX-AM-FM Pensacola, FL; WKAP(AM) Allentown and WZZO(FM) Bethlehem, both Pennsylvania, and WOAD(AM)-WJM(FM) Jackson, MS. Holt also heads Holt Corp. Appraisal and Consulting. Buyer is headed by Bruce R. Spector, R. Calvin Sutliff Jr., C. Philip Rainwater and Joseph L. Mathias IV. Benchmark Communications Ltd. is sole general partner of Benchmark Radio Acquisition Fund II Ltd., and through other limited partnerships controls cable television systems serving Virginia and California, and is licensee of WDOV(AM)-WSDS(FM) Dover, DE. Filed Feb. 25.

■ **KITZ(AM) Silverdale, WA** (BAL910305EC; 1400 khz; 1 kw-D, 890 w-N)—Seeks 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, and have no other broadcast interests. Filed March 5.

■ **WQPN(AM) Moundsville, WV** (BAL910307EF; 1370 khz; 5 kw-d, 20 w-N)—Seeks 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. Filed March 7.

■ **WZXA(FM) Sturtevant, WI** (BAPH910305GO; 104.7 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of CP from Michael R. Walton to Janus Radio Corp. for \$70,000. Seller has interests in Sheboygan County Broadcasting Co. Inc., licensee of WHBL(AM)-WWJR(FM) Sheboygan, WI. Sheboygan County Broadcasting owns 100% of stock of Holland Communications Inc., licensee of WHTC(AM)-WYXX(FM) Holland, MI. Buyer is headed by Norris F. Richardson and Judith S. Richardson, and has no other broadcast interests. Filed March 5.

Actions

■ **WACD(AM) Alexander City, AL** (BAL901221EB;

1590 khz; 1 kw-D)—Granted assignment of license from Alexander City Broadcasting Co. Inc. to Central Alabama Community College as donation. Seller is headed by J. P. White and has no other broadcast interests. Buyer is headed by college president James Comell, and has no other broadcast interests. Action March 7.

■ **WIXC(AM) Hazel Green, AL** (BAL901213EG; 1140 khz; 15 kw-D)—Granted assignment of license from Lincoln County Broadcasters Inc. to Low Country Corp. Inc. for \$10,000. Seller is headed by William L. and Elaine J. Malone, husband and wife, and son Joseph Malone, and has no other broadcast interests. Buyer is headed by Charles Gleghorn, Hue Counts and Don Wyatt, and has no other broadcast interests. Action March 12.

■ **KTZR(AM) Tucson, AZ** (BAL910130EA; 1450 khz; 1 kw-U)—Granted assignment of license from Tucson Wireless Inc. to Radio Pantera Inc. for \$975,000. Seller is headed by Robert D. Greenlee, who owns 70% of Valley Broadcasting Inc., licensee of KXKT(FM) Atlantic, IA, and KOIL(AM) Omaha, NE; applications are pending to sell these stations' CP's. Buyer is headed by Xavier Murrieta (49%), Francisco Garcia Jr. (51%) and Francisco Garcia Sr.,

and are currently in management and sales at KTZR. Action March 11.

■ **KBLF(AM) Red Bluff, CA** (BAL910128EA; 1490 khz; 1 kw-U)—Granted app. of assignment of license from Theodore S. Storck to KBLF Inc. for \$120,000. Seller is headed by Theodore S. Storck, and has no other broadcast interests. Buyer is headed by Earnest R. Hopseker (42%), Karen J. Hopseker (42%), Joseph B. Fiala (8%) and Susan Fiala (8%), and has no other broadcast interests. Action March 7.

■ **KPWB-AM-FM Piedmont, MO** (AM: BAL910117EO; 1140 khz; 1 kw-D; FM: BALH910117EP; 104.9 mhz; 3 kw; ant. 300 ft.)—Granted assignment of license from Clearwater Broadcasting Co. to Hunt Broadcasting Group Inc. for \$200,000. Seller is headed by C. Dwayne Hackworth, and has no other broadcast interests. Buyer is headed by Jack G. Hunt and Shirley Hunt. Jack Hunt is licensee of KBMV-AM-FM Birch Tree and KDFN(AM)-KOEAFM) Doniphan, both Missouri, and permittee of KKJJ(FM) Campbell, MO. Action March 8.

■ **WGHB(AM) Farmville, NC** (BAL910128EB; 1250 khz; 5 kw-D, 2.5 kw-N)—Granted assignment of license from Atlantic Coast Communications to Rivercity Radio Inc. for \$325,000. Seller is headed by J.

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.

Thomas Lamprecht, and has no other broadcast interests. Buyer is headed by Frank Canale and Carol D'Antonio, and has no other broadcast interests. Action March 8.

■ **KCIT(TV) Amarillo, TX** (BALCT910118KF; ch. 14; 1,280 kw-V; 128 kw-A; ant. 1,521 ft.)—Granted assignment of license from Ralph C. Wilson Industries to KCIT Acquisition Co. for \$2.4 million. Seller is headed by Ralph C. Wilson Jr., David N. Olsen, Jeffrey C. Littman and P. Jane Wright, and is licensee of WEVV(TV) Evansville, IN, and is 75% shareholder of KICU-TV San Jose, CA. Buyer is headed by F. Lanham Lyne Jr. (50%), Martha Steed Lyne (25%), Peter D. Acosta (20%) and Charles R. Hart (5%). Lyne, D'Acosta and Hart have interests in BSP Broadcasting Inc., licensee of KJTL(TV) Wichita Falls, TX, and is licensee or permittee of translator/low power TV's K47DK Grandfield, K61EZ and K53DS Lawton, all Oklahoma, and K35BO and K48DJ, both Wichita Falls, TX. License applications are pending for K35BO and K53DS. Action March 11.

■ **WCCN-AM-FM Neillsville, WI** (AM: BTC910123EB; 1370 khz; 5 kw-D; FM: BTCH910123EC; 107.5 mhz; 100 kw; ant. 195 ft.)—Granted transfer of control from Central Wisconsin Broadcasting Inc. to J. Kevin and Margaret L. Grap,

husband and wife, through 51% stock transfer by means of inter vivos gift. Licensee is headed by Wayne F. Grap, son of J. Kevin Grap, and has no other broadcast interests. Transferees have 49% interest in licensee. Action March 7.

NEW STATIONS

Applications

■ **California City, CA** (BPH910225ME)—Antelope Broadcasting Co. Inc. seeks 106.9 mhz; 6 kw; ant. 93 m. Address: 2501 W. Avenue I, Lancaster. CA 93534. Principal is headed by Ronald H. Carter and James A. Carter, and is licensee of KAVL(AM) Lancaster. CA and KAVS(FM) Mojave. CA. Filed Feb. 25.

■ **Rosamond, CA** (BPH910225MG)—Rosamond Radio Inc. seeks 93.5 mhz; 3 kw; ant. 91 m. Address: 2818 Gus Court, Lancaster. CA 93536. Principal is headed by P. Dale Ware, Patricia G. Ware and Salvador D. Martinez. P. Dale Ware and Patricia Ware are each .119% shareholders of Fontana Steel Inc., licensee of KUTY(AM) Palmdale, CA. Filed Feb. 25.

■ **Rosamond, CA** (BPH910225MI)—Diane K. Hitt seeks 93.5 mhz; 3 kw; ant. 91 m. Address: 18515 E.

Ave. H-6, Lancaster. CA 93535. Principal has no other broadcast interests. Filed Feb. 25.

■ **Rosamond, CA** (BPH910225MH)—Desert Rose Broadcasting seeks 93.5 mhz; 3 kw; ant. 91 m. Address: 345 Concord St. #5, El Segundo, CA 90245. Principal is headed by Jamie Leigh Woods and Ulises Pierluissi, and has no other broadcast interests. Filed Feb. 25.

■ **Rosamond, CA** (BPH910226MD)—Jerry and Leslie Evans, husband and wife, seek 93.5 mhz; 3 kw; ant. 328 ft. Address: 879 19th, Lakeport, CA 95453. Principals are 65% owners of Evans Broadcasting Service Inc., licensee of KNTI(FM) Lakeport, CA. Filed Feb. 26.

■ **San Luis Obispo, CA** (BPED910219M)—Logos Broadcasting Corp. seeks 89.3 mhz; 3.7 kw; ant. 499 m. Address: 480 Los Osos Valley Rd., San Luis Obispo, CA 93401. Principal is headed by Dan M. Lemburg, Reuben D. Kvidt, Y. Leon Maksoudian, Daniel W. Woods and Kathleen Davis, and has no other broadcast interests. Filed Feb. 19.

■ **Durango, CO** (BPH910227MG)—Caren Lacy seeks 99.7 mhz; 16 kw; ant. 268 m. Address: 247 Pine Ridge Loop, Durango, CO 81301. Principal has no other broadcast interests. Filed Feb. 27.

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■ **Telluride, CO (BPH910227MH)**—Donna Haseloff Boyle seeks 104.9 mhz; 100 kw; ant. -23 m. Address: P.O. Box 2764, Telluride, CO 81435. Principal has no other broadcast interests. Filed Feb. 27.

■ **Telluride, CO (BPH910227MJ)**—Judith Press Brenner seeks 104.9 mhz; 100 kw; ant. -58 m. Address: 1 W. 67th St. New York, NY 10023. Principal has no other broadcast interests. Filed Feb. 27.

■ **Hampton, IA (BPH910219MK)**—John Linder seeks 98.9 mhz; 6 kw; ant. 98 m. Address: 126 Ridge Lane, Mankato, MN 56001. Principal is 100% owner of Mad Hatter Broadcasting Co., licensee of KKKK(FM) Clear Lake, IA; 100% owner of CP for KKRC(FM) Granite Falls, MN; 20% owner of Linder Broadcasting of Fort Dodge IA, licensee of KRIT(FM) Clarion, IA, and 20% owner of "O" Town Communications Co., licensee of KKSJ(FM) Eddyville, IA. John and Don Linder are 1.7% and 91.6% owners, respectively, of Minnesota Valley Broadcasting Co., licensee of KTOE(AM) Mankato and KDOG(FM) North Mankato, MN. Minnesota Valley Broadcasting Co. is 100% owner of KMHL Inc., licensee of KMHL(AM)-KKCK(FM) Marshall, MN. Filed Feb. 19.

■ **Traverse City, MI (BPH910225MF)**—Salija Bokram seeks 104.5 mhz; 6 kw; ant. 328 ft. Address: 630 Edison Ave., Lansing, MI 48910. Principal is headed by Salija Bokram and Michael J. St. Cyr, and has no other broadcast interests. Filed Feb. 25.

■ **Traverse City, MI (BPH910228ME)**—Peninsula Radio Co. seeks 104.5 mhz; 6 kw; ant. 328 ft. Address: 839 Timber Cove, Seabrook, TX 77586. Principal has no other broadcast interests. Filed Feb. 28.

■ **Traverse City, MI (BPED910227ME)**—Central Michigan University seeks 104.5 mhz; 1.6 kw; ant. 154 m. Address: Public Broadcasting Center, 3965 E. Broomfield, Mt. Pleasant, MI 48859. Principal is headed by Thomas M. Hunt, and is licensee of WCMU-FM-TV Mt. Pleasant, WCMU-TV Alpena, WCMW(TV) Manistee and WCMV(TV) Cadillac, all Michigan; LPTV's W46AD Traverse City and W69AD Leland, both Michigan; WMHW-FM Mt. Pleasant, WCMZ-FM Sault Ste. Marie and WUCX-FM Bay City, all Michigan. Filed Feb. 27.

■ **Traverse City, MI (BPH910226MC)**—Running Rhodes Inc. seeks 104.5 mhz; 6 kw; ant. 328 ft. Address: 4620 Welsheimer Rd., Harbor Springs, MI 49740. Principal is headed by Howard Binkow (50%) and Joan Akers C. Binkow (50%), and is licensee of WLTO(FM) Harbor Springs, MI. Filed Feb. 26.

■ **Starkville, MS (BPED910214MF)**—Sean M. Rikard seeks 88.5 mhz. Address: 713 Ponderosa Dr., Starkville, MS 39759. Principal is headed by Rikard, Joshua W. Wedge and Mitchell Ray, and has no other broadcast interests. Filed Feb. 14.

■ **Butte, MT (BPCT910225KE)**—CTN Butte Inc. seeks ch. 18; 2.684 kw; ant. 596 m. Address: 118 6th St. S., Great Falls, MT 59405. Principal is headed by James M. Colla and Penny L. Adkins, and has no other broadcast interests. Filed Feb. 25.

■ **Helena, MT (BPED910227MC)**—Hi-Line Radio Fellowship Inc. seeks 103.1 mhz. Address: P.O. Box 4111 Helena, MT 59604. Principal is headed by Marvin R. Calahan, Ron Upham, Jerry Waltari and Donald Jackson, and is licensee of KXEI(FM) Havre, MT. Filed Feb. 27.

■ **Egg Harbor Township, NJ (BPED910221MH)**—Joy Broadcasting Inc. seeks 90.5 mhz; .10 kw-H; 3.5 kw-V; ant. 91 m. Address: 1102 New Rd., Northfield, NJ 08225. Principal is headed by Robert D. Green and David Richter, and has no other broadcast interests. Filed Feb. 21.

■ **Kirtland, NM (BPH910227MF)**—Roscoe Lee Hooper seeks 102.9 mhz; 100 kw; ant. 395 m. Address: 1014 N. Buena Vista Ave., Farmington, NM 87401. Principal has no other broadcast interests. Filed Feb. 27.

■ **Kirtland, NM (BPH910226MB)**—Jeff and Joella Thomas seek 102.9 mhz; 96 kw; ant. 311 m. Address: 3207 Espacio St., Farmington, NM 87401. Principals have no other broadcast interests. Filed Feb. 26.

■ **Monticello, NY (BPH910214ME)**—Sullivan County Radio Inc. seeks 99.7 mhz; 4.5 kw; ant. 328 ft. Address: 22 N. Main St., Ellenville, NY 12428. Principal

is headed by Eric P. Straus, Errol C. Hanson and Jeanne H. Straus. Straus Communications in New York Inc. is general partner of Straus Communications, New York limited partnership, which is licensee of WELV(AM)-WWWK(FM) Ellenville, NY. Filed Feb. 14.

■ **Winston-Salem, NC (BPED910227MD)**—Triad Family Network Inc. seeks 89.3 mhz; 6.92 kw; ant. 41 m. Address: 1249 Trade St., Winston-Salem, NC 27101. Principal is headed by Philip T. Watson, Barbara Jean Watson and Steven T. Anderson, and has no other broadcast interests. Filed Feb. 27.

■ **Ponca City, OK (BPED910219MI)**—The Love Station Inc. seeks 88.7 mhz; 11.5 kw; ant. 146 m. Address: 204 Warwick Rd., Ponca City, OK 74601. Principal is headed by Doyle Brewer, Cleve Powell, Ron J. Haymes, Marilyn Knaak and Nancy Brewer. Doyle Brewer owns FM translator K272AA Ponca City, OK. Filed Feb. 19.

■ **Bowman, SC (BPH910301MH)**—Radio Bowman Inc. seeks 94.5 mhz; 3 kw; ant. 328 ft. Address: P.O. Box 610, Goose Creek, SC 29445. Principal has no other broadcast interests. Filed March 1.

■ **Bowman, SC (BPH910227MI)**—Robert Carroll Rickenbacker Jr. seeks 94.5 mhz; 6 kw; ant. 328 ft. Address: 1001 McCoy St., Holly Hill, SC 29059. Principal has no other broadcast interests. Filed Feb. 27.

■ **South Congaree, SC (BPH910228MB)**—Lexco Radio seeks 95.3 mhz; 6 kw; ant. 328 ft. Address: Rte. 1, Box 22, Saluda, SC 29138. Principal is headed by William K. Durst and William L. Faircloth, and has no other broadcast interests. Filed Feb. 28.

■ **South Congaree, SC (BPH910228MC)**—Glory Communications seeks 95.3 mhz; 3 kw; ant. 328 ft. Address: 820 Royal Tower, Imo, SC 29063. Principal is headed by Alexander Snipe Jr., and has no other broadcast interests. Filed Feb. 28.

■ **South Congaree, SC (BPH910228MD)**—Valentine Communications Inc. seeks 95.3 mhz; 3 kw; ant. 328 ft. Address: 143 Stoneridge Dr., Columbia, SC 29210. Principal is headed by Terry Hicks and Robert Glenn, and has no other broadcast interests. Filed Feb. 28.

■ **South Congaree, SC (BPH910228MH)**—Mills Broadcasting Inc. seeks 95.3 mhz; 3 kw; ant. 328 ft. Address: 7-B Palston Court, Columbia, SC 29210. Principal is headed by Gary Mills and Richard S. Graham Jr., and has no other broadcast interests. Filed Feb. 28.

■ **South Congaree, SC (BPH910301MG)**—Radio South Congaree Inc. seeks 95.3 mhz; 6 kw; ant. 328 ft. Address: P.O. Box 610, Goose Creek, SC 29445. Principal has no other broadcast interests. Filed March 1.

Actions

■ **Buckeye, AZ (BPH880728MZ)**—Granted app. of Arthur A. Mobley for 106.9 mhz; 3 kw H&V; ant. 91 m. Address: 736 E. Morningside Dr., Phoenix, AZ 85022. Principal has no other broadcast interests. Action March 1.

■ **Big Bear City, CA (BPH880128MP)**—Granted app. of Parallel Communications. California L.P., for 93.3 mhz; .06 kw H&V; ant. 561 m. Address: 4190 Keystone Ave., Culver City, CA 90232. Principal is headed by Helen E. Jose, Richard Herrick Jr. and Robert B. Bessolo, and has no other broadcast interests. Action March 6.

■ **Evans, GA (BPED900125MC)**—Granted app. of Bible Broadcasting Network Inc. for 92.3 mhz; 3 kw H&V; ant. 328 ft. Address: P.O. Box 1818, Chesapeake, VA 23320. Principal is headed by Lowell L. Davey, Georganna Davey, Keith Wohlenhaus, H. Ron White and R. Lindsay Poteat, and is non-profit, non-stock corporation which operates non-commercial educational FM's in Kansas, Georgia, Florida, North Carolina, Tennessee, South Carolina and Virginia. Action March 6.

■ **Evans, GA (BPH900125MS)**—Dismissed app. of Evans Broadcasters Inc. for 92.3 mhz; 3 kw; ant. 328 ft. Address: 4384 Deer Run, Evans, GA 30809. Principal is headed by Peggy M. Miller, Mercedes C. Diaz

and Joni R. Mays, and has no other broadcast interests. Action March 6.

■ **West Lafayette, IN (BPED890503MB)**—Granted app. of Purdue University for 101.3 mhz; 2.5 kw; ant. 109 m. Address: Northwestern Ave., West Lafayette, IN 47907. Principal has no other broadcast interests. Action Feb. 22.

■ **West Lafayette, IN (BPED890105ME)**—Dismissed app. of Von Tobel Foundation Inc. for 101.3 mhz; 3 kw; ant. 328 ft. Address: 256 South Washington St., Valparaiso, IN 46383. Principal is headed by Paul J. Von Tobel III, and has no other broadcast interests. Action Feb. 22.

■ **Lutesville, MO (BPH900306MK)**—Granted app. of Lutesville Broadcasting Inc. for 105.1 mhz; 1.75 kw; ant. 130 m. Address: P.O. Box 855, Ironwood Dr., Mayfield, KY 42066. Principal is headed by Gary Kidd, Michele Kidd, Roth Stratton and Charles W. Stratton. Gary and Michele Kidd each own 50% of issued and outstanding voting stock of WMOK Inc., licensee of WMOK(AM) Metropolis, IL, and each also owns 50% of WKDZ Inc., licensee of WKDZ(AM)-WBZD(FM) Cadiz, KY. Charles Stratton is president and owns 33.3% of West Kentucky Broadcasting Co. Inc., licensee of WNGO(AM)-WXID(FM) Mayfield, KY. Action March 5.

■ **Berlin, NJ (BPED891122MF)**—Granted app. of New Jersey Public Broadcasting Authority for 88.1 mhz; .001 kw-H, .12 kw-V; ant. 97 m. Address: 1573 Parkside Ave. CN777, Trenton, NJ. Principal is licensee of four public TV's in New Jersey, and is permittee of Instructional Television Fixed Service stations WHR821 Montclair-Newark and WHR822 New Brunswick, both New Jersey. Action March 6.

■ **Honeoye Falls, NY (BPH870819NG)**—Granted app. of HFH Communications Associates for 107.3 mhz; 3 kw H&V; ant. 95 m. Address: 1728 Maplewood Drive, Farmington, NY 14425. Principal is headed by Mary Ann Hurlburt, and has no other broadcast interests. Action Feb. 27.

■ **Utica, NY (BPCT880923KG)**—Returned app. of Mohawk Valley Telecasters Inc. for 66 mhz; 42.1 kw; ant. 400 m. Address: 7495 E. Taft Rd., East Syracuse, NY 13057. Principal is headed by Douglas Gratzler and Joseph Gratzler. Action March 5.

■ **Utica, NY (BPCT881121KL)**—Returned app. of Greater Utica-Rome TV Services Inc. for 66 mhz; 100 kw; ant. 300 m. Address: P.O. Box 535, Utica, NY 13503. Principal is headed by Frederic C. Bowen and Sherill W. Taylor, and has no other broadcast interests. Action March 5.

■ **Celina, TN (BPH891122MK)**—Granted app. of Regional Broadcasting Co. for 101.5 mhz; 6 kw; ant. 328 ft. Address: P.O. Box 427, Monticello, KY 42633. Principal is headed by Stephen W. Staples Sr., and is licensee of WFLW(AM)-WKYM(FM) Monticello, KY. Action March 5.

■ **Haltom City, TX (BPH890921MU)**—Dismissed app. of Haltom City FM Broadcasters Ltd. for 93.3 mhz; 50 kw; ant. 150 m. Address: 7223 Ferguson Rd. #1301, Dallas, TX 75227. Principal is headed by Sharon King and Broadcast Data Corp., and has no other broadcast interests. Action March 1.

■ **Raymondville, TX (BPH900125MU)**—Granted app. of Lucille Ann Lacy for 105.7 mhz; .31 kw; ant. 243 m. Address: 1210 Belford, Oklahoma City, OK 73116. William R. Lacy, husband of Lucille Lacy, is president, general manager and 83% stockholder of Zumma Broadcasting Co., licensee of KZBS(FM) Oklahoma City, OK. Action March 5.

■ **San Angelo, TX (BPED900629MI)**—Returned app. of Southwest Educational Media Foundation of Texas Inc. for 93.9 mhz; 100 kw; ant. 197 m. Address: 2921 Brown Trail, Suite 140, Bedford, TX 76021. Principal is headed by T. Kent Atkins, Mary Helen Atkins and Charles Delap, and has no other broadcast interests. Action March 6.

■ **Hartford, VT (BPH881013MG)**—Granted app. of Higher Ground Broadcasting for 104.3 mhz; 2 kw H&V; ant. 120 m. Address: 1 School St., P.O. Box 377, Hartford, VT 05047. Principal is headed by William A. Wittik, and has no other broadcast interests. Action March 5.

■ **Spencer, WV** (BPH881202MA)—Granted app. of Star Communications Inc. for 104.7 mhz; 3 kw; ant. 328 ft. Address: 106 Radio Street, Spencer, WV 25276. Principal is headed by Gordon Rogers, Robert E. Zdanek, Doris Rogers, Lawrence Koenig and Ann Rizzo, and has no other broadcast interests. Action March 1.

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Applications

AM

■ **Seaside Park, NJ** WNJO(AM) 1550 khz—March 5 application for mod. of CP (BP840706AC) to make changes in ant system and change TL: to Hwy. 37 approximately .7 km S of Pine Lake Park. NJ 39 59 27N 74 15 33W.

FM's

■ **Yuma, AZ** KTTI(FM) 95.1 mhz—March 1 application for CP to change ERP: 100 kw H&V; ant.: 389 m.; change TL: at BLM Electronics site, Telegraph Pass, 1.8 km due N of interstate Rte. 8 and 28 km E of Yuma, AZ; class: C (per docket #90-19).

■ **Lowell, AR** KISK(FM) 101.9 mhz—Feb. 7 application for mod. of CP (BPH871105MC) to change ERP: 25.5 kw H&V; change ant.: 211 m.; TL: .35 km W of Ventris Rd. and 2 km SE of Posy Mtn., AR.

■ **Lenwood, CA** KIQQ(FM) 104.9 mhz—March 1 application for mod. of CP (BPH880714NP) to change ERP: 1.078 kw H&V; change ant.: 142 m.; 34 51 20N 117 02 57W.

■ **Vacaville, CA** KUIC(FM) 95.3 mhz—March 1 application for CP to change ERP: .594 kw H&V; ant.: 594 m.; change TL: Xtmr is located on Mt. Vacu, which is 11.3 km NW of Vacaville, CA; class: B1; existing facility will be maintained as auxiliary.

■ **Panama City, FL** WPAP-FM 92.5 mhz—March 5 application for mod. of CP (BPH900320IC) to change ant.: 275 m.; change TL: .4 km NE of Hammond Lake, Fountain, FL; class: C1.

■ **Tallahassee, FL** WUMX(FM) 103.1 mhz—Feb. 12 application for CP to change ERP: 50 kw H&V; ant.: 90 m.; change to class C2 (per docket #90-211).

■ **Belvidere, IL** WRRX(FM) 104.9 mhz—Feb. 28 application for CP to change ERP: 4 kw H&V; ant.: 122 m.; change TL: 1,200 ft. N of Collins Rd. .5 Statute mi E of I-90, Loves Park, IL.

■ **Leroy, IL** WRXZ(FM) 92.7 mhz—Feb. 26 application for mod. of CP (BPH891171B) to change ERP: 50 kw H&V; change ant.: 150 m.; TL: .8 km E of OR Rd. 1225 N on Rd. 3700 E, S side of Rd. Rural Rte. 2, Saybrook, IL 61770; class: B (per docket #90-198).

■ **Glasgow, KY** WOVO(FM) 105.5 mhz—Feb. 26 application for CP to change class 288A to class 287C3.

■ **Pocomoke City, MD** WMYJ(FM) 106.5 mhz—Feb. 28 application for mod. of CP (BPH880713NW) to change ERP: 2.80 kw H&V; change ant.: 104 m.; TL: .3 km SE of intersection of Byrd Rd. and U.S. Hwy. 113, near Pocomoke City, MD.

■ **Mora, MN** KBK(FM) 95.3 mhz—Feb. 28 application for mod. of CP (BPH880107NB as mod.) to change freq: 95.5 mhz; ERP: 17.2 kw H&V; TL: 3.4 km N NE of Bock, MN; class: C3 (per docket #89-501).

■ **Indianola, MS** WNLA-FM 105.5 mhz—Jan. 29 application for mod. of license (BLH811216AR) to increase ERP: 4.4 kw H&V; (per docket #88-375).

■ **Indianola, MS** WDLJ(FM) 96.9 mhz—Feb. 26 application for CP to change ERP: 25 kw H&V; ant.: 100 m.; change TL: .5 mi S of Hwy. 442 Sec. 7, MS; class: C3.

■ **Hilton Head Island, SC** WHHR-FM 106.1 mhz—March 1 application for CP to change ERP: 10.4 kw H&V; ant.: 242 m.; change TL: 1.1 mi S of intersection U.S. 278 & SR 270, 0.53 mi W of U.S. 278 near Jasper, SC.

■ **Richfield, UT** KKWZ(FM) 93.7 mhz—March 1 application for mod. of CP (BPH870225IQ as mod.) to change ERP: 33.73 kw H&V; ant.: 954 m.; TL: within Fishlake National Forest at "Sunset Peak".

Actions

FM's

■ **Fairbanks, AK** KXLR(FM) 95.9 mhz—March 8 application (BPH9008151A) granted for CP to change ERP: 25 kw H&V; change class to C3 (per docket #89-184).

■ **Ceres, CA** KBES(FM) 89.5 mhz—Feb. 20 application (BPED880914NJ) returned for CP to change ERP: 3.0 kw H&V; change freq: 88.3 mhz.

■ **Sebring, FL** WCAC(FM) 105.5 mhz—March 5 application (BPH910305ID) granted for CP to change ant.: 100 m.; change TL: 1 km N of Desota City, FL.

■ **Shelbyville, IL** WEJT(FM) 104.9 mhz—March 4 application (BMLH900117KB) dismissed for mod. of license to increase ERP: 6 kw H&V (pursuant to docket #88-375).

■ **Louisiana, MO** KJFM(FM) 101.7 mhz—March 5 application (BPH900202IE) granted for CP to change freq: 102.1 mhz; change ERP: 3.7 kw H&V at 118 m (per docket #87-29).

■ **Columbus, NE** KWMG(FM) 93.5 mhz—March 11 application (BPH901126IC) granted for CP to change ERP: 95.3 kw H&V; change ant.: 299 m.; TL: 7.6 km N of Hwy. WW on Town Rd., 11.2 km NE of Genoa, NE; change class: 228C1 (per docket #89-163).

■ **State College, PA** WTLR(FM) 89.9 mhz—March 8 application (BPED891013ME) granted for CP to change ERP: 25 kw H&V; change ant.: 199 m.; TL: 8 km WSW of Bellefonte on Bald Eagle Ridge.

■ **Murrell's Inlet, SC** (no call letters) 94.5 mhz—March 6 application (BMPH9101031A) granted for mod. of CP (BPH870724MA) to change ERP: 1.51 kw H&V; ant.: 139 m.; TL: 4.1 km NW of U.S. Hwy. 17 and SC Rte. 544 intersection.

■ **Roosevelt, UT** KBWL(FM) 98.5 mhz—Dec. 17, 1990 application (BPH901217ID) returned for CP to change ERP: 3.19 kw H&V; change ant.: 515 m.; TL: 16 km N 310 degrees E of Vermai, UT.

■ **Charlotte Amalie, VI** WVGN(FM) 107.1 mhz—March 5 application (BPH901113ID) granted for CP to change freq: 105.3 mhz; change ERP: 34.4 kw H&V; ant.: 512 m.; class: B (per docket #86-290).

■ **Fredericksburg, VA** WBQB(FM) 101.5 mhz—March 6 application (BMPH910118IF) granted for mod. of CP (BPH890626IF) to change antenna supporting structure height.

TV's

■ **Calumet, MI** WHTA(TV) ch. 5—March 12 application (BMPCT890222KF) dismissed for mod. of CP (BPC831018KQ) to change ERP: 55 kw (vis); ant.: 365 m; TL: SW of Painsdale, MI, .52 km for Michigan State Rd. 26, 2.17 km due W of the Champion Mind; change antenna: RCA Corp. TF-6BM: 47 02 08N 88 41 43W.

■ **Burlington, VT** WETK(TV) ch. 33—March 8 application (BPET901024KG) granted for CP to change ant.: 815 m; change antenna: Harris TWS-30D(DA)(BT); TL: Mt. Mansfield, Stowe Town, VT: 44 31 32N 72 48 54W.

ACTIONS

■ Commission has issued Supplemental Notice of Inquiry (NOI) soliciting comments on tentative proposals and policies for 1992 World Administrative Radio Conference (WARC-92), scheduled for February 3 through March 5, 1992, in Spain. Action by Commission March 14 by Supplemental NOI (FCC 91-73), docket 89-554 (Report DC-1818, action in Docket Case).

■ Extended time to file comments and replies in matter of amending rules to establish new radio service for local area high speed data communications among personal computing devices. Comments are now due April 10, replies May 10. (By Order extending time for comments and reply comments [DA 91-286] adopted March 8 by Chief Engineer, Office of Engineering and Technology).

■ **Jasper and Tuscaloosa, both AL** Dismissed petition to reallocate UHF television channel 17 from Tuscaloosa to Jasper. (MM Docket 90-281 by R&O

[DA 91-290] adopted March 7 by Acting Chief, Allocations Branch, Mass Media Bureau)

■ **Phoenix, AZ** Granted application of Brooks Broadcasting former TV station on channel 61 at Phoenix; denied competing application of Marcicopa Community Television Project; dismissed competing application of Compass Rose Communications Corp. (MM Docket 88-581, by Decision [FCC 91R-21] adopted February 25 by Review Board.)

■ **Aspen, CO** Upheld Review Board decision granting application of Aspen FM, Inc., for new FM station on channel 296A at Aspen, CO, and denying competing application of Ajax Mountain Broadcasting Corporation. Action by Commission March 11 by Order (FCC 91-68), MM Docket 87-424 (Report DC-1817, in Docket Case.)

■ **Newark and Jersey City, both New Jersey** reopened FM proceeding and remanded it to ALJ for further hearing. (MM Dockets 84-115, et al., by MO&O [FCC 91-62] adopted February 27 by Commission.)

ALLOCATIONS

■ **Clinton, AR** Effective April 29 substituted channel 221C3 for channel 221A at Clinton, and conditionally modified license of KHPQ(FM) accordingly. (MM Docket 90-521 by R&O [DA 91-294] adopted March 6 by Acting Chief, Allocations Branch.)

■ **Davis and Winters, both CA** Effective April 29 substituted channel 282A for channel 288A at Davis, and conditionally modified license of KLCQ accordingly; dismissed proposal to allot channel 288A to Winters. (MM Docket 89-98 by R&O [DA 91-296] adopted March 6 by Acting Chief, Allocations Branch.)

■ **Marina, Salinas and Seaside, all California** Effective April 25 substituted channel 224B1 for channel 224A at Marina, and conditionally modified license of KBOQ(FM) accordingly; substituted channel 278A for channel 280A at Salinas, and conditionally modified license of KRAY-FM accordingly; and substituting channel 280A for channel 278A at Seaside. (MM Docket 90-20 by R&O [DA 91-236] adopted February 25 by Acting Chief, Allocations Branch, Mass Media Bureau.)

■ **Key Largo, FL** Effective April 26 substituted channel 280C2 for channel 280A at Key Largo, and conditionally modified construction permit of WZMQ(FM) accordingly. (MM Docket 90-446 by R&O [DA 91-266] adopted February 28 by Acting Chief, Allocations Branch, Mass Media Bureau.)

■ **Brookston and Monticello, both Indiana** Effective April 26 reallocated channel 237A from Monticello to Brookston, and conditionally modified license of WKJM(FM) accordingly. (MM Docket 89-614 by R&O [DA 91-269] adopted February 28 by Acting Chief, Allocations Branch.)

■ **Brusly, LA and Woodville, MS** Effective April 29 substituted channel 241C2 for channel 242A at Brusly, and conditionally modified license of KIEZ(FM) accordingly; and substituted channel 299A for channel 240A at Woodville. (MM Docket 89-413 by R&O [DA 91-295] adopted March 7 by Acting Chief, Allocations Branch.)

■ **Littlefield, TX** Effective April 26 substituted channel 238C3 for channel 238A at Littlefield, and conditionally modified construction permit of KXDM accordingly. (MM Docket 90-554 by R&O [DA 91-267] adopted February 28 by Acting Chief, Allocations Branch.)

■ **Pasco, WA** Effective April 29 substituted channel 267C3 for channel 267A at Pasco, and conditionally modified construction permit of KGDN(FM) accordingly. (MM Docket 90-579 by R&O [DA 91-291] adopted March 7 by Acting Chief, Allocations Branch.)

■ **Pullman, WA** Effective April 26 substituted channel 258C1 for channel 258C2 at Pullman, and conditionally modified construction permit of KZZL-FM accordingly. (MM Docket 90-286 by R&O [DA 91-268] adopted February 28 by Acting Chief, Allocations Branch.)

CLASSIFIED

RADIO

HELP WANTED MANAGEMENT

General sales manager wanted for WILS/WKPP Lansing. We need an energetic hard working leader who is streetwise. Resumes to Box 25008, Lansing, MI 48909. EOE.

Radio sales promotion company seeks highly motivated, strong closers to call on radio station general managers. Must have radio station management or national rep experience and desire for excellent income. Commission sales. Send resume to International Broadcast Services, Inc., at 167B Belle Forest Circle, Nashville, TN 37221, or fax resume to 615-646-3628. EOE.

Pennsylvania market seeking experienced general manager. For single market FM Forward resume including sales record. Equity situation available. Box E-36.

Operations manager: Immediate opening for full time AM operations manager at north eastern radio station. Applicants must possess a minimum of five years experience in news and news talk in major markets. EOE. Repond to Box E-48

Vermont sales manager: Adult Rock 6kw FM/MOB-newstalk AM seeks experienced sales manager with RAB marketing orientation. CRMC a plus, track record critical. Crystal nominee, award-winning news, local owner-managed. No calls please. WKVT Box 1490 Brattleboro, VT 05301. EOE/AA.

Project director, native broadcasting center. The Alaska Public Radio Network is seeking a project director for the overall management of a new native broadcasting center. Responsible for executing training workshops & seminars to promote the advancement of Native American public radio. Must have excellent oral and written communication skills. Knowledge of Native American media preferred. Minorities/women encouraged. Send resume to Diane Kaplan, Alaska Public Radio Network, 4640 Old Seward Hwy #202, Anchorage, AK 99503. 907-563-7733. EOE

Sales oriented general manager wanted for small market AM/FM combo in New York's scenic Hudson Valley region. Experienced leader, strong sales, promotion, training. Prior small market turnaround background. Equity available to the right person for performance and/or cash. Send resume, salary history, references and requirements. EOE. Box E-46.

GSM: Immediate and extraordinary opportunity. #1 AM/FM combo in top 100 Northeast market is looking for a people oriented, highly motivated person to train and lead our staff. Proven track record in sales and management required. Excellent compensation and benefits package. Group owned. Send resume and salary history in confidence to Box E-27. EOE.

HELP WANTED SALES

Successful urban contemporary format. Expanding group: Needs experience account executives for future management positions contact: John Wilson 318-322-1491. EOE.

Are you a frustrated top salesperson or GSM with little or no room to grow? We're a Southeast Virginia 6KW FM signing on this summer. You'll start at ground floor, carrying a list, hiring, training and supervising new sales staff. You'll need to deal with agencies and be community and sales promotion oriented. If this describes you, send resume and brief sales history: President, PO Box 634, Gloucester, VA 23061. EOE.

I need someone to help market a daily, disc jockey, comedy fax-letter. Call 801-825-7292.

95.1 The Fox, Montgomery's Classic Rock is conducting a search for an experienced account executive. If you've been selling local direct successfully for at least two years and desire a key position that could be a fast track to sales management, rush your resume to General Manager, WAFX, PO Box 604, Prattville, AL 36067. EOE M/F.

HELP WANTED ANNOUNCERS

Morning personality: Great Midwest city. Must be fun, fresh approach, up, sometimes controversial. Send lape, resume. EOE replies to Box E-23.

San Francisco's #1 music station is seeking a dynamic, creative, streetwise talent to join the KMEL morning zoo. Must have 5 years major market experience. Send T&R to Keith Naftaly, 55 Francisco St. #400, San Francisco, CA 94133. No phone calls please. EOE.

HELP WANTED NEWS

Northern California's #1 music station is seeking a sharp, streetwise news director who can also produce community affairs programming. Sports knowledge a plus. Must have 3 years major market experience. Send T&R to Keith Naftaly, 55 Francisco St. #400. S.F., CA 94133. No calls please. EOE.

HELP WANTED PROGRAMING PRODUCTION AND OTHERS

Program director wanted for 100,000-watt FM/AM Country combo in Bay City, Texas. Excellent opportunity + benefits. Call Olgie at 409-245-4642.

Program director: Alternative AOR WBRU-FM looking for experienced, self-sufficient, jack-of-all-trades PD. Coaching and training ability a must at this student staffed/managed two time Rolling Stone Reader's Poll winner. Three years professional programming experience also desired. No calls please. Send tapes, resume and salary to: Vincent Rubino, 88 Benevolent St., Providence, RI 02906. EOE.

SITUATIONS WANTED MANAGEMENT

Looking for solutions? 26+ yrs. ownership and mgt. Bachelors in Adm., multi media background, all aspects. Programming #9 to #4 in 12 months. sales (med. Mkt.) \$40k to \$150k, sm. & med. mkt. experience available to train, develop, and help establish your property. Strong legal, E.E.O, collections, and contract background with small group. Willing to travel. 208-378-9414.

One of radios best general managers now available. Sober, reliable, honest, family man. Non drinker, non smoker, experienced in management, with a sales emphasis. William E. Powley, 1301 2nd Avenue, Brunswick, GA 31520. 912-262-9703.

GM ready to lead. Motivator, trainer, producer, twenty year sales pro, programing, production, organization and turnaround expert. Costs down profits up. Ready now. Reply to Box E-30.

Successful broadcaster: 30 yrs.; Former owner. Small markets; Former GM. Top 20 markets; Home owned self perpetuating business; Looking for some fun. Want temporary GM assignments; 3-6 months duration. And the more challenging the better. Anywhere USA. David Small 214-869-1345.

Creative, decisive, experienced veteran seeking metro/medium GM slot. Currently cable SM. Solid radio SM, GSM, NSM experience. Quality individual. 55K minimum. 305-770-5149.

GM/GSM-Innovative, experienced leader with excellent references. Available in 30 days. Let me make your station a winner - Call Bob Mooney 508-448-2614.

Window of opportunity, don't let this one pass you by. Your next GM/GSM is a motivator, trainer, team builder and success oriented tactician. Proven success record. I have never failed. Rod 719-520-1671.

Successful PD available now for PD or station manager position. Sales and programing experience in AC, Lite AC and Oldies formats. 21 years radio experience. Win with ratings and revenue! Call now: Neil Matthews at 619-672-2225.

VP/GM/GSM: Proven track record. Prefer top 100 markets. Available today. Top references. Call Tim Bryan, CRMC 919-256-4019.

SITUATIONS WANTED ANNOUNCERS

Young and energetic recent college graduate, with some major market experience seeks air shifts and/or production. Willing to relocate. For tape/resume call Michael 215-825-2440

MISCELLANEOUS

Make money in voiceovers. Cassette course offers marketing and technique for success in commercials and industrials. Money-back guarantee. Call for info: Susan Berkley, 1-800-333-8108.

Expanding radio broadcaster. Positions available in Colorado and Atlanta include: Sales, air personality, news, board, production, administration. Three years experience. Tapes and/or resumes to: Mainstreet Broadcasting Co., 1160 S. Milledge Ave., Athens, GA 30605.

Attention beginners: My "Radio Employment Guide" shows you how to get hired. Free information 805-584-3283. Absolutely no obligation.

TELEVISION

HELP WANTED MANAGEMENT

General manager: A challenging position at a mid-sized, Midwest Fox affiliate. Requires hands-on results orientation. Sales management background required. Call in confidence 1-800-733-2065. EOE.

Station relations manager: Rockville consulting firm seeking station relations manager to manage database; statistical education/background a must; knowledge of how to track medical reporters in top 150 markets and update changes as necessary. Interested candidates may contact Connie at 301-770-6070. EOE.

Television business manager: A qualified individual to manage a computerized accounting department. CPA or CPA candidate, 3-4 years experience needed. PC & spreadsheet experience required. Send resume & salary requirements to Box E-51. EOE, M/F.

Local sales manager: WIS-TV, Columbia, SC. Candidate must have minimum of 3 years exceptional and innovative sales experience and referenced leadership capacity. Should possess familiarity with research methodologies, training formats and broad reaching sales development vehicles. Prior sales management experience preferred. Solid sales team, top station, beautiful market with great corporate support. Send resume (no calls) to David Harbert, GSM, WIS-TV, PO Box 367, Columbia, SC 29202. EOE.

Director, radio & television services. West Virginia University invites applications for an experienced administrator for its University-wide radio and television production and technical services, including the Health Sciences Center. Responsibilities include supervision of a professional staff of 19 persons, plus student interns. Scope of production encompasses the full range of University broadcasting needs: public relations, academic, student recruiting, athletic events, hospital television, etc. Director reports to the assistant vice president for institutional advancement. Facilities include excellent state-of-the-art equipment. Position qualifications require demonstrated skill in administration, staff supervision, budgeting/expenditure, major university experience, successful record in television broadcasting and television production. baccalaureate degree required. Salary range mid-forties. West Virginia University is the state's comprehensive, land-grant university, and the only doctoral degree-granting institution. It enrolls 20,000 students in 175 degree programs. WVU is located in Morgantown, an educationally-oriented community of 35,000 persons, with easy access to Charleston, Pittsburgh, and Washington, DC. The State of West Virginia is one of the most beautiful regions of the country, with extensive outdoor and recreational opportunities. Applications or nominations must be post-marked by April 13, 1991. Application letter, current vita, and names of three references should be sent to: Robert Verbosky, Director, West Virginia University, PO Box 6001, Morgantown, WV 26506. WVU is an equal opportunity/affirmative action employer.

HELP WANTED SALES

Sales-marketing opportunity, self starter with great deal of enthusiasm. Income commensurate with experience. Send resume, no phone calls, WJET-TV, Mike George, 8455 Peach Street, Erie, PA 16509. Affirmative action, EOE.

TV/radio national sales position. Immediate opening with broadcasting's oldest media/merchandising/sales-promotion firm (38 years) TV/radio sales experience required. Full-time travel (Mon./Fri.) required. Substantial draw against generous commission. Resume and recent picture to: John Gilmore, President, CCA, Inc., Box 151, Westport, CT 06881. EOE.

General sales manager wanted for the Lansing market area. Successful candidate will have strong emphasis on local sales management. Must be a people motivator with excellent communication skills. Resume to: Box E-39 EOE

Southeast Idaho ABC affiliate is seeking a local sales manager to hit the streets and manage a staff of six. Two years of television street sales or radio sales management required. Send me a letter and resume. Harry Neuhardt, KPVI TV, Box 667, Pocatello, ID 83204-0667. Phone calls will do more harm than good. EOE/MF

Account executives needed in Southeast Georgia. Two (2) openings at WBSG-TV, Brunswick and the Golden Isles. One or more years required, development and selling skills a must. Resumes to Sales Manager, WBSG-TV, 7321 GA Hwy 303, Brunswick, GA 31520. EOE.

Research/sales promotions director familiar with Arbitron and Nielson, desktop publishing experience, knowledge of impact resource marketing and/or Marshall Marketing and Lee Stowell, good presentation skills, and creativity. Send resume to Bonnie Dickens, WXII-TV, PO Box 11847, Winston-Salem, NC 27116. EOE M/F

Account executive: Minimum of two years media sales experience. Send resume to WXII-TV, Bonnie Dickens, PO Box 11847, Winston-Salem, NC 27116. EOE M/F

Account executive: WROC-TV, Rochester, NY, CBS affiliate is seeking a competitive sales person who wants to be with a turnaround station on the way up. An excellent base list, including major agencies, and two years experience in TV preferred. Call Fred Morse, 716-288-8400, 8:30 a.m.-5:30 p.m. EEO M/F

Account executive: WIS-TV, dominant NBC affiliate in Columbia, SC, seeks proven sales professional. Must possess strong organization and communication skills. Must project positive image and maintain a high profile in the community. Minimum 2 years direct sales experience required. Broadcast sales preferred. Will consider other media-related experience. Offer excellent training program, work opportunity, and benefits. Send resume to David Harbert, GSM, WIS-TV, PO Box 367, Columbia, SC 29202. EOE.

HELP WANTED TECHNICAL

Assistant chief engineer: Competent in administrative and engineering functions: provide expertise in planning and execution of operation and capital budgets; good supervisory skills, excellent technical skills in all areas of broadcast technology. Responsible for the implementation and correct operation of new technologies, consistently improve technical performance of the station; implement technical standards set by chief engineer; provide leadership in the engineering department to various supervisors reporting to that position; coordinate efforts of numerous engineering personnel in an efficient and effective manner; interface with representatives of other departments in an effective and positive manner. Individual will have ability to perform chief engineer's duties during his absence. Require two year degree in electronics technology and ten years broadcast engineering experience, five years as assistant chief engineer or equivalent. S.B.E. senior television certification desired. Need component level repair ability for all broadcast technologies. Applicant finalists will be required to furnish evidence of employment authorization and identification. EOE. Resumes only to Chief Engineer, KHOU-TV, PO Box 11, Houston, TX 77001

Maintenance technician with at least 2 years technical training and 5 years maintenance experience including UHF transmitter. Send resume to Engineering Manager, WANE-TV, Box 1515, Fort Wayne, IN 46801. EOE

Temporary position: Vacation relief master control/videotape operator, minimum one year's experience required. Must be able to read a waveform monitor and a vectorscope. Flexible working hours including weekends & overnight. Mark Gordon, Engineering Operations Manager, WPRI-TV, 25 Catamore Blvd., East Providence, RI 02914-1203. EOE.

Auburn University seeks a maintenance professional for a teleproduction center with C and Ku satellite uplink facility. Candidates must be experienced in troubleshooting and repairing complex analog and digital systems to the component level. Working knowledge of Sony Betacam, Ikegami HL-55 cameras, Ampex ADO, VPR-80, Vista, CMX-3400 and Utah routing is desirable. Uplink facilities include Varian HPA's, S-A exciters, antennas and remote control equipment. This position requires a technical school degree and four to six years of related experience. FCC General Radiotelephone or SBE certification desired. Salary range \$24,100 with excellent fringe benefits package. Interested applicants should send a letter of application, resume and three professional references to: Joy Yeager, Personnel Services, Auburn University, AL 36849. Phone 205-844-4145. Auburn University is an EOE/AA employer. Women and minorities are encouraged to apply.

Traffic manager: WGBO-TV, Chicago has opening for traffic manager. 3 years Columbine traffic experience, 2+ years of college and prior supervisory experience required. Send resumes only to: Station Manager, WGBO-TV, 541 N. Fairbanks, #1100, Chicago, IL 60611. EOE/M-F

Chief engineer. Opening with opportunity for growth at highly successful group-owned Fox affiliate in SE location in state capital. UHF transmitter experience mandatory. Strong maintenance skills will assure success in this key position. Staff includes 2 assistant engineers. Radio telephone license and/or SBE certification desirable. Send cover letter and resume to Rick Jordan, Corporate Engineer, D&K Broadcasting, 402 Peyton Drive, Hixson, TN 37343. EOE.

HELP WANTED NEWS

Chief photographer at number one station in East Texas. Must be creative photojournalist with strong administrative skills and leadership capabilities. At least 3 years experience required. Send tape and references to Jerry Fisher, News Director, KLTU, PO Box 957, Tyler, TX 75710. EOE.

One man band: Number one station in East Texas is looking for a skilled photographer who'd like the chance to do occasional reporting. Two years experience required. Send tape demonstrating both shooting and reporting skills to Jerry Fisher, News Director, KLTU, PO Box 957, Tyler, TX 75710. EOE.

Meteorologist: Must have at least one year's anchoring experience. Top East Texas TV station needs weather anchor for Daybreak Show and morning cul-ins. Send tape and references to Jerry Fisher, News Director, KLTU, PO Box 957, Tyler, TX 75710. EOE.

Producer: Looking for experienced TV news producer for our 6:00pm and 10:00pm shows. Applicants should have leadership abilities, as well as the journalistic skills needed to do the job. An equal opportunity employer, women and minorities are encouraged to apply. Send tapes and resume to John Murovich, News Director, WEHT-TV, PO Box 25, Evansville, IN 47701.

Anchor/producer/reporter: Needed for early morning newscast. At least one year anchor experience preferred. Candidate should have good writing skills and solid news judgement. Also have a news photographer opening. Send letter, resume and demo tape to Veronica Bilbo, EEO Compliance Officer, KPLC-TV, PO Box 1488, Lakes Charles, LA 70602. EOE.

Producer: Applications being accepted for possible future producer opening. Two years producing experience required. Knowledge of Hawaii a plus. Send resume, philosophy and salary requirements to Steve Hunsicker, News Director, KGMB-TV, 1534 Kapiolani Blvd., Honolulu, HI 96814. Equal opportunity employer M/F.

News producer for 5 and 6:00pm newscasts. Award winning Southern Oregon ABC affiliate is seeking individual with excellent writing, management and people skills; a degree, and two years line-producing experience. Send resume to Personnel Manager, KDRV-TV PO Box 4220, Medford, OR 97501. EOE.

Executive producer: Rockville consulting firm seeking executive producer with several years experience in news broadcast field to produce video news releases. Must be capable of writing, producing and creating the desired look for a VNR. Candidate shall be well-versed in health and medical matters to be capable of conducting interviews with medical experts and scientists. Call interested candidates may contact Connie at 301-770-6070. EOE.

News anchor: WRIC TV Richmond, VA seeks an energetic, hardworking, experienced anchor/reporter to co-anchor our Monday-Friday 6 p.m. news and do daily street reporting for that program. Need a storyteller who can produce strong packages and a communicator who can make a difference at the anchor desk. Minimum 3 years previous anchor/reporter experience required. Please submit resume and tape to Personnel, WRIC-TV, Arboretum Place, Richmond, VA 23236. No phone calls please. WRIC-TV is an equal opportunity employer; women and minorities encouraged to apply.

News director: Growing California independent news department seeking a hands-on, creative, aggressive news director candidate with impressive track record, credentials and outstanding people skills. EOE M/F. Reply Box E-47

HELP WANTED PROGRAMING PRODUCTION & OTHERS

WLS-TV/Chicago, the number one station in the best news market in the country, is looking for an on-air promotion producer, with experience in topical news, entertainment and public affairs promotion. If you have excellent writing skills, post production experience with 1", 3/4" and Beta and thrive on quick turn-around, send your tape and resume to Fran Preston, Director of Creative Services, WLS-TV, 190 N. State St., Chicago, IL 60601. No phone calls, please. EOE M/F.

WTXX-TV, Waterbury, CT, independent serving the Hartford-New Haven market, is seeking a programming/promotion manager. Applicants must have previous management experience in both programming, promotion and sales promotions. Send resume to: Rod Bacon, VP/GM, WTXX-TV, 414 Meadow St., Waterbury, CT 06702. 203-575-2020. WTXX is a Renaissance Communications Corp. station. Note: Drug abuse screening test. EOE.

Television promotion writer/producer: Hands on CMX and off-line editing. Movies, shows and contests. Radio and print experience a plus. Bright, creative and fast. Dazzle me with your reel and resume. Promotion Director, WTTV, 3490 Bluff Road, Indianapolis, IN 46217. EOE/MF.

Promotion producer/writer editor: Gee...Whiz! Outstanding concepts. Great writing. Hot graphics. Hands on (time code editing, ADO, GV300). Up and coming Fox affiliate. Desirable market. Send your four best spots today. Supportive environment. Position won't be available long. Please send resume to: Craig Miller, PO Box 49, Portland, OR 97207. No phone calls. Affirmative action /equal opportunity employer.

Director: Top 40 market. 2-3 years of directing newscasts. Switching and graphic skills required. ADO/Grass experience desirable. Tape and resume to Rob Gray, WWTM, 590 West Maple Street, Kalamazoo, MI 49008. EOE.

Producer: C-SPAN Cable Network is seeking a control room producer responsible for making daily editorial decisions, producing live events, developing tape program schedules, and writing on-air copy. Four years related exper. and familiarity with public policies, issues and knowledge of Capitol Hill. Must be detail oriented, able to meet strict deadlines, and flexible to work various shifts. Send resume and cover letter to: C-SPAN, Human Resources, 400 N. Capitol St., N.W., Suite #650, Washington, DC 20001. EOE.

SITUATIONS WANTED MANAGEMENT

Let my 25+ years in all areas of broadcasting including major market TV. Radio ownership. Let me control your bottom line, improve your profits and lead your station's community involvement. Let's talk now or at NAB. Reply Box E-14.

Need a turn around? Indie manager and problem solver ready to clean up your operation and bottom line. Twenty five years experience all departments, can make things happen quickly. Write now! PO Box 1161, Little Falls, NJ 07424.

SITUATIONS WANTED TECHNICAL

Transmitter/studio maintenance engineer: Ambitiously seeking position with progressively growing TV station. Proficient with transmitters, Sony, Betacam, systems installation. Reply Box E-41.

SITUATIONS WANTED NEWS

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

News directors: Free lance news photographer /editor available in Pittsburgh PA and surrounding area. Betacam SP or 3/4". Ron Bruno 412-276-0497

Meteorologist-professional and very personable. 5+ years experience. Number one rated. Reply Box E-34.

Hard-hitting male anchor with great ratings history and major market talent ready to help top-forties markets. Box E-35.

Creative producer, dedicated to medium of television, seeks producing, reporting or desk position in small to medium market. Willing to relocate. Fantastic references! Karla 301-860-1904.

Top thirty sportscaster with almost ten years experience. Old news director moved on, and new guy say's material too zany for this area. Don't mind shooting. If you think sports should be fun call me. 404-321-6597.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Associate producer material: Dean's List graduate, multiple, large-market internships, event coordinator experience, creative background. Reesa Banks 219-269-2316.

MISCELLANEOUS

Primo people has the answers! News Directors and talent...we can help you. 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.

Attn: Dept. heads... Describe your openings on company letterhead. We present qualified candidates for your consideration. Simple. Quick. Free. Broadcasting's leading authority on employment opportunities! Media Marketing/THE HOT SHEET, PO Box 1476--NMB, Palm Harbor, FL 34682-1476. 813-786-3603.

Gannon University Broadcasting, Inc. owns and operates WETG-TV Fox 66 in Erie, PA. WETG operates on channel 66 with an ERP of 35 kw and holds an active CP for 567 kw. The University seeks a business partner with the expertise and financial resources to grow the station to its full potential. The University intends to retain one hundred percent control of the station license. The University seeks a "managing partnership" in which each partner shares in station profits. Though the station has a professional staff, it is operated under the auspices of the University's Department of Communication Arts. WETG is invaluable in providing hands-on opportunities to broadcast students in every area of station operation. The successful partner must contractually agree to continue this relationship. Interested applicants must submit a written proposal to the University no later than Friday April 5, 1991. The proposal should conform with the considerations above and should demonstrate the applicant's broadcast expertise and financial ability to enter into such a partnership. The University expects to negotiate an agreement by early May, 1991. For more information contact: Mr. AJ Miceli, GM, WETG-TV Fox 66, University Square, Erie, PA 16541. 814-871-7446. EOE.

Get a job in TV News! Secrets revealed in book by news director. Send \$14.95 plus \$3.00 shipping. Mastercard & Visa send number, expiration. Overnight \$14.00. FirstNews Consulting, 5145 Harvest Road, Colorado Springs, CO 80917.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Cameron University is accepting applications for a television broadcast instructor. Tenure track position. Rank and salary negotiable. MA required. Ph.D. preferred. Responsibilities include teaching Television Production and other broadcast courses, supervising TV studio and labs, develop department courses as needed. Send application to: Tony Allison, Chair of Search Committee, Cameron University, PO Box 16356, Lawton, OK 73505. Deadline April 15, 1991. EOE.

Western State College of Colorado: Position: Tenure-track position in communication. Starting date: Fall semester (August 1991). Salary: Dependent on qualifications and experience. Duties: Teach courses in video production both ENG and studio. Should be able to teach theory and content courses in Mass Communication, television and speech fundamentals. Candidate will supervise students in the production of audio and video programs for limited cable access television. Qualifications: Ph.D. preferred, others considered if experience and scholarship equivalent. Preference will be given to teaching, technical, organizational and managerial experience. Broadcast journalism experience desirable. Applications: Send letter of application with resume, transcripts, three letters of recommendation and, if available, student evaluations to: Jim Gelwicks, Chair, Search Committee, Communication Arts/Sociology, Western State College of Colorado, Gunnison, CO 81231. Phone 303-943-2025 or 943-3004. Screening of applications will begin May 15, 1991, and will continue until position is filled. Western State College of Colorado is an affirmative action/equal opportunity employer. Women and minorities are encouraged to apply.

Graduate assistantships: Assignments for qualified candidates for MA in Radio/TV/Film include: new public radio station; and established student operated radio station; involvement in programing, news, marketing, audio production; TV/Film production; production, performance, and news labs. Tuition waiver plus stipend up to \$5,000 per academic year. Begins Fall 1991. Contact - Dr. William R. Rambin, School of Communication, Northeast Louisiana University, Monroe, LA 71209. 318-342-1390. EOE.

Telecommunications (radio-TV-film): Ball State University, Muncie, Indiana. Tenure-track faculty position available Fall 1991 with background in broadcast production, news and/or promotion. Earned doctorate or equivalent and at least two years teaching at college or university level and/or media experience required. Assignment may be to teach in any of the following areas: Development History of Telecommunications, radio and/or TV production, broadcast announcing, research and/or news. Demonstrated teaching ability, publications and/or evidence of other scholarly contributions are desired. Send resume, names and phone numbers of three (3) references and transcripts of highest degree to: Joe Misiewicz, Chairperson, Department of Telecommunications, Ball State University, Muncie, IN 47306. Selection process will begin April 8, 1991; position open until filled. Ball State University is an equal opportunity, affirmative action employer and is strongly and actively committed to diversity within its community.

Graduate assistantships: Produce your own TV shows in N.Y.C. 12 positions. 20 hours/week. Serve as teaching assistants, crew, work support in research, electronic graphics, traffic, staging/lighting; work ITV, contract, and air productions. Requires BA and acceptance into Master of Fine Arts program which concentrates on TV production. \$6,600+ September 1991. Dr Robert C. Williams, Chairman, Department of TV/Radio, Brooklyn College, Brooklyn, NY 11210. An AA/EO Employer M/F

HELP WANTED MANAGEMENT

Director of communications: Archdiocese of Detroit seeks director for dept. of communications. Responsible for supervision of three offices: Telecommunication, printing/mailling & public relations. Act as spokesperson for Archdiocese, preparing statements, press releases, etc. Bachelor's in journalism or related degree required (master's preferred) Five yrs. in communication field and three years telecommunications experience required. Must be knowledgeable of and able to explain Catholic doctrine. Send resume and salary expectations to: Human Resources, 1234 Washington Blvd., Detroit, MI 48226. EOE.

HELP WANTED SALES

Business opportunity: CASCOM Syndication is seeking individuals who want to own their own business. You should have broadcast advertising sales experience and/or video production knowledge. You will become a full-time exclusive Cascom representative responsible for marketing a wide variety of industry-related products including a library of stock graphic animated effects, custom character productions like Ernest P. Worrell and Jose Jimenez, pre-produced generic commercials, station image packages, a music library, and many other related products. You must be a self-starter and want to earn a minimum six-figure income. This is a rare opportunity for the right individual! If you meet the above criteria and are seriously interested, please call Lee Michaels at 615-242-8900. EOE.

HELP WANTED TECHNICAL

Satellite technicians: Three persons wanted effective immediately, including lead and "second" technician for fly-away systems. International experience desired, willing to travel on short notice to exciting locations, domestic and international. Must be comfortable as part of two-man team operating alone with direct client and Intelsat/Eutelsat coordination responsibilities. Comfortable with component repair, knowledge of PAL and NTSC. Best equipment available, full spares with each system. Class act needs best people. Full benefits. Send resume, references, salary requirements in confidence. Responses evaluated immediately for hiring within thirty days. Please reply to Box E-53. EOE.

MISCELLANEOUS

Government seized vehicles from \$100. Fords, Mercedes, Corvettes, Chevys. Surplus. Buyers Guide. 1-805-962-8000 Ext. S-7833.

Government homes from \$1 (U repair). Delinquent tax property. Repossessions. Your area 1-805-962-8000 Ext. GH-7833 for current repo list

EMPLOYMENT SERVICES

Reporters: Are you looking for your first or second position in TV news? We can help. Call M.T.C. at 619-270-6808. Demo tape preparation also available.

Government jobs \$16,040-\$59,230/yr. Now hiring. Call 1-805-962-8000 Ext. R-7833 for current federal list.

Resume tapes duplicated 3/4" 20 min., \$15 each: New Maxell stock, laser printed label in hard plastic shipper. Other formats also available. Call Video Services Company 301-379-5620.

Intelligence jobs. All branches. US Customs, DEA etc. Now hiring. Call 1-805-962-8000 Ext. K-7833.

EDUCATIONAL SERVICES

Camera coaching: Sharpen TV reporting and anchoring/teletypewriter skills. Produce quality demo tapes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719 Julie Eckhart, Eckhart Special Productions.

Syracuse University Sportscasting Academy, June 29-July 5 (tentatively). Performance-oriented. Get both TV & radio play-by-play experience daily. Do simulated live broadcasts at the Carrier Dome (Big Orange Basketball camp) & MacArthur Stadium (Syracuse Chiefs Baseball). Create audio & video tapes of your performances. Work with veteran network sportscasters. For more info, call Syracuse University, 315-443-5404/4181, or write the Div. of Summer Sessions, Suite 230, 111 Waverly Ave., Syracuse, NY 13244-2320. EOE.

WANTED TO BUY EQUIPMENT

Wanted: 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

Used 1" VHS videotape. Looking for large quantities. No minis or Beta. Will pay shipping. Call Carpel Video, 301-694-3500.

Top dollar for your used AM or FM transmitter. Call now. Transcom Corp., 800-441-8454.

Wanted dead or alive! FM transmitters, any age or power. Will pay shipping. PMA Marketing. Phone 414-482-2638. Fax 414-483-1980.

Looking to buy new/used broadcast video camera and support gear. No tubes. Ideal BVW 550 or 507 series with Betacam SP recorder. Contact Gary Hoffman 213-839-7497.

Equipment wanted: Puerto Rico telecaster in need of 20KW low band VHF solid state TV transmitter and 6-GHZ microwave system. Also need "A" category 6-GHZ dishes. Please fax availabilities to 809-833-0075.

Need used tower for UHF TV antenna 750' - 1000' guyed. Call 803-244-1616 ask for Director of Engineering.

FOR SALE EQUIPMENT

50Kw AM: CCA-AM 50,000 (1976), excellent condition. Transcom Corp., 215-884-0888. Fax: 215-884-0738.

AM and FM transmitter, used, excellent condition. Guaranteed. Financing available. Transcom. 215-884-0888. FAX 215-884-0738.

1Kw AM transmitters: Cont 314R1 (1986), Harris BC1H1 (1974), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

AM transmitters: Collins 820E/F, 10KW (1974), Cont. 316F, 10KW (1980), RCA BTA 10U, 10KW (1972), RCA BTA 5L, 5KW (1977), CCA AM5000D, 5KW (1972), McMartin BASK, 5KW (1980), McMartin BA2.5K, 2.5KW (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

FM transmitters: Collins 831G2, 20KW (1975), Harris FM20H3, 20KW (1972), RCA BTA 20E1, 20KW (1973), CCA 2500R, 2.5KW (1978), Harris FM1H3, 1KW (1976), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

Transmitters, radio & television: TTC manufactures state-of-the-art low power and full power television; and FM transmitters 10 watts to 50Kw, solid state from 10 watt to 8Kw. Call 303-665-8000.

FM antennas. CP antennas, excellent price, quick delivery from recognized leader in antenna design. Jampro Antennas, Inc. 916-383-1177.

TV antennas. Custom design 60KW peak input power. Quick delivery. Excellent coverage. Recognized in design and manufacturing. Horizontal, elliptical and circular polarized. Jampro Antennas, Inc. 916-383-1177.

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

Blank tape, half price! Perfect for editing, dubbing or studio recording commercials, resumes, student projects, training, copying, etc. Elcon evaluated 3/4" videocassettes guaranteed broadcast quality. Call for our new catalog. To order, call Carpel Video Inc., toll free, 800-238-4300.

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.

Used television production equipment. Happy Birthday to us. This month marks our 10th year of service to the television industry. If you have equipment to sell or a particular need, call us. Media Concepts 918-252-3600.

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.

Continental 315R1, Serial No. 339, 5/1 KW, 1090 KHz, 803-497-0460.

Madison goodies: Tubes, transformers, capacitors, meters. Receiving tubes \$5 up. ICOM, YAESU amateur. Madison Electronics, Houston, TX. 1-713-729-7300 or 1-800-231-3057.

Save \$\$\$ - Demo, overstock, repo - composite clipper, carts, mics, DA's cassette decks, speakers, etc. - 806-372-5130.

FM antenna's: Jampro 2 Bay with Radomes (89.5), Jampro 2 Bay with Radomes (95.9), ERI 10 Bay with Deicers (89.9), Shively 4 Bay (88.5), 5 Kw Dummy Load - 806-372-5130.

Sony one-inch editing system. 2 BVH-2000 recorders, 1 BVT-2000, 1 BVE-3000A auto control editor and Lenco RS170A synch system. Call Jim Brady 317-984-4433.

RADIO

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15+ years experience as Engineering Director of major market AM/FM's. Extensive background includes all phases of technical management: Planning, Budgeting, Construction, Operations. Excellent references. Meet at NAB. Box E-52

Help Wanted Management

Help Wanted Management Continued

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You must love to sell as well as recruit & train sales staff. Smaller Mkt California Life style. EOE. Resume & References Box E-50.

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CABLE

Public Notice

PUBLIC NOTICE APPLICATIONS FOR CABLE TELEVISION LICENSE RAYNHAM, MA.

The Town of Raynham will accept applications for a Cable Television License for a mobile home park service area pursuant to the regulations established by the Massachusetts Community Antenna Television Commission. Applications may be filed at the address below until 11:00AM on June 3, 1991.

Applications must be filed on the Massachusetts C.A.T.V. Commission Form 100 and must be accompanied by a \$100, non-refundable filing fee, payable to the Town of Raynham. A copy of the application shall also be filed with the Massachusetts C.A.T.V. Commission.

All applications received will be available for public inspection in the Town Clerk's Office during regular business hours and for reproduction at a reasonable fee.

This is the only period during which applications may be filed.

Board of Selectmen
53 Orchard St.
Raynham, MA 02767

LOCAL SALES MANAGER

CBS Radio's flagship all-news station, WCBS Newsradio 88, has a rare opening for a Local Sales Manager. This opening was created due to promotion of the former LSM to General Sales Manager.

The individual we are seeking must have extensive and successful experience in broadcast media sales.

We offer an outstanding compensation and benefits package, and the opportunity for growth. Fax or send your resume to: **Robin Sloan, General Sales Manager, WCBS Newsradio 88, 51 West 52nd Street, New York, NY 10019. Fax: 212/975-4674. NO PHONE CALLS, PLEASE.** Women and minorities are encouraged to apply. Equal Opportunity Employer M/F.



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Or mail to: Classified Dept., 1705 DeSales street, NW, Washington, DC 20036
Deadline is Monday at noon EST for the following Monday's issue

TELEVISION

Public Notices

The Executive Committee of the PBS Board of Directors will meet at 9:00 a.m. on April 10, 1991 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes reports from PBS Board committees on finance, nominating, and programming, as well as reports on Funding Task Force and Interconnection Committee meetings, national programming and promotion services, education services, video marketing, satellite replacement, and the 1991 PBS meeting.

The Subcommittee on Budget, Finance and Audit of the PBS Board of Directors will meet at 1:00 p.m. on April 9, 1991 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes FY 1992 General Assessment budget, appointment of auditors for FY 1991, contract approval procedures, stations on deferred or advanced payment schedules, and reports from PBS officers.

The public television Interconnection Committee will meet at 9:00 a.m. on April 9, 1991 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes satellite replacement, FY 1992 interconnection budget, transponder utilization, and other business.

Help Wanted Technical

UNIVERSITY OF MAINE AT AUGUSTA CHIEF TELEVISION ENGINEER

Outstanding opportunity for Chief Engineer to make an impact as a member of our management team. The Interactive Television Systems is a statewide network consisting of fiber optic interconnects, and ITFS microwave transmission. There are 16 origination classrooms and 77 ITFS receive sites with over 8,000 students per year earning college credit. Chief Engineer is responsible for managing the planning, design, specification, construction, documentation, testing and maintenance of the network. Requires five years television engineering management experience, with demonstrated management skills, successful design and maintenance experience and systems development from conception to completion within hard deadlines. Salary is low to mid \$40's with attractive benefits package. To apply, send current resume and letter of application to:

Jack Six,
University of Maine at Augusta,
Augusta, Maine 04330

Screening of applications will begin April 5, 1991. The University of Maine at Augusta is an affirmative action /equal opportunity employer.

Help Wanted Technical Continued

Move Up to Grass Valley Group

You know who we are. We've been leaders in the industry for over 25 years, setting the standards for television, post-production and communications companies around the world. And, we're not standing still!

As we continue to grow in the 90s and beyond, Grass Valley Group is dedicated to furthering our competitive edge. That's why we're looking for people who are ready to embark on new challenges and new technologies while living and working in a rural setting in the Sierra Nevada foothills.

Grass Valley Group is currently interested in talking with:

NEW PRODUCT DEVELOPMENT MANAGER:

BSEE/BSCS or equivalent; 3+ years' demonstrated success leading a multi-functional team.

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- Real-time assembly language programming. Experience with DEC Macro-11 highly desirable. Knowledge of the design of TV post-production products helpful.
- Design in high-speed digital signal processing
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You've seen our expertise, but you haven't seen a workplace quite like ours—we have it all! If you're interested in being a partner in progress, don't miss these opportunities to join the action!

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Rush or FAX your resume to: Grass Valley Group, Dept. N3-2J, 400 Providence Mine Road, Nevada City, CA 95959. FAX: (916) 478-3180. EOE/M/F/H/V and a Drug Free Workplace.

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TELEVISION

Help Wanted Programing Promotion & Others

Got your Eye on LA?

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ALLIED FIELDS Miscellaneous

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Help Wanted Sales

TELEVISION MARKETING RESEARCH ASSISTANT

RESPONSIBILITIES: ANALYZE, PREPARE & PRESENT MARKETING RESEARCH REPORTS, RATINGS INFORMATION AND ASSIST WITH OTHER STATION SALES & RESEARCH PROJECTS.

QUALIFICATIONS: BACHELOR OF SCIENCE IN BUSINESS OR MARKETING WITH EMPHASIS IN SALES OR PROMOTION. COMPUTER LITERATE, RESEARCH EXPERIENCE, AND STRONG PRESENTATION SKILLS.

APPLY IN WRITING TO: **PAMELA FRANCO**
DIR. OF RESEARCH & MARKETING
KPRC-TV
P.O. BOX 2222
HOUSTON, TX 77252

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ALLIED FIELDS

Miscellaneous Continued

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Business Opportunities Continued

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FATES & FORTUNES

MEDIA



Douglas



McConnell

George B. Douglas III, former senior VP, marketing and programming, American Cablesystems Corp., joins Cable Television Administration and Marketing Society, Alexandria, Va., as director of marketing and program operations. **Kirsten McConnell**, from Showtime Event Television, pay per view, joins CTAM, Alexandria, Va., as project coordinator.

Del Mayberry, controller, Fox Broadcasting Co., Los Angeles, named VP, controller.

John C. Degenhard, acting VP, finance and administration, WETA-TV Washington, named VP, finance and administration.

Jan McDaniel, interim general manager, Kansas Television Network, Wichita, Kan., division of parent company, Chronicle Broadcasting Co., named general manager.

Steven L. Randell, general manager, Jones Intercable, Carmel, Ind., joins Alexandria, Va. system in same capacity.

Hoyt Andres, general sales manager, WBRC-TV Birmingham, Ala., joins WVII-TV Bangor, Me., as general manager, succeeding **Barbara Cyr**, who resigned.

Bob May, general manager, KOLX(FM) Fort Smith, Ark., joins KALB(AM)-KZMZ(FM) Alexandria, La., in same capacity.

Dolores Goldberg, manager, customer service, Time Warner Cable Group, Brooklyn-Queens division, named director. **Karen Strada**, billing supervisor, Time Warner Cable Group, named billing manager, New York.

Lise Markham, general marketing manager, KMPH(TV) Visalia, Calif. (Fresno), adds duties as VP, station manager.

SALES AND MARKETING

Michael D. Dunlop, general sales manager, KTXA(TV) Fort Worth (Dallas), joins co-owned KTXH(TV) Houston, as director of marketing.

Rick Mills, general sales manager, Raycom Sports and Entertainment, joins KTXA(TV) Fort Worth (Dallas), in same capacity.

Cheryl Stewart, national sales manager, WAXY(FM) Fort Lauderdale, Fla., joins KING-TV Seattle, as account executive.

Cheryl Cox, account executive,

KTVU(TV) Oakland, Calif. (San Francisco), named national sales manager.

Leigh Burdett, account executive, WBCN(FM) Boston, joins WFNX(FM) Lynn, Mass. (Boston), in same capacity.

Malcolm Mace, executive VP, director of account management and member of board of management, DDB Needham, Chicago, resigned.

Mary Riggs, broadcast business manager, D'Arcy Masius Benton & Bowles, St. Louis, elected VP and named manager of broadcast business affairs.

Bobbi Bedrick, planning supervisor, Young & Rubicam, New York, joins Weightman Advertising, Philadelphia, as senior media planner.

Mike Atterberry, national sales manager and vendor marketing director, KUPL-AM-FM Portland, Ore., named local sales manager.

Connie Bleiweis, advertising manager, San Diego Metropolitan magazines, joins KGSW-TV Albuquerque, N.M., as account executive.

Appointments at WCAX-TV Burlington, Vt.: **Judi M. Fisher**, general and national sales manager, WLYH-TV Lancaster, Pa. (Harrisburg), named local sales manager; **Bruce Grindle**, general sales manager, WPTZ(TV) North Pole, N.Y. (Plattsburgh), named national sales manager and **Judy Shaw**, media director, Burch & Co., Burlington, Vt., named account executive.


Beth Dore, account executive, WDOT(AM) Burlington, Vt., joins WVNY(TV), there in same capacity.

Charles W. Pfaff, regional marketing specialist, KMPH(TV) Visalia, Calif. (Fresno), named local marketing manager.

Appointments at Katz: **Michele Kazian**, sales assistant, Eastman Radio, Philadelphia, named account executive, Christal Radio there; **Carol Tate**, broadcast supervisor, The Martin Agency, Richmond, Va., named to same capacity, Banner Radio, Philadelphia; **Zora Hanrahan**, account executive, KROQ-FM Pasadena, Calif. (Los Angeles), named account executive, Christal Radio, Los Angeles, and **Clifford McKinney**, sales executive, Continental division, St. Louis, named to same capacity, Katz Television Group, Denver.

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Kathy Standage, partner, Media Plus Advertising, San Antonio, Tex., joins KENT-TV, there as account executive.

Chris Van Name, manager, sales, Time Warner Cable Group, New York, named director. **Michelle Pierre**, supervisor, sales administration, Time Warner Cable Group, New York, named manager.

Tracy Boschert, local sales manager, KMBC-TV Kansas City, Mo., named general sales and marketing manager. **Bob Brandt**, national sales manager, KSDK(TV) St. Louis, joins KMBC-TV as national sales manager.

Liz Cearley, formerly from KFMK(FM) Houston, joins KLT(TV) Tyler, Tex., as account executive.

PROGRAMING



Woods

Mel Woods, senior VP and chief financial officer, DIC Enterprises, joins Saban Entertainment, Burbank, Calif., as president.

William Reilly, VP and general manager, U.S. division, Konica USA Inc., joins

International Cablecasting Technologies Inc., New York, as VP, affiliate sales and marketing.

Julie Kane-Ritsch, associate, Loeb and Loeb, joins Hanna-Barbera Productions Inc., Los Angeles, as director, legal affairs.

William F. Phillips, VP, production, NBC Productions, joins Columbia Pictures Television, Burbank, Calif., as senior VP, film production.

Stephen Friedman, director, research, Twentieth Television, Los Angeles, named VP, research.

Elaine Cohen, VP, East Coast, Republic Pictures Productions, joins Hearst Entertainment Productions, New York, in newly created position as VP, East Coast development.

Wendy Ferren, director, pay television, Walt Disney Television, Burbank, Calif., named VP, pay television sales and administration.

Comedy production writing team of **Allan Neuwirth** and **Gary Cooper**, join Boardwalk Entertainment, New York, creating television scripts.

Linda Prozeller Tobin, VP, media department, French merchant bank Credit du Nord, New York, joins Worldvision Enterprises, there as director, interna-

tional sales administration.

Mary Ann Lulewicz, research analyst, King World Productions, New York, named research manager.

Appointments at Home Box Office, New York: **John Newton**, VP, original programming, The Comedy Channel, adds duties as VP, comedy, East Coast, HBO. At CTV: The Comedy Network: **Laurie Zaks**, VP, talent relations, Ha! The TV Comedy Network, named VP, talent and development, special programs; **Mary Salter**, executive VP, Ha!, named head of production; **Gloria Banta**, producer, Ha!, named VP, development; **Julian Goldberg**, VP, programming, named executive producer, *Short Attention Span Theater*; **Mark Chusid**, from Lifetime Television, named VP, on-air promotion; **Carol Sussman**, director, acquisitions, Ha!, to same capacity; **Ben Zurier**, director, scheduling, The Comedy Channel, named director, program planning, and **Dorian Winship**, director, production management, named director, production operations.

James J. Cavazzini, executive VP, Madison Square Garden Network, joins Nostalgia Television, Los Angeles, as senior VP, affiliate sales, succeeding **Morgan Lambert Howe**, resigned.

David Hedrick, television research analyst, Group W Productions, joins Warner Bros. Domestic Television Distribution, Burbank, Calif., as senior analyst, off-network. **Mark Howard**, from Financial News Network, joins Warner Bros. Domestic Television Distribution, Burbank, Calif., as senior research systems analyst.

Merrill H. Karpf, founding partner, Schaefer/Karpf Productions, Los Angeles, joins Davis Entertainment there as executive VP, television.

Melissa Wohl, director of special market sales, Hearst Entertainment, joins WTTW(TV) Chicago, as director of world sales and co-productions. **Jim Arntz**, writer and producer, WTTW named executive producer, arts and entertainment program development.

Michelle Mercer, administrative assistant to executive VP, programming, Emis Broadcasting, joins WBMX(FM) Boston, as music and research director.

Daniel R. Gammon III, operations manager, NBC's Skycorn, joins Conus Communications, Minneapolis-St. Paul, as regional coordinator, Northeast regional cooperative, located at WWOR-TV Secaucus, N.J.

Shelley Blaine, regional VP, affiliate relations, Eastern region bases MSO's, Arts & Entertainment Network, New York, named staff VP, Canada and special markets, affiliate sales department.

NEWS AND PUBLIC AFFAIRS

Greg Groce, director, Associated Press cable television service, named director of administration, Associated Press Broadcast Services, Washington. **Carolyn Jones**, former news director, WOBB-AM-FM Toms River, N.J., joins Associated Press, Newark, N.J., as broadcast editor.

Steve Holt, bureau chief, Group W, Washington, joins WINS(AM) New York, as news director.

Steve Gendel, medical reporter, KNBC-TV Los Angeles, joins CNBC, New York, as chief science and medical correspondent.

Marty Uribes, freelance general assignment reporter, KCBS-TV Los Angeles, joins KRON-TV San Francisco, as general assignment reporter.

Joe Maar, senior producer and director, WTOL-TV Toledo, Ohio, joins KTVU(TV) Oakland, Calif. (San Francisco), as producer and director.

Mark Zonca, 6:30 p.m. producer, WOTV(TV) Grand Rapids, Mich., named 6 p.m. and 11 p.m. weekend producer.

Shellee Smith, investigative reporter, WCBD-TV Charleston, S.C., joins WXYZ-TV Detroit, as general assignment reporter.

Jeanine L'Ecuyer, executive producer, WFMY-TV Greensboro, N.C., joins KPNX-TV Mesa, Ariz. (Phoenix), as investigative reporter.

Dennis Bounds, co-anchor, KSLA-TV Shreveport, La., joins KING-TV Seattle, as morning and noon co-anchor.

Joseph Seldner, from Tele-Communications Inc., joins Group W News Services, Los Angeles, as executive producer, *The Entertainment Report*.

Frances L. Day, director of public show division, Atlanta Market Center, joins KCPT(TV) Kansas City, Mo., as major gifts officer.

Perry Boxx, news director, WWMT(TV) Kalamazoo, Mich. (Grand Rapids), joins WVTM-TV Birmingham, Ala., in same capacity.

James Lynch, 5 p.m. anchor, KTVE(TV) Monroe, La., joins KLT(TV) Tyler, Tex., as weekend anchor and reporter.

TECHNOLOGY

Mitch Montgomery, from Comark, joins Harris Allied Broadcast Equipment, Chicago, as television district sales man-

ager, North Central United States, succeeding Jim Woods, named sales manager, Europe and Africa.

Jeff Feinberg, program manager, Private Satellite Network Inc., New York, named senior program manager. **Dan Marzullo**, manager of engineering, PSN, New York, named director of engineering.

Russell A. Fraser, transmitter engineer, WCAX-TV Burlington, Vt., named satellite truck engineer.

Appointments at Time Warner Cable Group, New York: **Cesar Beltran**, manager, information systems, named director, information systems; **Michael Valentin**, supervisor, information systems, named manager and **Ken Bugliari**, construction supervisor, named manager.

PROMOTION AND PR

Alan Daniels, director of advertising and promotion, Columbia Pictures Television, Burbank, Calif., named VP, creative services.

Maxine Lym, senior writer and producer, KPIX(TV) San Francisco, joins KTVU(TV) Oakland, Calif. (San Francisco), as manager of news promotion.

John Caponiti, from Burlas and Caponiti, joins The Kamber Group, Washington, as director of accounting services.

Scott Corzine, director of merchandise marketing, Prodigy, joins Broadcast Data Systems, New York, as VP, sales and marketing, music division.

Therese Berkowitz, supervisor, creative services, Time Warner Cable Group, New York, named supervisor.

Anita Casale, from KMYI(FM) Armijo, N.M., joins KGSW-TV Albuquerque, N.M., as children's club host and coordinator.

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CRONKITE, MINOW LEAVE CBS BOARD

Walter Cronkite told BROADCASTING he was resigning from the CBS Board after 10 years. Along with the expected resignation of Newton Minow (see "Closed Circuit," March 18), the two departures leave the board with no members who have prior experience in broadcasting. However, Cronkite suggested this was not a problem: "You can't deny the biographical evidence, but on the other hand, several members have been there for a very long time during which they have been dedicated students of the industry's problems." The newsman acknowledged that sometimes there was a conflict between the needs of a news organization and the bottom-line responsibilities of the board: "This is something I spoke to on occasion as a board member," he said.



ALLIED FIELDS

Michael E. Hobbs, senior VP, policy and planning, Public Broadcasting Service, named senior fellow at Public Broadcasting's Hartford Gunn Institute.

B. Dwight Perry, partner, Dow, Lohnes & Albertson law firm, Washington, named managing partner, succeeding **Daniel W. Toohey**, who returns to law practice, concentrating on telecommunications, state governments, regional and local issues and international business.

New appointments at Vitt Media International Inc., New York: **Anthony M. Cerrato**, **William Morton**, **John M. Power** and **Michael J. Siegel**, group VP's, named senior VP's. **Stu Bodow**, VP, named group VP.

Bill Eggertson, from Canadian Manufacturers & Retailers Council, joins Radio-Comm Association of Canada, Toronto, as executive director.

Ed Hartley, program director, WTKN(AM) Pinellas Park, Fla. (Tampa),

forms The Talk Radio Co. programing consulting firm, Seminole, Fla.

New officers at Arizona Cable Television Association, Phoenix: **Tom Hommel**, Paragon Cable, Prescott, Ariz., president; **Mary Manning**, Post-Newsweek, Phoenix, VP and **Gregg Holmes**, Times Mirror Cable of Arizona, Phoenix, secretary/treasurer.

DEATHS

Jay C. Bowles, 48, former broadcasting executive, The Associated Press and media broker, Blackburn & Co., died March 17 after cerebral hemorrhage in Atlanta. Bowles began 17-year tenure with AP as night editor, Memphis, in 1964. He had stints in Chattanooga, Tenn., Charlotte, N.C., and later was appointed deputy director, broadcast services, New York. He resigned from AP in 1981 to join Blackburn & Co. He is survived by daughter, Regina; son, Jason; mother, Eloise and sister, Lucy Newton.

Barry Wink, 61, director of photography, National Basketball Association Entertainment, died of cancer March 16 in Monmouth, N.J. Wink joined NBA Entertainment in 1985 and was responsible for weekly TV program, *NBA Inside Stuff*. He is survived by three sons, Michael, Gregg and Peter, all of whom work in sports production.

Jack Roche, 86, radio and TV writer and producer, died in Bronxville, N.Y., March 13 of complications from broken hip. Radio and TV credits include *Duffy's Tavren*, *Bob and Ray*, *The Danny Thomas Show*, *Pete and Gladys* and *Highway Patrol*. He is survived by his wife Joan, and son, Terence.

Charles Herbert, 85, TV actor, died of stroke March 12 in Fort Lauderdale, Fla. Herbert portrayed "Marlboro Man" cowboy for eight years and appeared on F.A.O. Schwartz TV commercials.

FIFTH ESTATE

STEVEN BORNSTEIN: ESPN'S TEAM CAPTAIN

Steven Bornstein is a man with a challenge. During the past 11 years that he has worked at ESPN, the network has seen tremendous growth. But it is now what many call a mature business and, as its president since last September, Bornstein is being called upon to keep the network expanding at a time when such growth is going to be hard to come by.

"ESPN's challenge may be greater in the next 10 years than it was in the first 10," said former ESPN president Roger Werner, who recommended Bornstein for the job when he left to head up Bill Daniels's new company, Prime Venture.

Following Werner is a challenge in itself. Werner had a certain "panache" that Bornstein lacks, said one observer, an assessment Bornstein does not dispute. But, says Bornstein, while he lacks some of Warner's style, he is "more of a hands-on type of operator." And says Jeff Ruhe, president, SportsChannel America, Bornstein also gets high marks for being not only a "smart, tough guy, but also a decent guy to deal with. And he plays it straight, which is nice." Still, one of the roles Bornstein will likely find himself trying to fill is that of spokesman for the cable sports industry. For now, he appears somewhat reluctant to impose his opinions about the future of the industry, from pay per view to sports rights, on others.

Bornstein is the first to acknowledge that he is still growing into the job of president, especially the advertising and affiliate relations side of running the business. Outside events are making the learning curve a bit tougher, too, since Bornstein stepped into the position just as the bottom was dropping out of the sports marketplace. "The job, initially, was more difficult than I had anticipated because of the economy," he says.

Bornstein had been the number two person at the network under Werner, having been named executive vice president, programming and production, in 1988. At age 38, most of Bornstein's career has been at ESPN, and virtually all of it in programming and production. Through his various posts, he has shaped the content and direction of



ESPN's on-air look. He played a key role in getting the high-profile, though costly, Major League Baseball and NFL packages onto the network. The NBA and the NHL remain the only major sports ESPN does not have in its current portfolio, although it looks like hockey could soon find its way onto the network on a limited basis when SportsChannel America's NHL contract is up at the end of this season.

An avid spectator of tennis, golf and auto racing, as well as football, Bornstein remains intent on keeping up the quality of more than just high-marquee programming and, by doing so, increasing the network's importance to its viewers. "ESPN is a lot more than 175 baseball games and 13 NFL games. It's real strength is the nearly 100 hours of original programming a week we put out there, and that is where I've spent most of my time—developing that and helping to implement it," he said.

That has meant trying to be innovative with lower profile sports, such as developing the first flag-to-flag auto racing coverage, covering the NFL draft and making the America's Cup a household name. But finding and building excitement around

lower-profile sports will likely get harder. "It will be real difficult for us to come up with the next America's Cup," Bornstein acknowledged.

Bornstein sees ESPN headed in the direction of "continuing to define what we do well," with much of its expansion happening in the international arena and home video. Although ESPN programming is seen in 60 countries, "none of the international markets is particularly strong yet," he says. "Sports news and information is a franchise we'll also devote more and more of our resources to and which will enhance our reputation and the value of the service."

Pay per view is a possible, though at this point unlikely, direction. "We have no plans to implement it. We haven't seen anything that really excites us, anything that will be a better delivery service than what we have," said Bornstein, who during his tenure at the PBS station WOSU-TV in Columbus, Ohio, produced the Warner-Amex interactive Qube system's first PPV sports event (Ohio State football).

Nor does Bornstein see ESPN going after playoff and championship games that currently air on the broadcast networks. "There will be certain sports that need the broad distribution that over-the-air networks deliver. It's not in our interest to compete for post-season games," he said.

ESPN, though, could find itself tangling for sports rights with the regional sports networks, which are often talked of as up-and-coming powerhouses. But Bornstein says they are no more competitive to ESPN than any service. But if

the two major bodies of regional networks (SportsChannel and Prime Network) merge, as many expect will happen one day soon, and combine their backdrop national services, ESPN could finally have a viable cable competitor. ■

Steven Michael Bornstein

President and chief executive officer, ESPN, New York; b. April 20, 1952, Paterson, N.J.; B.S., film, University of Wisconsin, 1974; remote crew chief, WMVS-TV Milwaukee, 1975-1977; producer/director, WOSU-TV Columbus, Ohio, 1977-1978; executive producer, 1978-1980; manager, program coordination, ESPN, 1980; director of programming, 1981; vice president, programming, 1983; senior vice president in charge of network operations, 1985; executive vice president, programming and production, 1988; present position since September 1990; m. Sharon Leonard, October 8, 1982; children: Cori, 20 (stepdaughter); Alanna, 6; Carly, 2.

IN BRIEF

Arbitron said cable penetration reached 59.2% in February, or 54,955,000 homes, 6% growth over year earlier figure.

Comcast announced 21% operating cash flow increase in 1990, from \$224 million to \$271 million, on 17% revenue increase, from \$562 million to \$657 million. Increases in interest expense caused net loss to increase from \$149 million to \$178 million.

Total of 8,718,208 class A and 2,737,632 class B shares of Tele-Communications Inc. stock were tendered last week in exchange for stock in spinoff company, Liberty Media. Low level of participation (there are 417 million shares of TCI class A) equates to about \$172 million in stock assets and will reduce borrowing capacity of Liberty. Company said it plans to distribute company stock on or about March 28.

Imagine Films Entertainment is folding its Imagine Television division, terminating its exclusive production partnership with MCA Inc. and will lay off 30 of 80 employees. Half of those to be laid off at end of March, according to Mike Meltzer, Imagine's chief financial officer, are from production company's TV division. Fortunes within that division turned for worse recently with MCA TV discontinuing syndication of ratings-starved *My Talk Show* in late night slots, and NBC's cancellation of *Parenthood* from prime time schedule. Imagine also had Shelly Long series in development, but CBS declined pilot order. Meltzer said split with MCA was "clean" since MCA didn't hold any outstanding stock in Imagine, only warrants and debentures. Meltzer said Imagine is now "free" to pitch projects to other studios for programs that "warrant develop-

ment." Among those to be let go are Imagine TV President Andrew Suskind, Senior VP Joyce Brotman, VP Todd Bergesen, Creative Affairs VP Richard Pierson, Telefilm and Miniseries VP Judy Ranan and Manager Lisa Bloom. Imagine was founded in 1985 by co-CEO's, producer Brian Grazer and director Ron Howard, and went public next year.

As expected, **CBS News correspondent Lesley Stahl has been named to replace Harry Reasoner as co-editor of 60 Minutes**, leaving open her role as *Face the Nation* anchor and chief White House correspondent. Washington-based CBS News correspondents Bob Schieffer and Susan Spencer are said to be among top contenders for anchor job at *Face the Nation*, while another Washington-based CBS News correspondent, Wyatt Andrews, is rumored to be frontrunner for White House post. Andrews and CBS News correspondent Randall Pinkston will cover White House until replacement is named. Stahl's first *60 Minutes* assignment could air before end of current season.

FCC accepted settlement of final RKO General station and allowed transfer of KPBC(AM) San Francisco to South Jersey Radio Inc., which will then sell station to Bedford Broadcasting Co. for \$8 million. RKO will receive \$4,193,000, while other competing applicants will split remaining \$3,807,000. Because of misconduct of parent company, including allegations of overseas bribery, improper advertising transactions and lack of candor while disclosing information to FCC, FCC actions over years cost RKO license of WNAC-TV Boston (valued near \$400 million), and forced sale of 12 other stations at "substantially less" than full value.

Price of WMAR-TV Baltimore would be cut by \$30 million, to \$125 million, if settlement is reached on lawsuit filed by seller, Gillett Holdings, seeking to force buyer, Scripps Howard, to go through with purchase (BROADCASTING, Feb. 18). Scripps Howard had filed motion to dismiss case asserting lack of court's jurisdiction or, alternatively, seeking to transfer case from Chicago to Maryland.



BEST IN THE BUSINESS

Daniel Burke, president-CEO, Capital Cities/ABC Inc., was chosen as *Financial World* magazine's 17th annual CEO of the year. The award was presented to Burke last Thursday (March 21) at a banquet at New York's Waldorf-Astoria Hotel. The banquet, also a fundraising effort to benefit the U.S. Olympic Committee, generated \$352,500 for the 1992 U.S. Olympic teams. Pictured (l-r): Douglas A. McIntyre, president, and Mark J. Meagher, chairman, *Financial World*, Burke, and Harvey Schiller, executive director, U.S. Olympic Committee.

Birch Scarborough of Coral Springs, Fla., released results of its winter 1991 survey for nine of top 10 markets (BROADCASTING, March 18). Last week, **numbers for 10th market, Houston, were released** (figures are for persons 12-plus, Monday-Sunday, 6 a.m.-midnight.): Station/format/fall '90/winter '91: KMIQ(FM), Urban, 9.3/9.1; KIKK-FM, Country, 8.2/9.0; KILT-FM, Country, 8.0/8.4; KLOL(FM), AOR, 8.4/7.3; KKBQ-AM-FM, CHR, 5.8/5.9; KHMx(FM), Mix, 6.3/5.2; KTRH(AM), News, 3.6/4.8; KRBE-FM, CHR, 4.1/4.0; KHYS(FM), Urban, 3.4/3.7, and KLTR(FM), AC, 4.2/3.7

Opponents of digital audio transmission by satellite were temporarily heartened by decision of **U.S. Court of Appeals for District of Columbia** last week **ordering FCC to reconsider 1989 award of L-band spectrum** (frequencies near 1500 mhz) to **American Mobile Satellite Corp.** (AMSC), consortium of Hughes Communications, McCaw Cellular and several other major communications companies. But planned 1994 introduction of mobile satellite digital audio service by Radio Satellite Corp. (RadioSat), Long Beach, Calif., member of AMSC consortium, will not be delayed by decision. Under FCC ruling, AMSC was to control allocated L-band frequencies and choose which mobile radio and data transmission service providers were to operate within it. Court said allocation to AMSC was "arbitrary and capricious" because it bypassed "statutorily prescribed comparative hearing procedure."

MCA TV is rolling out 35-title film package, Universal Pictures List of a Lifetime, for immediate release to stations on an undisclosed cash basis in domestic syndication. Most film packages are sold to trigger one or more years after their initial sales launches, but MCA TV President Shelly Schwab said that culled titles from Universal Pictures' library are targeted to fill stations' "immediate need for popular, saleable features in prime time." MCA TV spokeswoman said this is first time company has pulled its "best" titles from five previous movie packages. Titles include "The Deer Hunter," "Melvin and Howard," "Earthquake," "The Hindenberg," "American Graffiti," "Heroes," "Car Wash," "Rooster Cogburn," "The Blues Brothers," "The Great Waldo Pepper," "Midway" and Alfred Hitchcock's "Frenzy" and "Family Plot." Each title will be available for six runs over four years.

FCC is seeking comments on two options for LPTV license renewal announcements.

CPB ASKS CONGRESS FOR EDUCATION FUND

In his first appearance before Congress since being elected CPB chairman last October, Marshall Turner, with CPB President Donald Ledwig, asked Congress to create a \$76 million Public-Telecommunications-for-Education Fund beginning in fiscal 1994. CPB also requested a \$279 million appropriation for its own operations in that year—\$19 million higher than recommended by the White House.

CPB, Turner told the Senate Labor, Health and Human Services, Education and Related Agencies Subcommittee, "has designed a multiyear plan to expand significantly the role of public broadcasting in developing and delivering new educational programs and services." Turner said the plan would couple the public TV and radio "infrastructure...with business and education to help reverse the downward trend in academic achievement." Earlier this month, 19 congressmen, including House and Senate communications subcommittee chairmen, sponsored a two-day Capitol Hill demonstration of interactive satellite, videodisk and other technologies already used by public broadcasters to deliver educational materials to U.S. schools (BROADCASTING, March 18).

First option, proposed by Community Broadcasters Association, which submitted petition initiating FCC action, allows LPTV operators who originate own programming to make announcement as close to current rule's specified time as possible, and to omit reference to public files if station does not keep any (LPTV's are not required to). Second option would extend to all operators rule requiring newspaper publication announcements by licensees that do not generate their own programming.

Hours after last Wednesday's (March 20) broadcast of NBC's *Unsolved Mysteries*, Dennis DePue, who was wanted by Michigan authorities for allegedly abducting and killing his wife last Easter, apparently committed suicide after shoot out with Mississippi police. DePue ran roadblock at state border after Louisiana police pursued his van to state line.

USIA requested \$1.059 billion budget for fiscal 1992, which is \$52.8 million more than FY 1991. Budget includes \$196.94 million for Voice of America (\$13.63 million increase), \$98.43 million for radio construction (\$8.8 million decrease) and \$33.15 million for WorldNet (\$2.78 million increase).

David Bartlett, RTNDA president, said he "objects strongly to any prohibition on the exercise of journalistic discretion in the scheduling on short notice of news and informational programs." Comment came in letter to Senator Wendall H. Ford (D-Ky.) because Senate is considering legislation that would force broadcasters and cablecasters to sell non-preemptible advertising at lower cost preemptible prices. Measure, Bartlett said, would prevent preemption of shows containing paid political message

under any condition, including news specials.

General Instrument Corp. named Thomas Dumit acting general manager of VideoCipher Division. Dumit was senior VP-general counsel for Whitman Corp., Chicago-based parent of Pepsi, Midas and other companies. He replaces J. Lawrence Dunham who left post as VideoCipher president last month.

NBC has licensed *Generations*, racially-mixed daytime drama, to **Black Entertainment Television** beginning this fall. BET has two-year rights to 470 episodes.

TV Marti transmitter should be airborne by month's end, 10 weeks after it broke free of tether and crashed into Everglades National Park. Also, FCC gave TV Marti approval to use ch. 13 at Key West, Fla. Since channel was previously allocated to Palmetto Broadcasters, licensee of WETV(TV) Key West, USIA paid \$1.3 million so Palmetto would turn its license back to FCC. Palmetto, which leased time to TV Marti, had deal to transfer station and lease agreement to Jacksonville Educators Broadcasting for \$542,500 ("Changing Hands," May 18, 1990). FCC spokesman said frequency remains in public spectrum and will be re-authorized to non-government user as soon as TV Marti no longer uses it.

Discovery Channel is planning to show USSR-Georgian State Television-produced tribute to Voice of America jazz commentator Willis Conover. Arts & Entertainment is expected to rebroadcast program as well. Conover has produced more than 20,000 programs while at VOA, and has been credited with introducing jazz to Soviet Union and Eastern Europe.

EDITORIALS

Committed to the First Amendment and the Fifth Estate

BY THEIR VOTES YOU SHALL KNOW THEM

In the final analysis, the commission vote on fin-syn will tell how successful that agency has been in solving that dilemma. If it's 5-0, you can bet a viable compromise has been reached. If it's 4-1, there's a problem. If it's 3-2, get ready for hearings on the Hill.

On March 14, the vote would have been 3-2. This page believes it's not beyond imagining that the vote on April 9 will be 5-0. If so, it will be because the process has finally gotten everyone's attention. Which is to say, the prospect of imminent disaster has energized not only the parties but the commissioners as well. There hasn't been this much real dialogue since the docket was opened.

It's still too soon to discern the fin-syn decision's final shape. Surely it will not be as hard on the networks as was the original Barrett plan. Fox will certainly come out with some guarantee that it can continue to nurture its network while staying in the syndication business. Hollywood's interests will continue to be safeguarded in important respects.

When all is said and done each of the five FCC members will have made significant contributions to the final result. As it should be.

WORLD ON A WIRE

Digital compression, retransmission, effective competition, more regulation, better public relations, telco entry, wireless access, dish access, pay slippage, rate hikes, programing shakeouts, fiber, HDTV. The list could go on but, clearly, cable has a lot to talk about at its annual convention in New Orleans this week as it faces an unclear regulatory and technological future, but one rich with promise.

The cable industry continues to learn that the downside of the kind of high profile success it has enjoyed over the past decade or so is that everyone wants a share. Telco and wireless cable operators are looking to get in on the action; city fathers want to reclaim some of the franchising clout lost to the Cable Act, country dwellers—pining for the prescrambled days of rural free delivery—lobby for their "right" to the cable programmer's satellite feed; broadcasters, whose programing has been integral to cable's success, understandably want to secure their position on the wire as well as the airways, while cable subscribers want to pay less for cable while getting better service.

Many still see pricing and customer service as the key issues that the cable industry must address, either substantively or through improved public image campaigns (or likely some of both). In constituent complaints about cable service, Congress has found an itch it can earn points scratching.

In the past week or so, BROADCASTING has talked one-on-one with some of the major players in the industry—TCI's John Malone (March 18), HBO's Michael Fuchs and NCTA

President Jim Mooney (both elsewhere in this issue). Together they paint a picture—or more accurately draw up a blueprint—of an industry strong and growing stronger, facing obstacles, but positioned to prosper in a world of either broadcast or fiber delivery, of traditional or high-definition television, buttressed by a dual revenue stream that is its hedge against a depressed ad market. Many of its problems stem from the industry's exponential growth and impressive cash flows—albeit at the price of enormous capital investment and debt. All in the Fifth Estate should have such problems, and prospects.

MYTHS UNMASKED

A just-released study by the *Los Angeles Times* reveals a quite different picture of campaign spending than one proffered by many political "experts" bent on rounding up the usual suspect: television. It is a picture that gives the lie to charges that the cost of TV advertising is what has driven up the price of getting elected.

The study, based on computer analysis of some 450,000 individual expenditures, found that just over one-third of the money spent in Senate races and only about one-fourth of the money spent in House races was spent on advertising in all media (television, radio, newspapers and billboards). That is far less than the 50%-75% numbers for TV advertising alone tossed out by campaign reformers who have targeted television as the easiest deep pocket to pick.

As the *Times* pointed out, the study's findings support the theory of another school of campaign finance critics who hold that "the cost of elections is not growing because of any single expenditure but instead because special interests are willing to supply candidates with more and more money." For House races, in fact, overhead costs—you know, paper clips, pencils, travel, hotels, food, entertainment and that catch-all "etc."—top those of advertising. The advertising category also includes the monies paid to media consultants, no small sum and one which likely goes to general campaign strategy as well as to producing and placing TV spots, the paper points out.

It looks like the politicians will have to find another witch to hunt.





Drawn for BROADCASTING by Jack Schmidt

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On the road to NAB, 1991.



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- February 25 - Transmitters.
- March 4 - Cameras.
- March 11 - Graphics & Effects.
- March 18 - Radio.
- March 25 - High Definition Television.
- April 1 - Videotape.
- April 8 - NAB Advance.
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