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RADIO TELEVISION CABLE SATELLITE

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50th Year 1989

AT LARGE WITH AL SIKES
New broom at the FCC
SPECIAL REPORT
Programming/89

MARKETING AND PRODUCING SUCCESSIONAL FIRST RUN SERIES

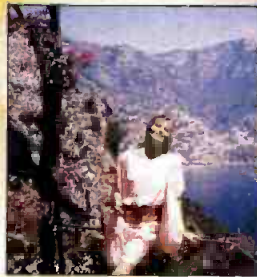
WAM ENTERPRISES

WAM
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TELEREP, INC.

RUNAWAY

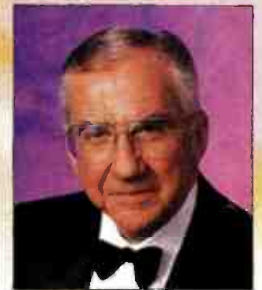
with
**The RICH
and FAMOUS**



- 125 stations—85% of the country, including WCBS-New York, KABC-Los Angeles, WGN-Chicago
- Strongest lineup ever for the 1989/1990 season
- News compatible—a perfect companion
- Directed at exploding \$300 billion travel industry

celebrity interviewer Robin Leach
minute Rating and Revenue Block

Star Search



- Renewed in 93% of U.S.—160 stations, including all top 50 markets
- #3 ranked weekly syndicated show*
- Greatest year-to-year ratings increase of any weekly syndicated show**
- Delivers key female audiences in every daypart

*ACN-NSS season-to-date through May 1989
**ACN-NSS season-to-date May 1988 vs. May-1989

4th Year!

7th Year!

WAM, UNIQUE NEW STRIP FOR 1990!

THE LEADER IN CREATING UNIQUE, SUCCESSFUL

TELEVISION PROGRAM

THE

A DIVISION OF

ENTERTAINMENT TONIGHT

Lifestyles of
**The RICH
and FAMOUS**

- America's prime access favorite for eight consecutive years—renewed in 175 markets, 96% of U.S.
- 97% of lineup on affiliates including WABC-New York, KNBC-Los Angeles, WBBM-Chicago
- Entertainment Tonight delivers more Adults 18-49 than "Wheel of Fortune" in head to head competition*
- Entertainment Tonight is equal in Adults 18-49 with "Jeopardy" in head to head competition*



- Renewed on 150 stations—91% of U.S.
- Network O & O's: WMAQ-Chicago, KABC-Los Angeles, WKYC-Cleveland
- Returns to prime time: WPIX-New York
- Proven winner in Early Fringe, Late Fringe, and Access



- Hosted by world-famous c
- Together, an effective 90-n

*NSI, May 1988/1989

9th Year!

7th Year!

AND, THE BEST YET! AN EXCITING

**WHEN SO MUCH
IS SO CLOUDY
IN SYNDICATION -
CAN ANYONE
CLEAR THE AIR?**

Sikes strategy... In this "At Large" interview, new FCC Chairman Alfred Sikes details long-term goals for Fifth Estate. Principal among them: bringing competition to cable, possibly via telephone companies. **PAGE 35.**



L-r: BROADCASTING managing editor Don West; FCC spokeswoman Sally Lawrence; Harry Jessell, BROADCASTING assistant managing editor, and Leonard Zeidenberg, chief correspondent, with Sikes

Closing in... NBC wins second week of new season, but margin of victory over second-place ABC is dwindling. **PAGE 38.**

State of the art: Programing/89... In this special programing report: New season brings higher network shares than anticipated. **PAGE 43.** Fox's new shows bring some surprises. **PAGE 46.** Resurgence of Bugs Bunny and friends helps push ABC to top in Saturday morning. **PAGE 48.** With its mix of soap operas and game shows, CBS remains top-ranked network in daytime. **PAGE 49.** Venue of advertiser-produced programing may even expand to prime time series. **PAGE 50.** Short-form programing continues to dominate over-the-air TV. **PAGE 54.**

39/ JESSE JACKSON TV

Warner Bros. announces proposal for one-hour TV talk show with Rev. Jesse Jackson.

42/ NO BOUNDARIES

European Community approves "TV Without Frontiers" media plan that

will greatly simplify cross-border satellite broadcasting.

40/ LEADING FORMATS

Just-released summer Arbitron ratings show AC format gaining ground in New York and Los Angeles.

62/ MIPCOM MARKET

MIPCOM gets under way in

Cannes, France, this week, with sizable increases in number of program buyers attending.

63/ AVOIDING COLLISION

First ITU-sponsored conference encourages national and international regulatory agencies to jointly foster innovations in communications technologies.

67/ BEING FLEXIBLE

National Public Radio board resolves to offer member stations more programing options.

66/ AM PROGRAMING

BROADCASTING's ongoing series on AM radio examines broadcasters' efforts to keep listeners tuned to AM band.

69/ FED EX AD BAN

Federal Express boycotts ABC and affiliates in response to 20/20 story.

74/ 'CABLE CARES'

Daniels & Associates Chairman Bill Daniels tells Atlantic Cable Show of study tracking economic benefits of industry.

78/ USA MOVIE PACKAGE

USA Network purchase of film package from Disney includes right to show movies before they become available to over-the-air TV stations in syndication.



L-r: David Kenin, Sr. VP of programing, USA Network; Kay Kopolvitz, president and CEO, USA Network, and Robert Jacquemin, president, Buena Vista Television

81/ INCLUDING FAIRNESS

House keeps fairness doctrine in budget reconciliation bill.

82/ TVRO BILL

Senator Al Gore introduces home satellite legislation.

103/ SELLING RADIO

According to Radio Advertising Bureau's Warren Potash, radio is "reach and frequency medium. You give it time, and there is no telling what you can do in this business."

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RADIO

SCREEN

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Vol. 119 No. 5

NEW YORK, WEDNESDAY, JULY 17, 1935

STICKS HICK PIX

World's Worst

N.T.G. is doing a film, short for Ben Schwartz' Master Arts with the world's worst amateurs in it.

All the broken-down Sir Josef Ginzbergs, John McCormack, Jr., and other hopeleses are being assembled

Runner Runner-Up

New York or elsewhere in one season

Cry for 'Author' of Five Plays On B'way Will Get No Response

Top playwright on Broadway next season won't be there to see his own brain-children, the William Shakespeare cycle being due. No less than five of the Bard's classics will brave the Main Stem showshops for edification of earthy New Yorkers and waiting firemen.

With the exception of the Gilbert and Sullivan revivals, it is one of the rare times that five plays by one author or team will hit Broadway in one season, a record also

Runner-Up

Chicago, July 16

Appears to radio execs here that Sears-Roebuck is after a record for the number of auditions for a future air program, a record which is now held by Schlits.

While Schlits is still far in the lead,

STAGE

Y

PRICE
15¢

72 PAGES

VIX

**NOT INTERESTED
I FARM DRAMA**

1-West Exhib Says 'Barretts,' Rothschild,' Pimpernel' Among Best Grossers in Silo Belt—Musicals Lame and Story Tops Star as a Draw

STARTING TIME IDEA

By **GEORGE McCALL**

Hollywood, July 16

**We speak
your language.**

Every industry has a language all its own. And every CEO knows the value of a banker who doesn't have to be educated from ground zero.

At Chemical, our knowledge helped us spot opportunities and made us a leading player in one of America's fastest moving industries.

When a major motion picture company wanted to explore new sources of financing, Chemical helped create an innovative private placement backed by a database which gave institutional investors new insight into industry performance.

Our experience also enabled us to move quickly when TVS Entertainment plc acquired Mary Tyler Moore's MTM Entertainment Inc. In this instance, we syndicated and closed the \$210 million transaction within four weeks.

And in an industry where you're only as good as your last performance, we played a leading role in financing three of this year's Oscar-nominated films.

Of course, they don't award Oscars for best supporting performance by a bank. But that's how we try to treat all our clients, whether it's in related industries like publishing, broadcasting and cable, or industries like retailing and natural resources.

For Chemical, the bottom line is knowing your business well enough to make a difference.

CHEMICALBANK
The bottom line is excellence.®

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WASHINGTON

Boondocking

FCC Chairman Alfred Sikes is taking his personal staff and all office and bureau heads—nearly 20 people in all—to conference center in Fredericksburg, Va., this week for two nights and three days (Tuesday through Thursday) of policy planning away from pressure and distractions of FCC headquarters. According to Ken Robinson, aide to Sikes, money for retreat is coming out of agency's training budget. Retreats are apparently not unprecedented. FCC Chairman Charles Ferris authorized one or two, FCC spokesman said.

Canceled stamp

Citizens Stamp Advisory Committee (which includes such divergent members as Hollywood director George Stevens and Notre Dame basketball coach Digger Phelps) has once again passed over late broadcast journalist Edward R. Murrow for commemoration on postage stamp. Committee, which meets six times each year to choose subjects for U.S. stamps and stationery (BROADCASTING, July 10), last month voted to take no action on Radio-Television News

Directors Association proposal, effectively relegating request to dead letter file. Murrow can be reinstated as candidate with letter of renomination. Committee meets next in November.

Think tanking at NTIA

National Telecommunications and Information Administration, under its new director, Janice Obuchowski, is planning number of studies that could provide basis for future policy recommendations. One has been announced—overview of U.S. use of spectrum and whether efficiency of that use could be enhanced. "We're thinking of ways of divvying up the spectrum," Obuchowski said last week. "Charges and fees," while "not a focal point," would be among things looked at in study, she added. Studies still to be announced include one on trend to media globalization and its implications for U.S.—range of technologies available would come under review.

Cable looks to its knitting

It looks as though National Cable Television Association may finally do more than talk about customer service, generally poor quality of which has exposed industry to constant barrage of criticism

Hispanic connection for FCC

Anyone who thinks one or another of various candidates "mentioned" thus far for Democratic seat on FCC has appointment locked up should think again. White House has begun hunt for Hispanic to fill fifth, and nonRepublican, seat. Search seems to have been set off, at least in part, by Representative Duncan Hunter (R-Calif.). As chairman of Republican Research Committee, Hunter is fifth-ranking member of Republican leadership in House, and he has made outreach to Hispanics personal and political cause. White House asked Hunter to recommend Hispanics for FCC. He in turn sought suggestions from old southern California friend, Richard Carlson, director of Voice of America, who is said to have offered name of old friend from his days as broadcast journalist in Los Angeles area, Frank Cruz. Former FCC Commissioner Henry Rivera was contacted by White House, and he reportedly came up with couple of names. One was Ben Perez, his former legal assistant at commission who is now practicing communications law and consulting in Washington.

Presumably still on White House list is Salvador Lew, Cuban-American who has been active in radio in Miami area—he was president and general manager of WRHC(AM) Coral Gables.

But Anglos are not out of picture. Besides those already "mentioned," there is now reported candidacy of Stuart Brotman, communications attorney and management consultant, based in Boston, but senior fellow at Annenberg Washington Program. During Carter administration, he was special assistant to head of National Telecommunications and Information Administration, Henry Geller.

over years. There is mounting interest among NCTA members in establishing national customer-service guidelines modeled on those of individual cable operators. Guidelines would serve as benchmarks by which government officials, subscribers and operators themselves could measure quality of service. And proponents feel guidelines, coupled with "peer group pressure," will encourage lax cable operators to improve

service.

NCTA's five-month-old customer relations committee headed by Viacom Cable's John Goddard is entity exploring feasibility of guidelines. To help with effort, NCTA is forming advisory board of mid-level operational executives familiar with customer-service problems and solutions to work with it. Meeting of group has been set for Oct. 18 in Washington. Coming up with set of guidelines is difficult task. "If



Taking the Fifth

The Association of National Advertisers held its annual convention at the Homestead in Hot Springs, Va., last week, at which J. Walter Thompson Chairman and CEO Burton J. Manning said that agency was discussing the possible creation of a fifth network with several client advertisers (reportedly the result of concerns over the rising costs of advertising on network TV). Among those attending an Association of Independent Television Stations/Television Bureau of Advertising-sponsored reception (l-r): Preston Padden, INTV president; Lana King, INTV vice president-marketing; John Ruhaak, ANA chairman and vice president, advertising and promotion, United Airlines; Jim Joyella, TVB vice president, and Bill Moll, TVB president.

**Announcing
The Formation
Of An
Historic
Programming
Venture.**

Donald Trump

Pre

TRU
CA

The Crown Jewel



Debuting

& Warner Bros.

present

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RID

of Prime Access.

Fall 1990

A Createl Ltd.
and Fiedler/Berlin Production
in association with
Larimar Television
and



**WARNER BROS.
DOMESTIC TELEVISION
DISTRIBUTION**

A Warner Communications Company

they're too strict, you are going to anger some [cable operators]," said one NCTA board member. "If too loose, they're useless."

Broadcaster to broadcaster

Aftermath of Hurricane Hugo continues to plague broadcast operations in Virgin Islands, Puerto Rico and South Carolina, where some stations put off air by giant storm remain silent, others are operating in weakened condition. National Association of Broadcasters has set up broadcast equipment bank to serve as go-between for stations in need and those mainland broadcasters who want to contribute. In critical undersupply: towers, auxiliary generators, satellite dishes, studio-to-transmitter links. NAB's Janet Elliott is standing by in Washington (202-429-5346) to coordinate disaster effort.

NEW YORK

Silver lining

One of few media companies directly helped by problems in high-yield debt market ("Top of the Week," Sept. 25) is Price Communications. Battering of debt prices in secondary market has allowed Price to selectively buy some of own notes trading at discount to face value totalling more than \$10 million, which company will record as extraordinary gain. More importantly, difference between higher interest on purchased notes and lower interest on recently sold convertible notes used to finance repurchase will save company over \$3 million annually in interest cost.

NBA expansion

National Basketball Association, because of "value of being in every home," wants to expand its national broadcast television network schedule beginning with 1991-92 season, likely by shrinking its national cable TV schedule, said league source. Current rights holders CBS and Turner



The Rochester Way

These are four of men behind hubbub in Rochester, N.Y., where local cable operator, American Television & Communications, has converted local origination channel into full-fledged "independent" television station, complete with its own offices, advertising sales team, on-air call letters (at top) and programing department.

Pictured, l-r (top row): Carl Rossetti, vice president, new business, ATC, and Rusty Pickard, director, new business, ATC; (bottom row) John Orr, general manager, WGRC-TV, and Dennis Czechanski, program and operations manager, WGRC-TV. Orr was general manager of KSPR(TV) Springfield, Mo., and worked at Frank Magid & Associates before joining ATC. Czechanski was formerly general manager of KTKA(TV), now KLDH(TV), Topeka, Kan.

Czechanski said last week response to WGRC "has been very positive," and added that ATC was "very happy with [WGRC]." He said the "ad community has been supportive," and added there have been "positive" phone calls from viewers, looking for different movies on schedule.

Broadcasting, both of whose deals expire at end of upcoming season, have first shot at negotiating new rights deals this month. If each can match figure league gives it at end of October, said source, no other networks will even get shot.

HOLLYWOOD

One down

Looks like new syndicated version of *Price is Right*, proposed for 1990 debut, won't go forward as planned. Alan Bennett, former president of Blair

Entertainment, who now heads own Bennett Group, based in Los Angeles, put deal together for new syndicated version of show, last seen in syndication in 1985-86 season with host Tom Kennedy. But last week, Bob Barker, long-time host of network version, still on CBS, pulled out of proposed syndicated version, after initially agreeing to do it,

Let's go to the film

LBS Communications President Paul Siegel says his company has long been known as programer of live events, but syndicator now

is positioning itself to be leader in first-run features with *World Premiere Movies* package for 1990-91 syndicated market. LBS will be shopping 14-feature film package at NATPE convention Jan. 12-16, 1990, in New Orleans. Estimating average budget for each made-for-television feature at \$1.5-\$2 million, Siegel would only reveal that first film—*Ghost Writer*, starring Tony Franciosa and Judy Landers—will air in spring of 1990, with each remaining film to air on monthly basis starting in fall of 1990.

PRINCETON

Out of many, fewer

Sources close to David Sarnoff Research Center and North American Philips say that two companies have been discussing and are near agreement on merging efforts in development of their proposed HDTV transmission systems. Philips has announced it plans to build 6-mhz-channel simulcast system that it believes could surpass quality of its proposed augmentation system. If Sarnoff enters into merger, it is believed it also will abandon its augmentation system, ACTV-II, and join Philips in development of simulcast system. Two existing proponents of simulcast systems, Zenith and Massachusetts Institute of Technology, have also been contacted for possible inclusion in merger.

JAPAN

Another Japanese deal

NBC may soon announce partnership with Japanese media company. Deal is expected to differ, however, from affiliations signed in recent months with NBC by Australia's Qintex and by New Zealand's new commercial broadcaster (TV3). Unlike previous ventures, potential Japanese partner is not broadcaster and arrangement would go beyond supply of programing into broader arenas, possibly involving satellite and cable media.

THE BEST IN THE BUSINESS. FNN BUSINESS RADIO.

"The addition of FNN at WINS has clearly set us up as the place New Yorkers turn for up-to-the-minute accurate information concerning the stock markets and the business world. Thanks for the superior product."

**Steve Swenson,
Executive Editor
1010 WINS Radio**

"FNN Business Radio truly enhances our format of business news and information."

**E.C. Binder,
Program Director
WHK 1420 AM
Business Radio**

"FNN Business Radio, the writing and air sounds are top-notch. We're a giant step ahead of the competition with FNN Business Radio."

**Phil Sirkin,
News Director
WHDH**

"FNN is an integral part of our news programming and has been extremely well-received by listeners and advertisers. Even before we aired our first FNN report, we had a 52-week sponsorship on the books."

**Robert D. Jackson,
President & CEO
Ring Radio Group,
WCNN 550**



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FNN Business Radio News gives your listeners the
best business news reports in the country.
Now on over 100 stations.



A SOUND BUSINESS DECISION.

BY THE NUMBERS 1

ABC's *Roseanne* (at right) pulled into first place for Week 2, which ended Oct. 1, scoring a 27.0 rating and a 42 share. NBC's *Cosby Show* dropped back to second when it brought in a 25.1/43. Only three-tenths of a rating point separate the two first-place contenders, according to Nielsen's season-to-date figures. NBC won the entire week with a 14.6/24.9. ABC came in second with a 13.4/22.7, followed by CBS's 12.9/21.8. Last season NBC won Week 2 with a 17.5/29.8, beating ABC's 12.3/20.6 and CBS's 11.2/18.6.



CBS's top show over this season's two weeks is *Murder, She Wrote*, with an STD average of 21.4/34. The show ranked sixth again, this time pulling in a 22.1/35. Week 2 for last season was NBC's big summer Olympics week, when the network broadcast the games on all seven nights.

In the evening news race, CBS won with a 9.7/20 over ABC's 9.6/20 and NBC's 9.3/20. Last season, the comparable figures put ABC on top with a 10/20, followed by CBS's 9.8/20 and NBC's 9.8/21.

CBS's Monday programing failed to win the "By the Numbers" continues on page 14

RATINGS ROUNDUP

Rank/rating □ Network □ Show

1	▲	27.0/42	A	<i>Roseanne</i>
2	▼	25.1/43	N	<i>Cosby Show</i>
3		24.3/39	N	<i>Cheers</i>
4	■	23.4/38	N	<i>Different World</i>
5	▼	22.4/40	N	<i>Golden Girls</i>
6		22.1/35	C	<i>Murder, She Wrote</i>
7	■	21.4/38	N	<i>Empty Nest</i>
8		20.4/32	A	<i>Living Dolls, special</i>
9	■	20.3/33	N	<i>Dear John</i>
10	▲	20.2/36	C	<i>60 Minutes</i>
11	▲	19.6/31	A	<i>Chicken Soup</i>
12	▼	19.0/31	A	<i>Who's the Boss?</i>
13		18.6/32	A	<i>Barbara Walters Special</i>
13	▲	18.6/32	A	<i>Growing Pains</i>
15	■	18.0/29	A	<i>Head of the Class</i>
16	▲	17.1/29	A	<i>NFL Monday Night Football</i>
17		16.8/32	N	<i>Super Bloopers and Jokes</i>
17	▼	16.8/28	N	<i>Unsolved Mysteries</i>
19	▼	16.5/27	N	<i>Matlock</i>
19	■	16.5/26	N	<i>Night Court</i>
21		16.3/27	C	<i>CBS Sunday Movie</i>
22	▲	16.1/27	A	<i>ABC Sunday Movie</i>
22	■	16.1/29	C	<i>Knots Landing</i>
22	▼	16.1/26	N	<i>NBC Monday Movie</i>
25	▼	15.9/24	C	<i>Murphy Brown</i>
26	▼	15.8/25	C	<i>Major Dad</i>
27	▲	15.6/25	A	<i>Doogie Howser, M.D.</i>
28	▲	15.5/25	C	<i>Jake and the Fatman</i>
29		15.3/27	N	<i>Hardball, 2d preview</i>
30	▼	15.0/29	A	<i>Full House</i>

Rank/rating □ Network □ Show

31	▼	14.6/23	C	<i>Designing Women</i>
32	▲	14.5/23	N	<i>ALF</i>
32	▲	14.5/22	N	<i>Hogan Family</i>
34	▼	14.1/21	C	<i>Famous Teddy Z</i>
35	▼	13.9/26	N	<i>Amen</i>
35	▼	13.9/25	A	<i>China Beach</i>
37	▼	13.4/21	C	<i>People Next Door</i>
38	▲	13.3/25	A	<i>20/20</i>
39	■	13.2/21	A	<i>Anything but Love</i>
40	■	13.0/21	N	<i>NBC Sunday Movie</i>
41	▼	12.8/24	A	<i>Family Matters</i>
41	▼	12.8/23	A	<i>Perfect Strangers</i>
43		12.7/21	N	<i>Midnight Caller</i>
43	▼	12.7/20	N	<i>Nutt House</i>
45	▼	12.6/23	N	<i>NBC Friday Movie</i>
45	▲	12.6/23	C	<i>Wiseguy</i>
47	■	12.5/22	A	<i>Just the Ten of Us</i>
48	▼	12.4/22	C	<i>Newhart</i>
49	▼	12.3/22	C	<i>Dallas</i>
49	▲	12.3/19	F	<i>Married...With Children</i>
51	▲	11.8/19	C	<i>Rescue: 911</i>
52	▲	11.7/19	A	<i>MacGyver</i>
53	▼	11.2/22	N	<i>227</i>
54	▼	11.1/19	C	<i>Island Son</i>
55	▼	10.9/17	N	<i>My Two Dads</i>
56	▼	10.8/17	A	<i>Young Riders</i>
57	▼	10.7/20	N	<i>Baywatch</i>
57	■	10.7/20	C	<i>Falcon Crest</i>

Week 2 □ Sept. 25—Oct. 1

Rank/rating □ Network □ Show

57	▼	10.7/17	C	<i>Top of the Hill</i>
60	▼	10.5/17	C	<i>48 Hours</i>
61	▲	10.4/16	C	<i>Wolf</i>
62	▲	9.5/16	F	<i>America's Most Wanted</i>
62		9.5/17	N	<i>Quantum Leap</i>
62		9.5/15	F	<i>Totally Hidden Video</i>
65	▼	9.4/16	C	<i>Peaceable Kingdom</i>
66	▲	9.2/15	A	<i>Mission: Impossible</i>
67	▼	9.1/17	C	<i>Snoops</i>
68	▼	8.9/17	C	<i>Paradise</i>
69	▼	8.7/14	N	<i>Sister Kate</i>
70	▼	8.6/14	A	<i>Free Spirit</i>
70	▼	8.6/15	A	<i>Life Goes On</i>
72	■	8.3/16	A	<i>Living Dolls</i>
72	▼	8.3/15	A	<i>PrimeTime Live</i>
74	▼	8.1/15	C	<i>Tour of Duty</i>
75	▲	8.0/12	F	<i>Open House</i>
76	▼	7.9/15	C	<i>Sat. Night with Connie Chung</i>
77	■	7.8/14	N	<i>Magical World of Disney</i>
78		7.7/14	A	<i>ABC Mystery Movie</i>
78		7.7/15	A	<i>Mr. Belvedere</i>
80	▼	7.3/11	A	<i>Homeroom</i>
81	▼	6.4/10	F	<i>Alien Nation</i>
82	▼	5.7/10	F	<i>Booker</i>
82	▼	5.7/11	F	<i>Cops</i>
84	▼	5.6/9	F	<i>21 Jump Street</i>
85	▼	5.0/8	F	<i>Tracey Ullman Show</i>
86	▼	4.7/9	F	<i>Reporters</i>
87		3.6/6	F	<i>Garry Shandling's Show</i>
88	▼	3.4/6	F	<i>Beyond Tomorrow</i>

Guide to symbols

▼ —Down from last week

▲ —Up from last week

Source: Nielsen Media Research

■ —Premiere broadcast

FREEZE FRAMES: Syndication Scorecard *

Week ended Sept. 24

Rank	Program (Syndicator)	Rtg	Stns	Covg	Rank	Program (Syndicator)	Rtg	Stns	Covg			
1	Wheel of Fortune, synd. (King World)	13.2	230	99	10	Geraldo! (Paramount)	5.9	195	99			
2	Jeopardy! (King World)	12.1	218	98	11	Mama's Family, synd. (Warner Bros. Dom. TV)	5.4	170	90			
3	Oprah Winfrey Show (King World)	9.3	215	99	12	Family Feud, synd. (LBS Communications)	4.9	125	86			
4	Cosby Show (Viacom)	9.0	204	98	12	Star Search (Tribune)	4.9	125	86			
5	Wheel of Fortune, wknd. (King World)	8.5	204	91	14	Superboy (Viacom)	4.7	166	91			
6	Star Trek (Paramount Domestic TV)	8.2	226	97	15	People's Court (Warner Bros. Domestic TV)	4.5	170	91			
7	Current Affair (20th Century Fox TV)	8.1	185	95	The following shows were rated, but not ranked							
8	Entertainment Tonight (Paramount)	8.0	162	95	Wrestling Network (Turner Program Services)					7.6	250	96
9	Donahue (Multimedia Entertainment)	6.5	223	99								

* Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

**WE'RE GIVING
THE COMPETITION
A HARD TIME.**

NEW YORK +63%

WCBS 7 PM
REPLACED
THIS EVENING*

LOS ANGELES +45%

KNBC 7:30 PM
REPLACED
USA TODAY

CHICAGO +38%

WMAQ 6:30 PM
REPLACED
FAMILY FEUD

SAN FRANCISCO +

8%

KTVU 7:30 PM
REPLACED
FAMILY FEUD

BOSTON +63%

WNEV 4:30 PM
REPLACED
INSIDE EDITION

WASHINGTON, D.C. +40%

WRC 4:30 PM
REPLACED
PEOPLE'S COURT

DALLAS +40%

KDFW 6:30 PM
REPLACED
USA TODAY

CLEVELAND +30%

WKYC 7 PM
REPLACED
WIN, LOSE OR DRAW*

SEATTLE +17%

KCPQ 6:30 PM
REPLACED
LITTLE HOUSE

HARTFORD +40%

WVIT 7:30 PM
REPLACED
WIN, LOSE OR DRAW



After only one week, **HARD COPY** has already made a big impact. According to the first week's overnights, we had a smashing debut. When compared to May 1989 sweeps programming, we had a significantly increased household share in both access and early fringe. So if you want to give your competition a hard time, give your viewers **HARD COPY**.



Source: NSI 9/18-22/89. *Arbitron
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BY THE NUMBERS 2

Summary of Broadcasting & Cable

BROADCASTING			
SERVICE	ON AIR	CP's ¹	TOTAL*
Commercial AM	4,965	255	5,220
Commercial FM	4,234	774	5,008
Educational FM	1,401	255	1,656
■ Total Radio	10,600	1,284	11,884
Commercial VHF TV	547	21	568
Commercial UHF TV	535	205	740
Educational VHF TV	122	6	128
Educational UHF TV	220	25	245
■ Total TV	1,424	257	1,681
VHF LPTV	300	205	505
UHF LPTV	324	1,508	1,832
■ Total LPTV	624	1,713	2,337
FM translators	1,778	320	2,098
VHF translators	2,717	115	2,832
UHF translators	2,167	439	2,606

CABLE†	
Total subscribers	50,897,080
Homes passed	73,900,000
Total systems	9,500
Household penetration†	56.4%
Pay cable penetration	29.4%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 90.4 million. ¹ Construction permit. ² Instructional TV fixed service. ³ Studio-transmitter link. Source: Nielsen and Broadcasting's own research.

"By the Numbers" continued from page 12

night, pulling in a 14.4/22.7 and leaving ABC and NBC tied for first with 15.6 ratings each. (CBS's Week 1 win was a squeaker, garnered by one-tenth of a rating point over NBC.) For Week 2, all the CBS programs dropped in rank from premiere week. *Murphy Brown* fell to 25th place for Week 2, down from 17th during premiere week. *Major Dad* dropped six positions, from 20th to 26th and scored a 15.8/25. *Designing Women* fell four positions, landing at 31st with a 14.6/23. *Teddy Z* dropped the most in rank, falling from 21 in Week 1 with a 15.9/24 to 34 with a 14.1/24.

ABC won Tuesday with a 20.5/33.4, over NBC's 14.0/23 and CBS's 11.1/17.9. Wednesday also went to ABC (15.5/26.1). NBC pulled in a 13.6/22.8 for the same night, while CBS had a 12.5/21.4.

According to standard operating procedure, NBC won Thursday night, this time with a 20.6/34.6. CBS offered the most competition, posting a 12.4/20.7.

Friday went to ABC's 13.3/24.6, ahead of NBC's 12.0/22. NBC walked away with Saturday night, winning with a 17.9/31.9. CBS took Sunday with an 18.7/30.8.

MarketScope

The Standard & Poor's 400 posted a new 12-month high when it closed last Wednesday, Oct. 4, at 407.04, up 3.34 from the previous week's 393.88 close. For the Stock Index, the week's ratio of advances to declines stood at 82-28, with 14 stocks unchanged. For the previous seven-day period (ended Sept. 27), advances trailed declines 49-63, with 19 unchanged. Among the six groups tracked on the Index, Broadcasting With Other Major Interests pulled ahead the most, posting 23 gainers, five losers and one unchanged. The Service group had nine advances, two declines and two unchanged.

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 & Poor's or as obtained by Broadcasting's own research.



STOCK INDEX 1

Market						Market					
Closing	Closing	Net	Percent	P/E	Capitalization	Closing	Closing	Net	Percent	P/E	Capitalization
Wed	Wed	Change	Change	Ratio(100,000)		Wed	Wed	Change	Change	Ratio(100,000)	
Oct 4	Sep 27					Oct 4	Sep 27				

BROADCASTING

BROADCASTING WITH OTHER MAJOR INTERESTS

N (CCB) Capital Cities/ABC	548	508	40	07.87	23	9,863	N (BLC) A.M. Belo	36	1/2	36	3/4	-	1.4	-00.68	46	724			
N (CBS) CBS	211	204	7/8	6	1/8	02.98	19	4,985	N (AFL) American Family	18	1/2	17	1/2	1	05.71	16	1,500		
A (CCU) Clear Channel	11	3/8	11	1/4	1/8	01.11	42	44	O (ACCMA) Assoc. Commun.	38	3/4	35	5/8	3	1.8	08.77	554		
A (HIG) Heritage Media	3	7/8	3	7/8		00.00	139	O (BMAC) BMA Corp.	34		33		1	03.03	14	328			
O (JCOR) Jacor Commun.	6	1/2	6	3/4	-	1.4	-03.70	5	64	N (CCN) Chris-Craft	37	3/4	37	5/8	1/8	00.33	55	897	
O (LINB) LIN	109	3/4	108		1	3/4	01.62	61	5,621	O (IUCO) Durham Corp.	32	1/2	31	3/4	2/4	02.36	18	274	
O (OBCCC) Olympia Broadcast	2	1/4	2	1/4		00.00		5	N (GCI) Gannett Co.	45		44	3/8	5/8	01.40	19	7,249		
O (OSBN) Osborn Commun.	13	1/2	13	1/2		00.00	8	93	O (GACC) Great American	12	1/8	11	1/4	7/8	07.77	4	380		
O (OCOMA) Outlet Commun.	27	1/8	27	1/4	-	1.8	-00.45	40	127	N (JP) Jefferson-Pilot	41	1/2	39	3/8	2	1.8	05.99	14	1,589
A (PR) Price Commun.	6	1/8	6	1/8		00.00	-5	55	N (KRI) Knight-Ridder	54	3/8	52	3/8	1	1/2	02.83	12	2,775	
O (SAGE) Sage Broadcasting	3	1/4	3	3/4	-	1.2	-13.33	-3	12	N (LEE) Lee Enterprises	32	3/8	31	3/4	5/8	01.96	19	764	
O (SCRIP) Scripps Howard	74		74	1/4	-	1.4	-00.33		754	(LC) Liberty	38	5/8	37	1/8	1	1/2	04.04	21	324
O (SUNNC) SunGroup Inc.	1	5/8	1	5/8		00.00	-2	3	N (MGP) McGraw-Hill	75	3/4	73	1/8	2	5/8	03.58	19	3,676	
O (TLMD) Telemundo	5	7/8	5	5/8	1/4	04.44		134	A (MEGA) Media General	39	3/4	38	1/4	1	1/2	03.92	823	1,023	
O (TVXGC) TVX Broadcast	3	7/8	3	3/4	1/8	03.33		28	N (MDP) Meredith Corp.	35	1/2	35	1/8	3/8	01.00	20	882		
O (UTVI) United Television	36	1/2	36	1/8	3/8	01.03	-52	398	O (MMEDC) Multimedia	99	1/2	99		1/2	00.50	37	1,120		

**EVERYONE PLAYS
OUR HOME VERSION.**



COMING FALL OF 1990.

ITC
Domestic Television

A FRIEND IS COMING BACK TO WORK IN THE SALES DEPARTMENT...



COMING FALL OF 1990.

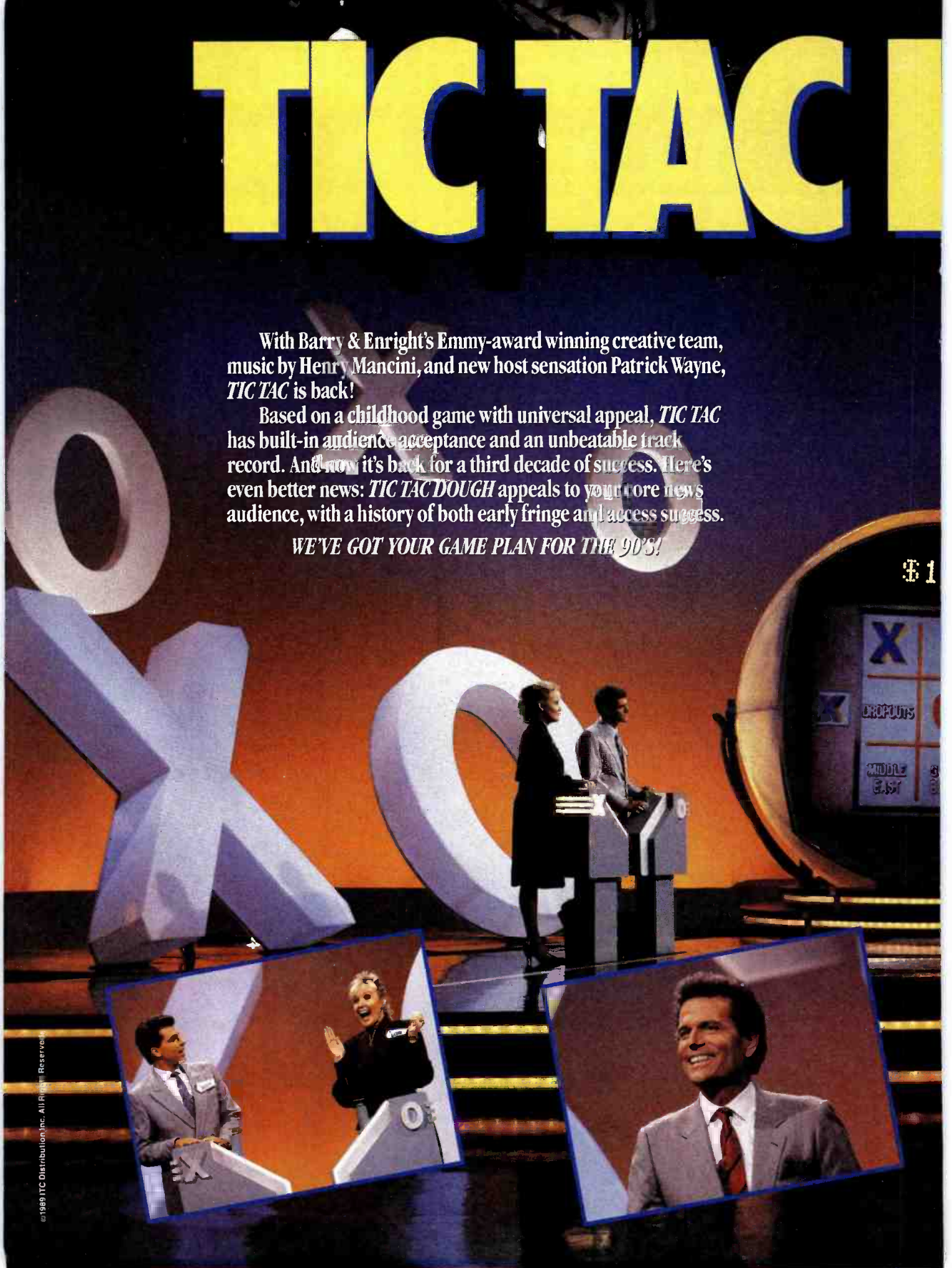
ITC
Domestic Television

TIC TAC

With Barry & Enright's Emmy-award winning creative team, music by Henry Mancini, and new host sensation Patrick Wayne, *TIC TAC* is back!

Based on a childhood game with universal appeal, *TIC TAC* has built-in audience acceptance and an unbeatable track record. And now it's back for a third decade of success. Here's even better news: *TIC TAC DOUGH* appeals to your core news audience, with a history of both early fringe and access success.

WE'VE GOT YOUR GAME PLAN FOR THE 90'S!



S BACK!

- Proven performance in access and fringe.
- Appeals to inquisitive news viewers.
- Strongest creative team ever assembled.
- Advertiser friendly.
- Innovative retail merchandising campaign.



trac
trac
dough

B BARRY & ENRIGHT
PRODUCTIONS

ITC
Domestic Television



Datebook

■ indicates new listing or changed item.

This week

Oct. 10—*Cabletelevision Advertising Bureau* local ad sales seminar. Hilton at Dedham Place, Dedham, Mass. Information: (617) 329-7900.

Oct. 10—Workshop co-sponsored by *Ohio Cable Television Association* and *Society of Cable Television Engineers Ohio Valley chapter*. Radisson Hotel North, Columbus, Ohio. Information: (614) 461-4014.

Oct. 10—"Media Insiders: Writing for the Trades," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Oct. 10-11—"Producing and Directing: Conversations with Bud Yorkin," seminar each day, sponsored by *Museum of Broadcasting*. Museum, New York. Information: (212) 752-4690.

Oct. 10-14—*Southern Educational Communications Association* conference. Hyatt Regency Crown Center, Kansas City, Mo.

Oct. 10-15—*National Black Media Coalition* 16th annual media conference. Theme: "Staying the Course: Renewing Our Commitment to the Dream." Fairmont hotel, New Orleans. Information: (202) 387-8155.

■ **Oct. 11**—"HDTV: How Good Does It Get and When?" joint meeting of *National Academy of Television Arts and Sciences, Philadelphia chapter*; *International Television Association*, and *Philadelphia Ad Club*, featuring HDTV demonstration. WHYY-TV, Philadelphia. Information: (215) 233-4554.

Oct. 11—*Women in Cable, New York chapter*, cable course, "Beyond the Basic." Viacom Conference Center, New York. Information: (212) 532-6680.

Oct. 11—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: John Larkin, John Larkin Productions. Topic: Promotion and television. Copacabana, New York. Information: (212) 768-7050.

Oct. 11-12—"Improving Our Schools: Can It Be Done?" conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington.

Oct. 11-14—*Southern Educational Communications Association* conference. Hyatt Regency Crown Center, Kansas City, Mo. Information: (803) 799-5517.

Oct. 11-15—*Women in Communications* national professional conference. Theme: "Creating Your Future." Hilton Plaza del Rio, San Antonio, Tex.

Oct. 12—*Cabletelevision Advertising Bureau* local ad sales workshop. Adam's Mark hotel, Philadelphia. Information: (215) 581-5000.

Oct. 12—"Living Dangerously: Report from China," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

■ **Oct. 12**—*USA Network* local ad sales/marketing seminar. Boston. Information: (212) 408-9150.

Oct. 12-15—*Minnesota Broadcasters Association* 40th anniversary convention. Radisson Plaza, Minneapolis. Information: Laura Niemi, (612) 926-8123.

Oct. 12-16—*MIPCOM*, international film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: Perard Associates, (212) 967-7600.

Oct. 13—*Minnesota Association of Cable Television Administrators* fifth annual fall conference, "Trends in Telecommunications: State and Federal Activity Affecting Our Future." Holiday Inn-State Capitol, Minneapolis. Information: Ann Mathews,

(612) 347-0300.

Oct. 13—*Federal Communications Bar Association* luncheon. Speaker: Representative John Dingell. Washington Marriott, Washington.

■ **Oct. 13**—*American Advertising Federation* annual Western region conference. Sheraton El Conquistador Resort, Tucson, Ariz.

Oct. 13-14—"Career Enhancement/Advancement," fall conference of *AP Television-Radio Association of California-Nevada*. Irvine Hilton, Irvine, Calif. Information: Rachel Ambrose, (213) 746-1200.

Oct. 13-15—*American Women in Radio and Television* Northeast area conference. Philadelphia. Information: Marianne Ham, (609) 342-3812.

Oct. 13-15—"Poverty in the Changing Economy," economics conference for journalists sponsored by *Foundation for American Communications*. Hotel Pontchartrain, Detroit. Information: (213) 851-7372.

Oct. 14—Technical seminar on signal processing centers, sponsored by *Society of Cable Television Engineers, Rocky Mountain chapter*. ATC National Training Center, Denver. Information: (303) 792-0023.

Oct. 14—*Broadcast Education Association/Texas Association of Broadcast Educators* regional meeting with *Texas Association of Broadcasters*. San Antonio, Tex. Information: Bob Eubanks, (409) 294-1340.

Oct. 14-16—*Texas Association of Broadcasters* annual convention. San Antonio, Tex.

Also in October

Oct. 15-17—"1992: U.S.-Europe Telecom Relations," international policy forum for public and

Major Meetings

Oct. 12-16—*MIPCOM*, International film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: Perard Associates, (212) 750-8899. Future convention: Oct. 11-15, 1990, Cannes.

Oct. 21-25—*Society of Motion Picture & Television Engineers* 131st technical conference and equipment exhibit. Los Angeles Convention Center.

Nov. 13-15—*Television Bureau of Advertising* annual meeting. Century Plaza hotel, Los Angeles.

Dec. 13-15—Western Cable Show, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif.

Jan. 3-6, 1990—*Association of Independent Television Stations* annual convention. Century Plaza, Los Angeles. Future convention: Jan. 7-10, 1991, Century Plaza, Los Angeles.

Jan. 16-19, 1990—27th annual *NATPE International* convention. New Orleans Convention Center, New Orleans.

Jan. 18-21, 1990—*Radio Advertising Bureau* annual Managing Sales Conference. Loews Anatole, Dallas. Future conference: Feb. 1-4, 1991, Loews Anatole, Dallas.

Jan. 26-27, 1990—*Society of Motion Picture and Television Engineers* 24th annual television conference. Contemporary hotel, Orlando, Fla.

Jan. 27-31, 1990—*National Religious Broadcast-*

ers 47th annual convention. Sheraton Washington and Omni Shoreham hotels, Washington.

Feb. 11-16, 1990—12th International Film, Television and Video Market. Loews hotel, Monte Carlo, Monaco.

Feb. 21-23, 1990—Texas Cable Show, sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio, Tex.

Feb. 28-March 3, 1990—21st annual Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland, Nashville.

March 31-April 3, 1990—*National Association of Broadcasters* 68th annual convention. Atlanta. Future conventions: Las Vegas, April 13-16, 1991; Las Vegas, April 11-14, 1992, and Las Vegas, May 1-4 (tentative), 1993.

April 1-3, 1990—*Cabletelevision Advertising Bureau* ninth annual conference. Marriott Marquis, New York.

April 18-20, 1990—*Broadcast Financial Management Association* 30th annual meeting. Hyatt Regency, San Francisco.

April 20-25, 1990—*MIP-TV*, international television program market. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

May 17-20, 1990—*American Women in Radio and Television* 39th annual convention. Capital Hilton, Washington.

May 19-22, 1990—*CBS-TV* annual affiliates meet-

ing. Century Plaza, Los Angeles

May 21-23, 1990—*National Cable Television Association* annual convention. Convention Center, Atlanta.

June 6-9, 1990—*NBC-TV* annual affiliates meeting. Washington.

June 10-14, 1990—*Broadcast Promotion and Marketing Executives and Broadcast Designers Association* annual conference. Bally's, Las Vegas.

June 11-14, 1990—*ABC-TV* annual affiliates meeting. Los Angeles.

June 19-22, 1990—*National Association of Broadcasters* summer board meeting. Washington.

Sept. 12-15, 1990—Radio '90 convention, sponsored by *National Association of Broadcasters*. Boston. Future meeting: Sept. 11-14 (tentative), 1991. San Francisco.

Sept. 16-18, 1990—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Washington Convention Center, Washington.

Sept. 21-25, 1990—International Broadcasting Convention. Brighton Convention Center, Brighton, England.

■ **Oct. 4-7, 1990**—*Society of Broadcast Engineers* fifth annual national convention. St. Louis. Information: 1-800-225-8183.

private sectors, sponsored by *Annenberg Washington Program. Le Montreux Palace*, Montreux, Switzerland. Information: (202) 393-7100.

Oct. 15-18—*Women in Cable* national cable management conference. U.S. Grant hotel, San Diego. Information: Reenee Gill, (312) 661-1700.

Oct. 15-18—*American Children's Television Festival* for "everyone interested in an optimistic, practical approach to improving children's television." Ollie Awards for "excellence in television programming for America's children" will be presented during festival. Ambassador West, Chicago. Information: (312) 390-8700.

Oct. 16—Presentation of Special Emmy Recognition Award to late Joe Raposo from *National Academy of Television Arts and Sciences*. Plaza hotel, New York. Information: Trudy Wilson, (212) 586-8424.

■ **Oct. 16**—"How to Double—or Triple—Productivity," speech by John O'Toole, president, American Association of Advertising Agencies, sponsored by *Advertising Women of New York*. Waldorf-Astoria, New York. Information: (212) 593-1950.

Oct. 16-18—*United States Telephone Association* 92nd annual convention. Hilton hotel at Union Square, San Francisco.

Oct. 17—*Association of National Advertisers and Direct Marketing Association* direct marketing workshop for advertisers. Waldorf Astoria, New York. Information: (212) 697-5950.

Oct. 17—*Canadian Cable Television Association* Atlantic region meeting. Hotel Newfoundland, St. John's, Newfoundland. Information: (613) 232-2631.

Oct. 17—"What Is Electronic Publishing and What Will It Mean to the Free Flow of Information," semi-

nar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

Oct. 17-18—*Broadcast Credit Association* 22nd credit and collection seminar. Scottsdale Hilton, Scottsdale, Ariz. Information: Mark Matz, (312) 827-9330.

Oct. 17-19—*Mid-America Cable TV Association* show. Kansas City, Mo. Information: (913) 841-9241.

Oct. 17-19—*Pennsylvania Association of Broadcasters* annual convention. Pittsburgh.

Oct. 18—*Women in Cable, New York chapter*, cable course, "Beyond the Basic." Viacom Conference Center, New York. Information: (212) 532-6680.

■ **Oct. 18**—*Anti-Defamation League* presentation of "A World of Difference" award to Robert Maxwell, Maxwell Communications Corp. Grand Hyatt hotel, New York.

Oct. 18-19—Regional job opportunities conference for minorities sponsored by *Society of Professional Journalists*, in cooperation with *American Society of Newspaper Editors* and *Texas AP Managing Editors*. Westin Galleria hotel, Houston. Information: Ira Perry, (713) 840-5826 or (312) 922-7424.

Oct. 18-20—*Indiana Broadcasters Association* fall conference. Westin hotel, Indianapolis. Information: (317) 638-1332.

Oct. 18-20—*Kansas Association of Broadcasters* annual fall convention. Hutchinson, Kan.

Oct. 18-21—*Audio Engineering Society* 87th convention. New York Hilton and Sheraton Center, New York. Information: (212) 661-8528.

Oct. 19—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Tom Freston, chairman-CEO, MTV Networks. Copacabana, New York. Information: (212) 768-7050.

Oct. 19—*MTV Networks'* local advertising sales workshop. Marriott Long Wharf, Boston.

Oct. 19—"Careers in Cable Television: Home Box Office," seminar sponsored by *Center for Communication*. Center auditorium, New York. Information: (212) 836-3050.

■ **Oct. 19-20**—"The Ethics of Political News Reporting and Advertising on Television," conference sponsored by *Ripon College*, Ripon, Wis. Conference Center and Guest House, Georgetown University, Washington. Information: (414) 748-8115.

Oct. 19-21—*Friends of Old-Time Radio* 14th annual convention. Holiday Inn-North, Holiday Plaza, Newark, N.J. Information: Jay Hickerson, (203) 248-2887.

Oct. 19-21—*National Federation of Local Cable Programers* regional fall conference, "Access TV: Where Your Neighbors Are," sponsored by Central states and Midwest regions of NFLCP. Fort Wayne, Ind. Information: (219) 424-7241.

Oct. 19-21—*American Women in Radio and Television* North Central area conference. Minneapolis. Information: Gail Shore, (612) 645-4042.

Oct. 19-22—*National Religious Broadcasters, Eastern chapter*, meeting. Sandy Cove conference center, North East, Md. Information: Sue Bahner, (716) 461-9212.

Oct. 19-22—*Society of Professional Journalists* national convention. Theme: "Covering Tomorrow." Speakers include Frank Bennack, president,

Advertisement

THIS IS **MEDIA MONITOR** WITH REED IRVINE AND CLIFF KINCAID

CBS HAS AN ETHICS PROBLEM

"RATHER AIRED FAKE AFGHAN BATTLES." That was the headline that occupied the entire front page of *The New York Post* on September 27. The story alleged that (1) Dan Rather had aired two pieces of footage from Afghanistan that were reenactments of events that had taken place earlier and were not so labeled, (2) footage that was implied to be a Soviet plane bombing Afghan villages actually showed a Pakistani Air Force jet, and (3) footage of a successful freedom fighters attack on Afghan army troops was falsely described as an attack on Soviet forces.

All of these, if true, would be violations of CBS News rules. In three of the four cases the blame falls primarily on Mike Hoover, a freelance photo-journalist who did work for CBS in Afghanistan. Hoover was one of the few American journalists who had the courage to risk his life covering the activities of the Afghan freedom fighters. In a TV interview last June, he indicated that he had to provide strong footage to get anything on the air.

Hoover wanted to get the Afghan story

told, and it was a tough job to get the pictures and to get the networks to use them. He may have arranged some staging, getting the freedom fighters or refugees to reenact events that he had not been able to film. If Hoover's footage had been labeled "reenactment," no one would have any reason to complain, because the events they purported to depict had taken place.

The most misleading reporting charged against Rather was based on footage of a battle that Rather attributed to Mike Hoover. It was actually filmed by an Afghan journalist. CBS used it without his permission and refused to make an on-air correction when the false attribution was brought to Rather's attention. In describing the battle shown in this purloined film, Rather said Soviet troops had suffered "terrible losses," as many as 800 dead, making it the worst single-day defeat for the Soviet military since World War II. He followed up the story the next day by reading what he said were excerpts from the diary of a Soviet soldier said to have been killed in that battle. He also reported that the impact of this defeat was "quickly felt in Moscow," and that Najibullah, the leader of the Soviet-backed Afghan government, was summoned to the Kremlin "to reassess the military situation."

All this was mostly false. The attack was against Afghan Army forces, not Soviet troops. The scale of the action was greatly exaggerated. Rather's report made the mujahideen look stronger than they were. His strong sympathy for them made him susceptible to being taken in by false stories that helped their cause.

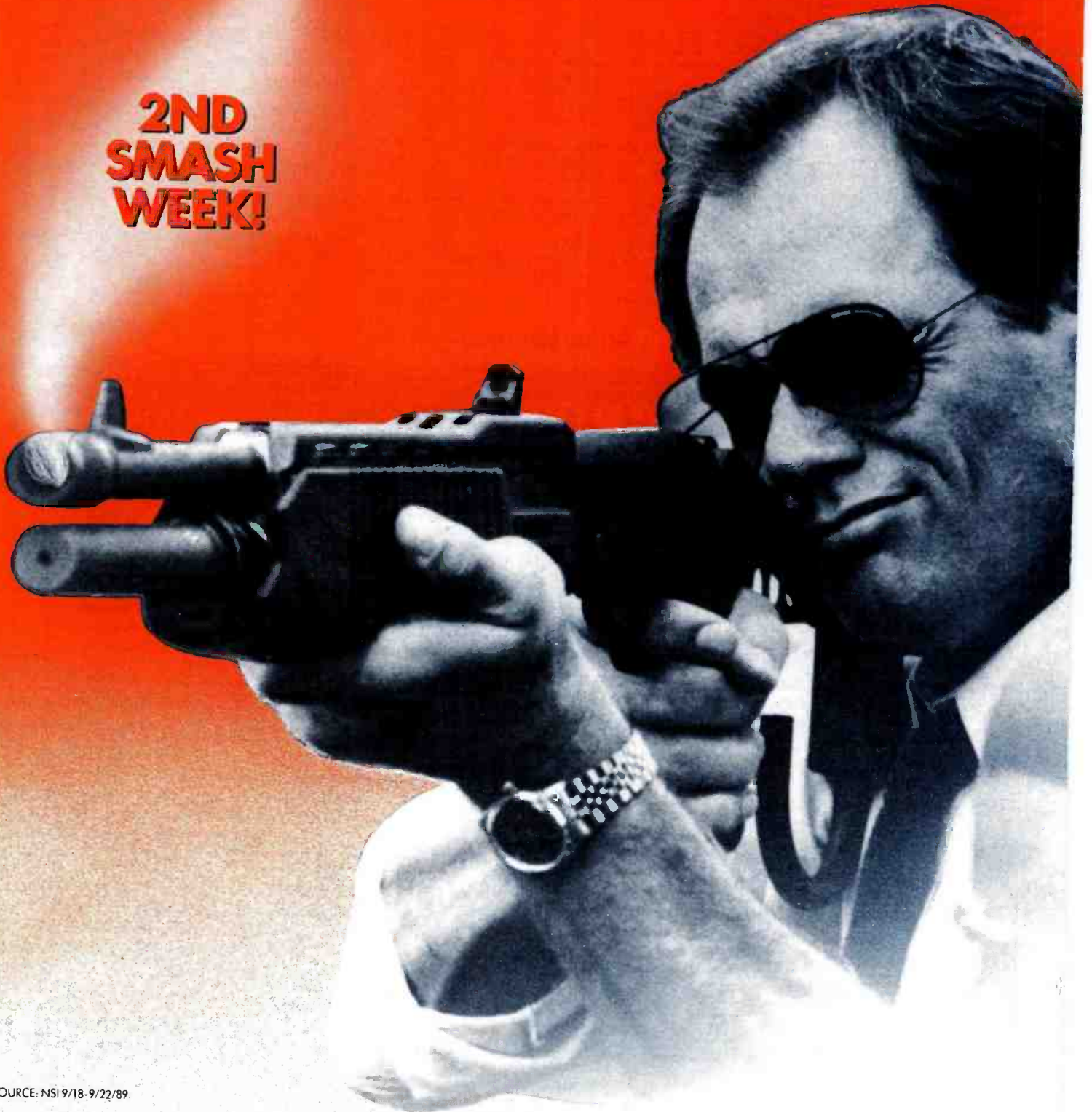
But Rather has also fallen for Soviet and Cuban disinformation. Last year he narrated a documentary that revived discredited allegations about our Vietnam veterans being deranged baby killers. CBS News has rules that are supposed to protect the public from such deception. Inaccurate stories are supposed to be corrected. These rules have become a joke because they are rarely enforced. Even Larry Tisch, the president of CBS, has complained privately that he can't get CBS News to correct its errors. That is the real scandal at CBS.

AIMO

A three-minute radio commentary available five days a week as a public service. For a sample tape, please call Deborah Lambert
ACCURACY IN MEDIA
1275 K Street, N.W., Washington, D.C.
(202) 371-6710

OUTGUNS TH

**2ND
SMASH
WEEK!**



*SOURCE: NSI 9/18-9/22/89

E SITCOMS!

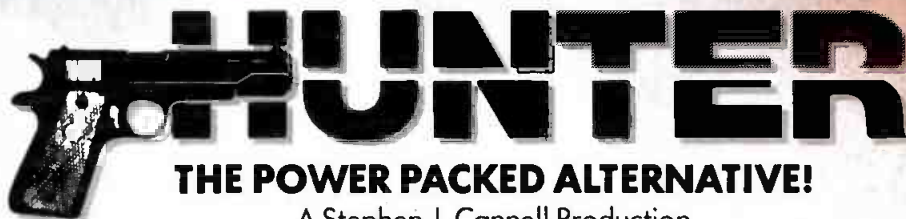
FOR THE SECOND WEEK IN A ROW...

6.8 RATING / **14** SHARE

**HUNTER ON KTLA — OUTGUNS
EVERY SYNDICATED SITCOM IN PRIME ACCESS!**

PROGRAM	RATING	SHARE
HUNTER	6.8	14
WHO'S THE BOSS? (Premiere)	4.6	9
KATE & ALLIE (Premiere)	2.8	6
COSBY	6.1	11
NIGHT COURT I	3.7	7
GROWING PAINS	5.8	11
MR. BELVEDERE	3.7	8
FAMILY TIES	3.4	7
CHARLES IN CHARGE	4.3	8
NIGHT COURT II	6.1	10

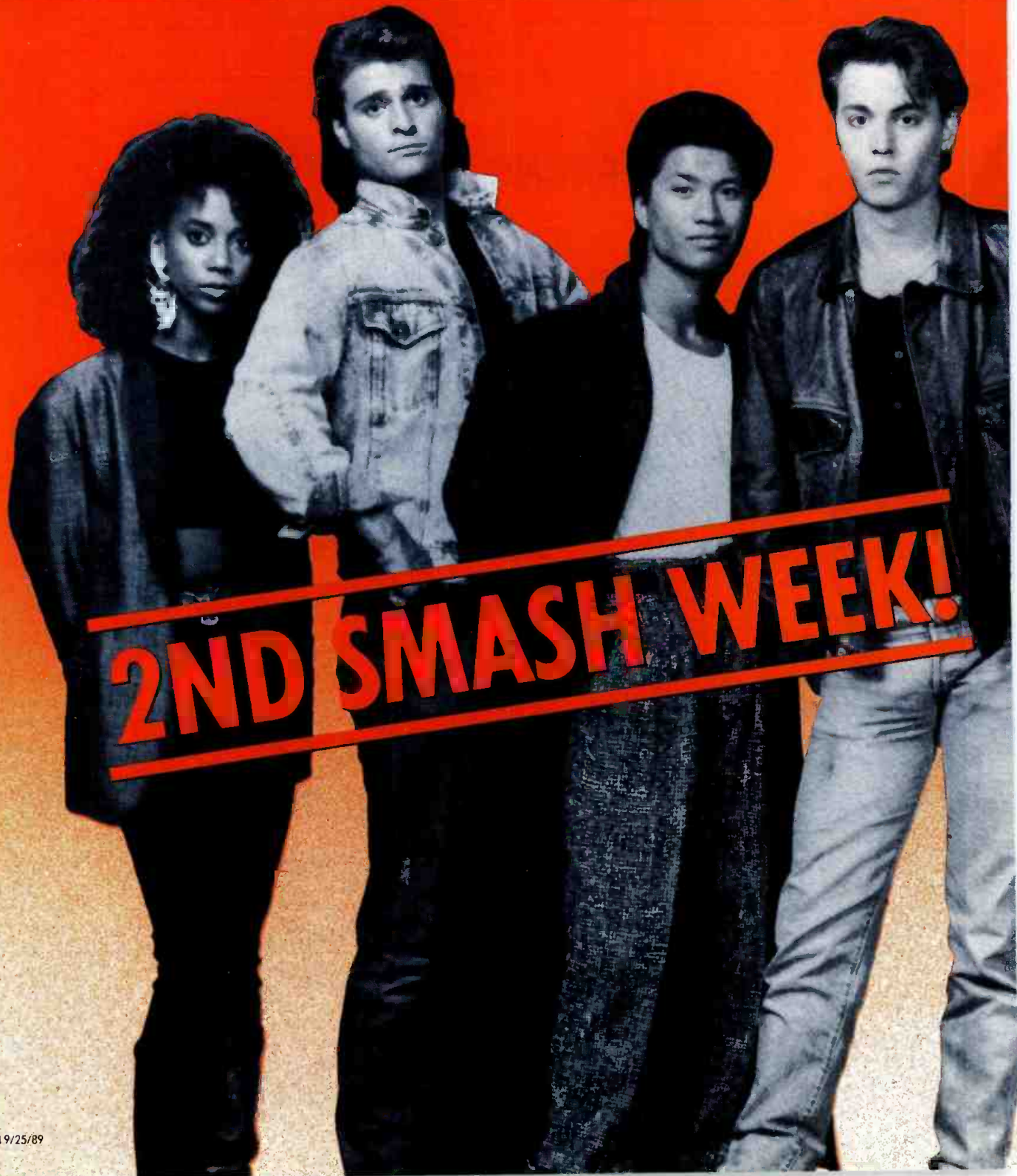
...AND THREE NEWSCASTS!



TELEVENTURES

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CHICAGO (312) 280-8696 • SOUTHEAST (609) 487-8419

OUTJUMPS T



2ND SMASH WEEK!

THE SITCOMS!

LAST WEEK

21 JUMPSTREET ON WNYW OUTJUMPED

- ALF •
- THE HOGAN FAMILY •
- THE PEOPLE NEXT DOOR •
- (and even MACGYVER!) •

EVERYTHING BUT MAJOR DAD...

THIS WEEK

11.8 RATING / **18** SHARE

**21 JUMPSTREET
OUTJUMPS MAJOR DAD!**

21 JUMPSTREET

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Hearst Corp.; Helen Thomas, UPI; Richard Valeriani, former NBC correspondent, and Allen Neuharth, retired chairman, Gannett. Westin Galleria, Houston. Information: (312) 922-7424.

Oct. 20—USA Network local ad sales seminar. Halloran House, New York.

Oct. 20-21—New Hampshire Association of Broadcasters annual convention. Sheraton Wayfarer, Bedford, N.H.

■ **Oct. 20-22**—First Bryant Gumbel/Walt Disney World Pro-Am golf tournament, to benefit *United Negro College Fund*, presented by Amtrak. Among players: Vice President Dan Quayle. Lake Buena Vista golf course, Orlando, Fla. Information: (212) 725-5612.

Oct. 21—Los Angeles Black Media Coalition fourth annual Outstanding Technical Achievement Awards presentation. Hollywood Roosevelt hotel, Los Angeles. Information: (213) 460-6087.

Oct. 21-22—American Women in Radio and Television Western area conference. San Francisco. Information: Margie Comstock, (408) 285-0907.

Oct. 21-25—Society of Motion Picture and Television Engineers 131st technical conference and equipment exhibit. Los Angeles Convention Center, Los Angeles. Information: (914) 761-1100.

Oct. 22-24—Oregon Association of Broadcasters and Washington State Association of Broadcasters joint annual meeting. Hyatt Regency, Bellevue, Wash. Information: (206) 448-9722.

Oct. 22-24—North Carolina Association of Broadcasters annual convention. Speakers include: Larry King, *Larry King Show*, and Kathleen Sullivan, *CBS This Morning*. Grove Park Inn, Asheville, N.C.

■ **Oct. 22-Dec. 30**—"This is NBC Chicago," 10-week exhibition of history of WMAQ-TV Chicago, at *Museum of Broadcast Communications*. Kraft Television Theater, Museum, Chicago. Information: (312) 987-1500.

Oct. 23—"Washington and Hollywood: It's Time to Join Forces in the War on Drugs." luncheon address by William Bennett, director, Office of National Drug Control Policy, White House, to *Academy of Television Arts and Sciences*. Beverly Hilton hotel, Los Angeles. Information: (818) 953-7575.

Oct. 23—"From Whistle Stop to Sound Bite," colloquium on growth of TV-based electoral campaigns, featuring Sig Mickelson, former CBS News president. Willard office building, Washington. Information: (202) 393-7100.

■ **Oct. 23-24**—"Media & Ethics III: Media, Ethics and the Political Process," conference sponsored by *Emerson College*. Speakers include Pluria Marshall, National Black Media Coalition; Nicholas Johnson, former FCC commissioner; Nancy Neuman, National League of Women Voters; Janet

Brown, Commission on Presidential Debates, and Ellen Hume, Joan Shorenstein Barone Center on the Press, Politics and Public Policy. Boston Center for Adult Education, Boston. Information: (617) 578-8540.

Oct. 23-25—11th annual Satellite Communications Users Conference. Convention Center, Washington.

Oct. 24—Canadian Cable Television Association Midwest/Northwest Territory regional meeting. Port O'Call Inn, Calgary, Alberta.

Oct. 24—Video presentation on commercial TV advertising to Northwest broadcasters and advertising professionals, sponsored by *Washington and Oregon Association of Broadcasters* and *Seattle Advertising Federation*. Sheraton hotel, Seattle. Information: (206) 623-8307.



Attention getter

EDITOR: There used to be a radio program entitled *Mr. Keane-Tracer of Lost Persons*. Ever since my "Monday Memo" ran in your Sept. 18 issue, I have been inundated with calls from long-lost former colleagues (as well as the broad variety of BROADCASTING's readers—station owners and managers, talent, attorneys, etc.). If Mr. Keane were alive and well today, he could simply trace lost persons by an appearance in BROADCASTING.—Bruce D. Goodman, *Arter & Hadden, Washington*.

Hugo heros

EDITOR: Coach Paul (Bear) Bryant's favorite saying was "When the going gets tough, the tough get going."

AM clear channel radio really showed its necessity when Hurricane Hugo came calling on the southeastern seaboard. In the absence of electricity and adequate telecommunications links and no cable TV, high-power, clear channel AM radio was a source of vital, life-saving information, and great comfort to millions of citizens scared and displaced by this killer storm.



High-power AM stations such as WSB Atlanta, WLAC Nashville, WPDQ Jacksonville, WWL New Orleans, WLS, WGN and WMAQ Chicago, KDKA Pittsburgh, WABC New York, WLW Cincinnati, WBT Charlotte, WHO Des Moines, WJR Detroit, KMOX St. Louis, and many others joined in. This impressive cadre of stations from outside the affected area forged a vital emergency communications link between the outside world with remaining victims, evacuated residents and distant loved ones by broadcasting from-the-scene phone reports and fast-breaking national hurricane center information of the storm's ingress. This live drama included actual eyewitness reports of roofs blowing off, flying boats and cars, and chilling live broadcasts of the powerful wind noise of Hugo itself. Transmitted at the speed of light direct to millions of concerned listeners around the country.

This demonstration under duress shows AM radio at its "highest and best use," serving the public by interlocking wide coverage areas with battery radio-equipped listeners, all pulled together with a common bond of surviving the ravages of a natural disaster.

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AM radio shows its public necessity every day in every city on earth. FM radio can only dream of such ubiquitous utilitarian purpose.—H. Dickson Norman, chairman and CEO, NDXE Global Radio, Opelika, Ala.



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Who's responsible?

EDITOR: I have just completed reading the Sept. 18 issue, including the editorial page, and while I agree completely that the government is the worst possible arbiter of program content, there is still something about this whole "indecent" flap that doesn't parse. Yet having been one of the most persistent advocates of doing away with the fairness doctrine, it has been difficult for me to reconcile "editorial" freedom with other forms of program constraint. Is not the pot going to get just as smudged as the kettle if they're both hung over the same fire?

The comments quoted from the discussion in New Orleans, your editorial and a conversation I had during the convention with the legal counsel for one of the nation's leading broadcast groups has finally coalesced into a form that suggests maybe there are a couple of things we are all overlooking.

First and foremost, we should remember that freedom never was "free." The price you pay is *responsibility*. If you want to be free to do or say or be anything you must be responsible for what you do or say or become. Otherwise freedom has no meaning.

Second, whether or not it is "legal"

Errata

□

Oct. 2 "Top of the Week" story on Cable Alliance for Education said that National Cable Television Association board "voted to provide every public junior and senior high school passed by cable within their franchises a standard drop and free basic service within the next three years." **Group that approved that action was board of Cable Alliance for Education.**

□

Westinghouse Broadcasting is not licensee of **KEZW(AM) Aurora and KOSI(FM) Denver, both Colorado**, as reported in Sept. 25 "Changing Hands." **Licensee of stations is D&D Broadcasting.**

□

Due to Nielsen data error on syndicated ratings for Claster Television's **Muppet Babies** (BROADCASTING, Oct. 2), half-hour children's strip, should have received 3.2 rating/11 share metered market average for 20 Nielsen markets (for week ending Sept. 25). In addition, *Muppet Babies* improved on its lead-in in 16 of 20 markets in its second week of syndication, and had combined half-month metered market average of 3.1/11.

□

Audience estimates for **Remote Control** reported in Oct. 2 "Syndication Scorecard," were incorrect, according to Nielsen Media Research, and are being reprocessed.

□

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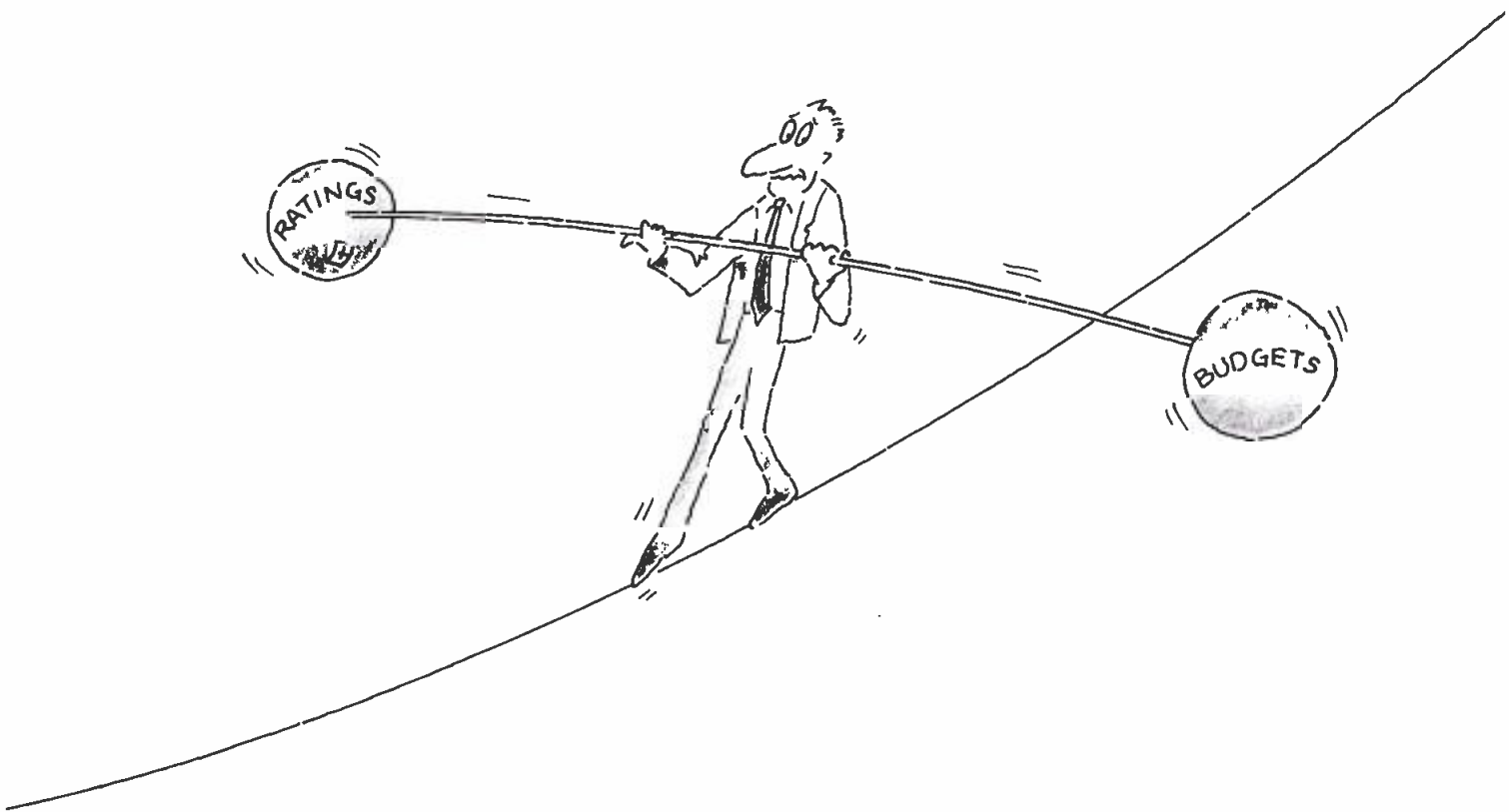
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AMPEX

may be the most irrelevant question of all. My friend, the lawyer, said with some conviction that it was impossible to arrive at a legal definition of "indecentcy." He is probably right. But that doesn't mean that you and I and Howard Stern don't know what decency is. I spent most of the 35 years I worked in radio as a programmer, DJ, PD and GM. I knew the first day I went on the air what was decent and what was not. So does every other jock (shock or not) out there. So do their program directors and managers. That is quite a different thing from fuming over some legal definition that will permit you to do something you know is, if not indecent, certainly beyond the bounds of common decency to begin with.

Perhaps we should take a lesson from Aleksander Solzhenitsyn, who in trying to explain why he would not recommend our Western philosophy as a replacement for the communism he so detested, suggested that we have replaced our sense of right and wrong with a "mechanical, legalistic smoothness," which he says has resulted in "a weakening of human beings in the West."

Indeed!

We have become so weak that we will permit, on this most intrusive of media, a discussion of the licking of vaginas during the breakfast hour (or any other hour) and justify ourselves by saying we don't understand the "legal" definition of indecentcy? Do you think the mother driving her teenage daughter to school (permitting her as always to listen to her favorite station)

gives a damn whether or not it's *legal*? Do you think the mother can define indecentcy at that point?

Your editorial is right. The government has no business whatsoever in determining program content. And you are right again. If the government takes a little bit of your freedom (which they have done for the last 45 years under the guise of the fairness doctrine) you risk losing it all. But then the government should have no reason to be in the discussion at all. If we demand our freedom then we must be willing to pay the price. We must be "responsible." If we are irresponsible, whether that irresponsibility takes the form of setting buildings on fire, shooting at Presidents or shoveling verbal excrement into the public ears, the government will surely find a way to respond to the public outrage.

Howard Stern and his ilk may "have the numbers" in their respective markets, but we would do well to remember that the public generally doesn't give a hoot about Arbitron and neither do their elected representatives. Those "shares," no matter how large, represent only a fraction of the population. And the government, however misguided, will respond to the latter.

We are truly weak fools if we think we can park our responsibility at the studio door and rely on the American Civil Liberties Union to write a legal definition of what is decent that will let us sniggeringly thumb our nose at those who find our nasty little intrusions objectionable.

They will surely write our epitaph.—*Joe Meier, broadcaster (retired).*



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Broadcasting □ Cable

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Monday Memo

A financial interest/syndication commentary by J.B. Holston III, VP-general manager, NBC International, New York

In the past few years:

■ The Motion Picture Association of America has waged a regressive battle with the networks over whether the networks should be allowed to have a financial interest in the shows they license from others, and whether they should be able to sell such programs in the U.S. and abroad.

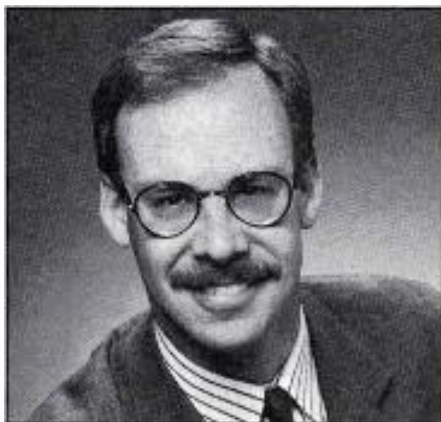
■ Time Inc. has merged with Warner Communications, after battle with Paramount; News International has acquired 20th Century Fox and has at least attempted to acquire MGM/UA as well; Qintex appears well on the way to an acquisition of MGM/UA, and, apparently, Sony is acquiring Columbia Pictures Inc., having acquired CBS Records two years before. This leaves Disney, MCA/Universal (the subject of constant takeover rumors) and Paramount unacquired or unmerged among the majors, and leaves at least three majors acquired by companies that do not pay taxes or dividends in the U.S. In the meantime, Mitsui, Mitsubishi, C. Itoh, JVC, NHK and Dentsu are all jostling for substantial stakes in entertainment software.

■ The European Community has developed a broadcasting directive that proposes that a majority of non-news, sports and information programming be, where practicable, on television channels of European origin. The MPAA has vehemently opposed this proposal through the Bush administration, specifically via the offices of the U.S. Trade Representative.

■ Rupert Murdoch's News Corp.'s fourth network (Fox) has managed to steer clear of the financial interest and syndication rules, while achieving significant ratings success with multiple shows on multiple nights in prime time on a base of six owned television stations covering 22% of the country. In addition, Paramount has acquired five TVX television stations, covering 9% of the country, Disney has acquired KHJ-TV Los Angeles, and MCA owns WWOR-TV in New York.

In our view, these issues are directly related. In particular, the archaic constraints that prohibit the major U.S. networks, producers and studio companies from logically partnering on the creation of programs has contributed directly to the acquisition of the studios by non-U.S. enterprises.

While the MPAA stubbornly resists the new global competitive facts of the entertainment industry, and while our Trade Representative, urged on by Jack Valenti, scolds Europe on quotas, Japan and Australia are buying the MPAA out from under us. Over one-third of Hollywood's traditional studio entertainment libraries and production facilities will be owned by non-U.S. enterprises by the end of this year, yet Mr. Valenti persists in forcing the Adminis-



“ It's clearly time for an elimination of the ridiculous financial interest and syndication rules. ”

tration into the embarrassing losing posture of protecting a U.S. trade asset to a large extent that isn't any longer owned in the U.S.

The answer? As always, a level playing field.

It's clearly time for an elimination of the ridiculous financial interest and syndication rules that restrict the U.S. networks, producers and studios from partnerships.

The rules were adopted in the early 1970's. They reflect the television marketplace of the 1960's when the three networks broadcast the vast majority of television programming delivered to viewers. Today's marketplace bears no resemblance to that distant past as hundreds of independent stations, two dozen cable networks, Fox, syndication and VCR's all provide competition that was never even envisioned at the time the rules were adopted.

Some voices continue to clamor that the networks will abuse their "power" if they can again take a financial interest in or distribute the programs which they often devise and which have value by virtue of their network exposure and promotion. What do those voices say about Sony's ability to force software through CD's, 8mm camcorders, and MUSE HDTV? About News Corp.'s ownership of Fox studios, a U.S. network, six television stations in the U.S., the lion's share of the Australian newspaper industry, 35% of the UK newspaper circulation, and four satellite television channels beaming across Europe?

What about News Corp.'s potential power as a buyer of talent or sports rights that can be amortized across its U.S. network, film studios, and European television channels? About the fact that Time Warner's combined revenues are more than two and one-half times larger than NBC's?

We are not advocates of size for size's sake alone, nor are we particularly concerned about the European effort to open frontiers that has resulted in vague language about quotas. Quotas in principle are as uneconomic and irrational as rules constraining American companies from vertical integration in the face of already vertically integrated international competition.

We are very concerned that while the MPAA screams at Washington about the quota and financial interest/syndication issues, Hollywood is necessarily driven to overseas acquirers, the News Corp. continues to vertically and horizontally integrate and Japanese trading companies and manufacturers work themselves into the position of controlling the capital flows to and from entertainment software—in addition to their control of the entertainment hardware industry.

Clearly it is in the country's immediate interest to change substantively the financial interest and syndication rules to allow U.S. enterprises to maintain their positions in free television and in entertainment software, one of the nation's largest net export industries.

When the rules were called into question in 1983, the FCC, the Federal Trade Commission, the Department of Commerce and the Department of Justice all concluded that they had long outlived any supposed usefulness. Despite these conclusions, the government imposed a moratorium on the rules' repeal, and said the networks and Hollywood should reach a negotiated solution.

While the networks continue this effort, there is a sad irony in a mandate to negotiate issues of importance to the future of America's broadcast industry and trade balance, with studios that are becoming increasingly controlled by foreign interests.

National Public Radio ran a humorous piece on the Sony/Columbia story suggesting that anything named Columbia was clearly a Sony acquisition target. The mayor of Columbia, S.C., suggested that if Sony could turn the electricity back on and clear the streets of water in the week of Hugo, he'd change the town's name to Trinitron.

I wonder what Walter Cronkite will think of the Sony/Columbia Broadcast System *Trinitron Evening News with Dan Rather* broadcast exclusively from Tokyo, to cable subscribers only, in MUSE HDTV?

We would probably pay extra for English subtitles. ■

This announcement appears for purposes of record.

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September 26, 1989

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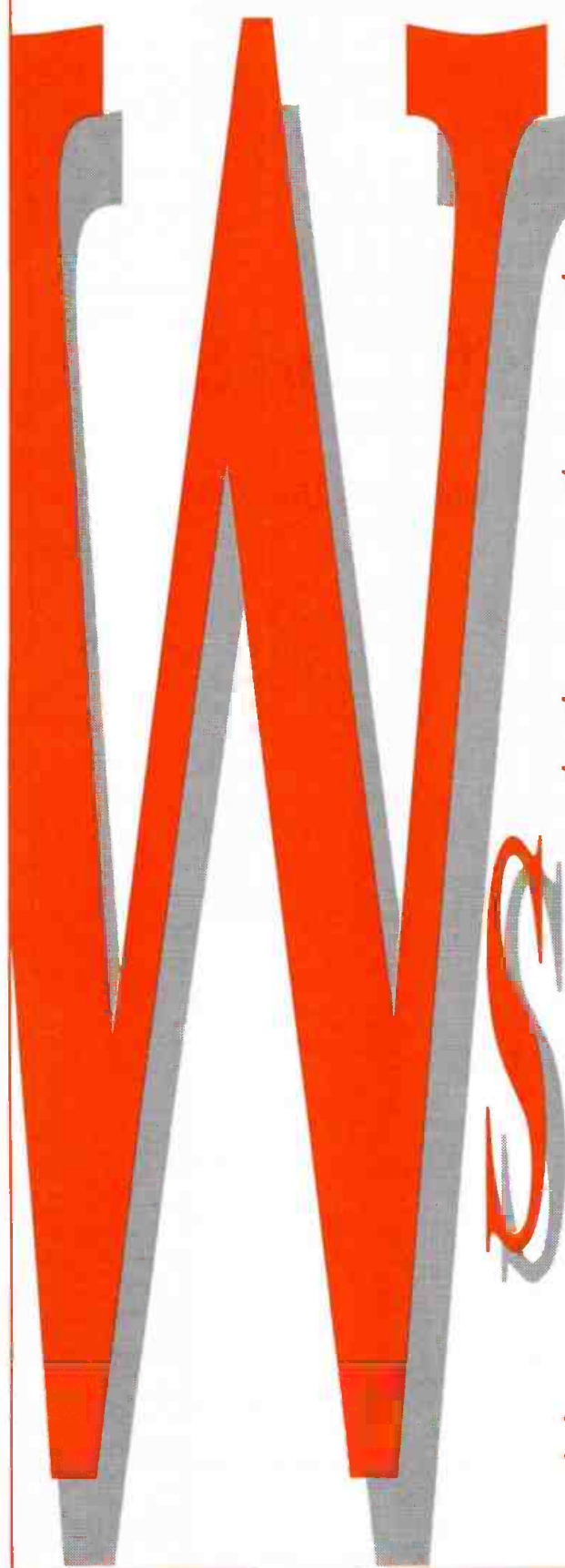
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Vol. 117 No. 15

TOP OF THE WEEK

The 'irreversible momentum' of Al Sikes

The new chairman of the FCC came into office as a crusader against indecency, but that's only one of the policy initiatives for which he's likely to be remembered. Of even broader effect may be his attitudes toward telephone companies (he feels they can be a positive influence) and cable (he feels it needs to be reined in). In this "At Large" interview with BROADCASTING editors, Alfred C. Sikes comes across as a confident and activist chairman who—having given the options great thought during his years as head of the National Telecommunications and Information Administration—is ready to change the rules of the telecommunications game.

If this interview were held three or four years from now, what do you think your impact would have been? What difference would you have made on the telecommunications landscape?

First of all, I think there are bite-size opportunities where you can literally achieve the result you want to achieve. An example would be processing things more quickly. You know, unless we get cut back severely, I think we can achieve that. This drug policy that we did on Friday of last week is another bite-size sort of thing; you can elaborate the definition of character qualification, and you can do it rather quickly. That's a result—an intended result.

A lot of things you can't accomplish that readily. In terms of the bigger things, typically, you have to think in terms of creating what I call an irreversible momentum. I very much hope that if people look back on the period I have been here at the FCC they will say I took steps to free up the video distribution market. I'm concerned today that it is not as free as it should be. I'm concerned that there is potential for cable to be a private censor. I'm concerned that there is potential for the technological promise of video distribution not to be as fully realized because current video distribution franchises are monopolized. That's one area that I hope to have people look back to and say that initiatives begun in 1989, 1990 and 1991 led to a freer market in video distribution.

I hope that people will look back and believe that we have made great progress in terms of providing the great promises of information technology to people on a nationwide basis. You know, if General Electric or General Motors wants a particular communication or information technology today, they go buy it. They set up private networks. They go buy the terminals and they put the terminals on the desks of the people they want to have those terminals. There is the opportunity for us, at some point in the future, to literally get that video dial tone and to then get a menu and be able to access education and access entertainment, access information, access medicine, through our communications instruments in our home. I hope people will look back and say that I made progress in that direction.

When that will occur is hard to say. So will I have achieved the result by the end of my period here at the FCC in the sense of everybody having that kind of communications capacity in their home nationwide? No, I won't. But hopefully we'll have started what I would call an irreversible momentum in that direction.

In the area of the spectrum, I have been concerned that if you want to use the spectrum, you kind of find the little boxes that have been defined for spectrum use and you're not as inventive, because if you're inventive you have to run the gauntlet in terms of being able to use your invention in the marketplace. And so I would hope that as people look at the commission some years from now they will say that we improved the regulation of the use of the radio spectrum by encouraging innovation.

Symbolically, I thought it was important that we had on our first agenda the approval of the frequency for the stolen car recovery system—LOJAK, as it's frequently called. That's a proprietary name for a particular company. That took a long time. Again, that's something I hope to be able to look back and say we accomplished.

When you were talking about video distribution, were you talking about transforming cable into a common carrier operation?

I'm not talking about transforming cable necessarily. I'm talking about what people can receive. Again, that's one of the things I would like to see changed. I'd like to see a much more multidimensional market for video distribution. I would hope that we would not see a perpetuation of a single provider of video signals.

How do you do that without turning to common carrier?

I don't know the answer to the question. It's something that I've got an internal working group examining today, and I'll look forward to their recommendation. We've got some 12 or 13 proceedings under way in the cable area, from the definition of effective competition to the cable-telco item and the network-cable item. Just a whole range of cable items. And we also have a report that we're to make to the Congress in the fall of 1990 on the state of the cable market, if you will.

My hope is that we can take a holistic look at video distribution, which is a phrase I prefer to cable, and that we can take steps that

will ultimately lead to multiple providers of what I would call the nonbroadcast signals. Today, we've got multiple providers of broadcast signals—that is to say we've got broadcast stations in the local community and then we've got the cable franchisee who's typically retransmitting all or most of those signals. But all of the other signals that come in—CNN or C-SPAN or ESPN or USA or whatever—those are exclusively being distributed—and by law, either municipal law or federal law or a combination—by single providers. I think that's unfortunate. And I hope we can take initiatives at the FCC that over time will create a multiple provider arrangement. But if it evolves into a situation where it is clear that there will only be a single provider of the video signal, then I think it will turn in time to a common carrier method.

I take it that you want to encourage telephone companies to come in and provide at least a second wire.

That's right.

But they tell us that they can't do it unless they're allowed to provide at least some programing over the wire themselves. That it doesn't make sense for them economically to just come in offering a video dial tone. They have to be vertically integrated to some extent. How do you square your video dial tone with what they're saying they need?

I know a number of telephone companies that say they do not need that, so I don't accept that as a premise. Now, they're obviously going to be looking for commercial alliances. It seems to me they might well partner with the local cable system. It seems to me that if we change the law so that video programers can come into the local market however they choose and not simply through an exclusive franchisee, that the telephone company might say, "Well, gosh, you know, we're going to get a lot of people who will not come into this market, who want to buy a line from us, or a channel from us."

And so I think that, currently, there are a lot of barriers in the marketplace. Telephone companies either see this as a business or see it as a sufficiently interesting business commercially, and I think those barriers have to be eliminated. When those barriers are eliminated, I think over time you might find, as I say, alliances that will lead to the telephone companies being involved to an extent, at least in video distribution.

Are you advocating relaxation of the crossownership rules by allowing the telephone companies to have some interest in companies that package programing?

I have never advocated changing the laws so that the telephone company should be a full vertical participant in video information or video entertainment.

But if you're suggesting that the telephone companies do a joint venture with the local cable company, isn't that a relaxation of those rules?

Well, when I say joint venture, obviously their participation would be on the facilities side. In the larger sense, you know, fiber optics have as their principal promise bandwidth, and you don't buy a fire hose to water your lawn. So, if all the telephone companies can provide, in perpetuity, is a voice connection, then why in the world would they be interested in fiber optics? They wouldn't be.

As a practical matter I would hope to see a communications environment where the fiber optic link is to provide a wide range of services, where it could provide the audio connection, where we might be doing a lot more video calling, where there might be a very active videotext market as is being developed in France, as is being developed in Japan, so that literally you would get past the video dial tone and would have a variety of services—to entertain, to inform, to educate, to provide health care, all sorts of promises that I think would make fiber optic transmission a viable commercial enterprise.

Why won't you let the telephone companies also have an interest in the services themselves? Whether a videotext or television?

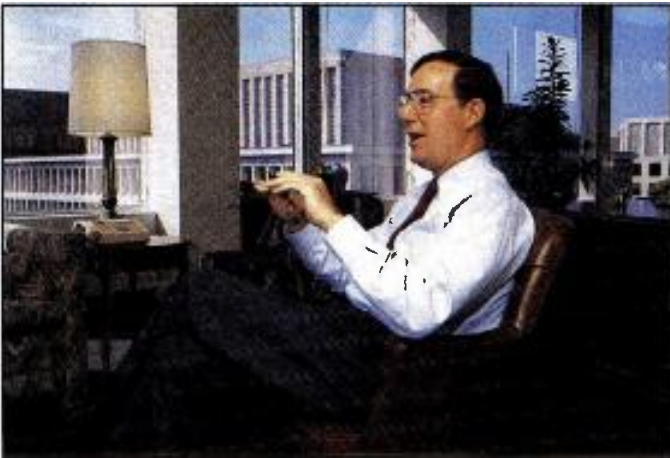
Well, first of all, currently the cable companies are generally prohibited in the states from providing telephony services, so you would be giving to the telephone companies authority that the cable companies pretty well do not have. And, additionally, I think we

need to take a practical step at this point, and I think that is going to be a difficult step to take.

I've been listening to all of this with fascination, trying to figure out where you're going and what to make of it, and I wonder whether the effect of what you hope to do is to protect the broadcasting industry and to foster it in some way to maintain a competitive situation with cable. Or whether your thrust is to leap to the next video generation, with the telephone companies or that kind of technology essentially in the saddle.

I don't really want to protect anybody. In the most fundamental sense I believe that if markets are freed, the kind of promises that I was talking about—entertainment, information, education, medicine—that those kinds of promises will cause services to develop—the supply to develop, the demand to grow—and I'm really not all that concerned with who the specific provider is.

What I have real heartburn about are laws that circumscribe the market to an extent that it's not able to develop. I'm not trying to protect the broadcasters. I think in the final analysis the broadcasters are going to protect themselves because they're going to be competitive, because they're going to be good programers, for example, because they're going to understand the advertising community, and I think there will always be advertising-supported services. You know, some people suggest, "Gosh, if everything comes in by wire, there won't be any advertising-supported services. Free TV will go." I don't believe that. So I think the



broadcasters are going to take care of themselves quite nicely.

I think as cable moves increasingly to programing, I think the cable people have a potential to continue to have a good business. But it won't be a business based on controlling a single distribution chain. I think the telephone company people have done very well in the transmission business, if you will. I don't think that they should be foreclosed from transmitting video signals, and in some ways that's the way our laws are lined up these days.

The growth of the cable industry has resulted from an opening up of the market.

That's right, exactly.

Do you think that opening up has gone too far?

No, I don't think the opening up has gone too far. I think maybe the closing down has gone too far. The Cable Act of 1984 had in some respects a closing effect. I think that the municipalities have used their authority to create a monopoly in the area of wired distribution of video signals. It's that sort of closing, either by municipalities choosing to provide exclusive franchises or by the Cable Act of 1984 saying what an obvious competitor, at least in the facilities sense, is foreclosed from doing, and I think those closing efforts have hurt.

Let me get back for a second to what you hope to accomplish in terms of the next three or four years. Would stamping out indecency be one of them?

No.

No?

With a few exceptions, I always choose to frame my own goals and not simply answer yes or no to the way somebody else might frame those goals. So when I hear "to stamp out indecency," I don't know exactly what that means. Let me put it this way. There's a law now that says that indecency is illegal. We are going through a process at the end of which there will be a determination as to what the government can or cannot do in terms of regulating indecent speech, because it is constitutionally protected except when the courts say it is not. We're going to initiate a proceeding under the remand to determine what the parameters of indecency regulation can be. I presume eventually the court is going to take a look at that and tell us what it can or can't do. My hope, as I have frequently stated, is that we will find fewer complaints as time goes on. As a broadcaster I have consistently indicated my support of a code, I indicated my support of the code at the NTIA and I have indicated my support of a code now.

It is a consistent record and it's because I believe that with freedom comes responsibilities and that the enemy of freedom is irresponsibility. So, you know, those are fundamentally my views. Now, whether you want to characterize that as a goal of stamping out indecency or not, I'll leave that to you.

You say you want to have a hearing to find out what the parameters are. But you can't say the parameters are less than 24 hours, can you? That's what the law says. You can't second-guess Congress.

In the initial sense, the commission's responsibility is to look for underlying support, evidentiary support, for the congressional enactment. But if, as the process unfolds, it becomes clear that a 24-hour ban cannot be legally sustained, I will not hesitate to tell the Congress that. But you're right, clearly our first obligation under that enactment is to find the underlying support for that legislation.

The indecency issue has raised the same question as it did under Dennis Patrick as to whether or not broadcasters have the same degree of First Amendment protection as the print press. How do you feel about that? I mean, you talk about the responsibility required to protect freedom. Well, the print people don't have to be responsible. I'm not arguing either way, I'm just asking how you feel about it.

Well, I understand the point. There are, I should say, some distinctions. The fact that broadcasting has an indiscriminate reach—which is one of its greatest strengths—is a distinction, and I think it would be in part because of that distinction that the laws which we have talked about and that predate the most recently passed law were enacted, and I can't go back in the minds of those people and tell you what was on their mind.

Now, do I believe that broadcasting is, in that respect, different? Yes, I do.

There is a lesser standard of protection afforded then?

When you get into indecency, the answer is yes.

How do you personally feel—aside from all the courts and the law and all this—do you personally feel that there should be a 24-hour ban on indecency?

That gets to the definition of what is or isn't decent. And I think it was Judge Scalia who said the more narrow you make the definition of obscenity, the more you potentially justify some regulation of indecency. Now, you know, if obscenity is kind of a series of F-words, using that as a symbolic word, and if that's all obscenity is, then yes, I would support a 24-hour ban on indecency.

I mean, if it is the grossest imaginable kind of speech, and that if anything other than the grossest imaginable kind of speech is necessarily indecent speech, I would support a 24-hour ban on indecency.

What about this kind of stuff that you took action against a month ago, of the double entendre variety.

I don't regard it as simply double entendre. I mean, what's the word "pussy" mean in the context in which it was used? Is that double entendre or is that simply another way to say something? And maybe I am not sufficiently schooled on Mr. Webster over there to understand what double entendre is or isn't, but that's just

Continues on page 60.

NBC takes week two, but it's getting closer

It beats ABC by 1.3 points in second week of new season

NBC won the second week of the new season, but the margin of victory was only 1.3 rating points over ABC, considerably less than the first week, which NBC won by 3.6 points. ABC took Tuesday, Wednesday and Friday nights, and tied NBC for first place on Monday night. In addition to its tie with ABC on Monday, NBC also won Thursday and Saturday. CBS, as it has in the past, won Sunday night.

In the network news race, CBS came out on top for the second week in a row by a 10th of a rating point over ABC.

■ Despite its third-place finish, CBS's

downside for the network, *Chicken Soup* took a dive from its *Roseanne* lead-in, dropping more than 27%. ABC easily won 10-11 with a Barbara Walters special (18.6/32).

CBS, caught in the squeeze of ABC's younger-skewing comedies and NBC's older-skewing dramas *Matlock* (16.5/27) and *Midnight Caller* (12.7/21), averaged an 11.1/18. Despite the third-place finish, CBS got better performances than the week before from *Rescue:911* (up 12%) and *Wolf* (up 23%).

ABC won Tuesday night by 6.5 rating points over second-place NBC, and beat CBS by 9.4 points. ABC also won Wednesday night, paced by the strong performance

NBC, which had won the night the first week. ABC's younger-skewing comedies of *Full House* (15.0/29), *Family Matters* (12.8/24), *Perfect Strangers* (12.8/23) and *Just the Ten of Us* (12.5/22), along with *20/20* (13.8/25), combined for a 13.3/25 average for the night.

NBC's new bathing suit drama, *Baywatch*, fell almost two points from premiere week, to a 10.7/20, before giving way to a movie which averaged 12.6/23 at 9-11.

On CBS, the new *Snoops* dropped 13% from premiere week, coming in at 9.1/17 for the second week. *Dallas* and *Falcon Crest* didn't help the network's cause, finishing with a 12.3/22 and 10.7/20, respectively.



ABC's 'Doogie Howser, M.D.'



CBS's 'Murphy Brown'



NBC's 'Hardball'

performance on Monday remains strong, particularly *Major Dad* at 8 p.m. The new show won its time period for the second week in a row with a 15.8 rating/25 share, again beating NBC's *ALF*. *The People Next Door*, which follows at 8:30, didn't fare as well, dropping 2.4 rating points from its lead-in. *Murphy Brown* rebounded at 9 p.m., with a 15.9/24, but *The Famous Teddy Z*, the third new comedy on Monday night for CBS, dropped to a 14.1/21. CBS finished with a 14.4/23 for the night, down a rating point from the previous week.

ABC, in tying NBC for the night with a 15.6/25, relied on the strength of its *Monday Night Football*, which averaged a 17.1/29, while winning every half hour from 9 to 10:30. *MacGyver*, at 8-9, totaled an 11.7/19, bettering the first week's numbers of 9.8/16.

NBC tied ABC while winning only one time period—8:30-9—with *The Hogan Family*, which scored a 14.5/22. At 9-11, NBC averaged a 16.1/26 with the made-for *My Boyfriend's Back*, which starred Judith Light, Sandy Duncan and Jill Eikenberry.

Fox dropped more than a rating point on Monday night from the previous week, from a 7.3/12 to a 6.0/10. *21 Jump Street* averaged a 5.6/9 at 8-9, and *Alien Nation* averaged a 6.4/10 at 10-11.

■ To no one's surprise, ABC won Tuesday night by capturing all the time slots from 8 to 11 p.m. A pleasant surprise for ABC was the performance of the new *Living Dolls* (20.4/32), which improved on its *Who's the Boss?* lead-in of 19.0/31. On the

of *Growing Pains* (18.6/32) at 8-8:30, *Head of the Class* (18.0/29) at 8:30-9 and *Doogie Howser, M.D.* (15.6/25) at 9:30-10. *Anything But Love* dropped 27% from its *Head of the Class* lead-in, to a 13.2/21.

NBC kept pace with ABC on Tuesday at 8-9:30 with *Unsolved Mysteries* (16.8/28) at 8-9 and *Night Court* (16.5/26) at 9-9:30, before *Nutt House* dropped 23% of its lead-in with a 12.7/20, and *Quantum Leap* (10-11) averaged a 9.5/17.

A bright spot for CBS was the performance of *Jake and the Fatman*, which improved 10% from premiere week.

■ ABC won Wednesday night by 1.9 rating points over NBC, and by 3 rating points over CBS.

■ As has been the case for five years, NBC won Thursday night. The network dominated the evening from 8 to 10 with *The Cosby Show* (25.1/43) at 8-8:30, *A Different World* (23.4/38) at 8:30-9, *Cheers* (24.3/39) at 9-9:30 and *Dear John* (20.3/33) at 9:30-10, before *Hardball*, in a special preview time slot, dropped to a 15.3/27 at 10-11.

CBS won the 10-11 time slot with the return of *Knots Landing*, which averaged a 16.1/29.

ABC was out of the picture on Thursday night, with *The Young Riders* the highest rated show of the evening, getting a 10.8/17 at 9-10.

For the night, NBC finished 8.2 rating points ahead of CBS and 11.2 rating points ahead of ABC.

■ ABC reclaimed Friday night from

ABC won the night by 1.3 rating points over NBC and 2.6 points over CBS.

■ NBC won Saturday night handily, averaging 17.1/32. The comedy duo of *Golden Girls* and *Empty Nest* scored a 22.4/40 and 21.4/38 respectively.

For CBS, the low-rated *Paradise and Tour of Duty* continued down that path, scoring an 8.9/17 and 8.1/15, respectively. They were followed by *Saturday Night with Connie Chung*, which dropped even further to a 7.9/15.

ABC's lineup of *Mr. Belvedere* (7.7/15), *Living Dolls* (8.3/16), and *ABC Mystery Movie: B.L. Stryker* (7.7/14) put it in third place.

Despite ABC's dismal numbers, Fox remained firmly in fourth place, with a 4.6/9 average.

NBC won Saturday night by 8.8 rating points over CBS, 9.3 rating points over ABC, and 12.5 points over Fox.

■ CBS won Sunday night by 6.5 rating points over second-place ABC based on the strength of *60 Minutes* (20.2/36) and *Murder, She Wrote* (22.1/35). CBS also won the battle of the network movies, with its 9-11 p.m. entry averaging a 16.3/27. Fox continued to perform well in certain time periods, with *America's Most Wanted* (9.5/16) beating NBC's *Sister Kate* (8.7/14) and ABC's *Free Spirit* (8.6/14), and *Totally Hidden Video* (9.5/15) beating ABC's *Homerroom* (7.3/11).

For the night, CBS averaged 18.7/31, ABC averaged 12.2/20, NBC averaged 10.9/18, and Fox averaged 7.4/12. —sc

On the road to NATPE

Syndicators are busily preparing new offerings, in addition to those first-run syndicated programs in development or in pilot form (BROADCASTING, Sept. 4), to take to the NATPE Convention in New Orleans (Jan. 16-20, 1990). Recently, late fringe—weeknights and weekends—has been one of the more popular launching grounds, and LBS Communications is looking to take advantage with a new weeknight strip, *TV Personals*.

LBS Communications President Paul Siegel says his *TV Personals* will feature "lifestyles information" for single men and women who will be featured in video packages listing a 900 telephone number for eligible suitors to call. Chris Cote and Cheryl Allen, both actors, hosted the pilot. The program will be sold on a barter basis.

GTG Marketing, the distribution arm of GTG Entertainment (the producers of *USA Today On TV*), have announced two new strip offerings for 1990-91, *Celebrity Update* and *Love Thy Neighbor*. *Celebrity Update*, in the vein of Paramount's

Entertainment Tonight, will, according to a GTG statement, "go well beyond Hollywood to cover celebrities in and out of show business." The half-hour program will be sold on cash/barter basis, and is targeted for access. GTG Marketing President Bob Jacobs said *Love Thy Neighbor* will feature feuding neighbors who air gripes to be "arbitrated by 150 members of the audience." Paul Ryan hosted the pilot.

Tribune Entertainment President Sheldon Cooper said his company is firming up plans to shoot the pilot of *The Kelly & Gail Show*. Hosted by KNBC-TV Los Angeles anchor Kelly Lange and scriptwriter Gail Parent (creator of *Mary Hartman, Mary Hartman*), Cooper says the "spicy duo" will feature "women talking about men" in the half-hour (or possibly one-hour) strip. He also said *The Brainy Bunch* (formerly under the working title *Wiseguys*) will feature a panel of "experts" who assist contestants in their quest for cash and prizes. It is being offered on a cash basis. —MF

Warner Bros. to produce Jesse Jackson show

Bob Pittman returns to company to be executive adviser; Quincy Jones and Van Gordon Sauter will be co-executive producers

Jesse Jackson, the charismatic civil rights leader who failed in his bid for the Democratic presidential nomination last year, is using his status as a media celebrity to launch a career as a television talk show host.

Jackson and Warner Bros. Domestic Television Distribution announced last week they were proceeding with a proposed one-hour weekly talk show entitled, *Voices of America with Jesse Jackson*.

The announcement also confirmed officially that Bob Pittman, who worked for the company for six years, is back in the Warner fold as "executive adviser" to Warner Communications Inc. (see box, this page). Pittman was credited by the company as conceiving the Jackson project, along with musician/composer Quincy Jones, who has a long-standing corporate relationship with Warner Bros. and also has close ties to Jackson.

The program will have two executive producers, Jones and Van Gordon Sauter, former president, CBS News, and now a partner in the production company of Sauter/Piller/Perceley Productions. However, the official production credit goes to Quincy Jones with Jesse L. Jackson Productions, with Warner serving as distributor. Jackson has an ownership interest in the program, said a source with knowledge of the deal.

Sauter's company is also developing a talk show for King World Productions with Jane Fonda, although those familiar with the project say she will not host the show and will appear on it only occasionally. Both the Jackson and Fonda projects will be brought to NATPE in January and be available for fall 1990.

Dick Robertson, president, Warner Bros. Domestic Television Distribution, said last week the show would offer Jackson "a forum" to discuss important social issues. Reacting to the news last week, some station sources were concerned Jackson would



In New York last week to announce new talk show (l to r): Van Gordon Sauter, co-executive producer; Dick Robertson, Warner Bros., and Jesse Jackson

use the show as a "soapbox" to air his own views on issues. But Robertson insisted that "it's not a platform, it's a forum" for discussing different points of view.

At a press conference in New York last week, Jackson said the purpose of the program was to "create access, to facilitate ideas and to be fair." Jackson said the show would "seek a national debate on the critical issues" that have and will develop.

Reaction to the proposal was mixed, with some station sources taking exception to the seven minutes of barter time Warner is asking for, particularly in light of the relatively inexpensive cost of producing a weekly talk show, and the fact Warner wants to place it in weekend access time periods (5 p.m. to 8 p.m.).

"Seven minutes of barter is onerous," said one station source. "But I guess the marketplace will decide whether they get seven minutes or have to settle for less, assuming it goes ahead." Sources estimated that the show would cost between \$50,000 and \$75,000 per episode to produce. That compares with the close to \$1

million per episode that Paramount spends on *Star Trek*, for which they only charge six minutes of barter time.

As to content, one television programmer suggested Jackson is "certainly intriguing. But he also carries a lot of baggage. A lot of people see him as an extremist." Another potential buyer of the show described Jackson as "glib and very knowledgeable. But I have to question whether he'll be as good a facilitator as he is a center of attention. A host has to be a traffic cop, and not just sit on a soapbox. He'll have to listen and react to facilitate a thorough airing of issues."

Warner Bros. had competition from King World on the Jackson project. Last week, King World sources were suggesting they eventually dropped the project because of the lukewarm reception they received from station managers they put out feelers to. But Warner executives contend King World bid aggressively for the project until Jackson made up his mind. Quincy Jones's close relationship with Jackson was said to have been a deciding factor. —SM



Inouye with aide Tom Cohen



Danforth with staffer Gina Keeney

Commerce Committee moves kidvid bill over broadcaster objection

Broadcasters took some lumps last week when the Senate Commerce Committee passed a bill that would require stations to provide educational and informational programming "specifically designed" for preschool and school-age children as a condition for license renewal. The measure also would discourage the broadcast of so-called program-length commercials and limit advertising during children's programs.

But the National Association of Broadcasters was not conceding defeat. NAB President Eddie Fritts told BROADCASTING: "We are confident we can stop it." Fritts feels there is "sufficient controversy" associated with the legislation to keep it off the Senate floor. "It is unfortunate that a compromise couldn't be reached," he said, adding that NAB is still open to working its differences out with Senator Daniel Inouye (D-Hawaii), the bill's author and chairman of the Communications Subcommittee.

NAB did its best to kill the initiative in committee. It also tried to drag the cable industry into the children's TV debate by getting Senator John Danforth of Missouri, the ranking Republican on Commerce, to offer an amendment that would apply the legislation's commercial time limits to cable programming aimed at children, a tactic one observer felt was designed to "sink the bill."

Fritts denied that was NAB's objective. He said NAB approached Danforth with its concerns that if broadcasters were going to be "saddled with these economic restrictions," in the spirit of "fairness" cable should be subject to the same.

"This is a major step forward in equalizing the playing field," said Fritts. "What is good for the goose is good for the gander," said Jim May, NAB's executive vice president for government relations.

And although the Danforth amendment was never voted on, Danforth received a commitment for a hearing on his proposal within a couple of weeks. And Commerce Committee Chairman Ernest Hollings (D-S.C.) promised a committee vote on Danforth's amendment prior to any floor action.

If broadcasters hoped to trigger cable opposition to the initiative or even, as one source said, "throw a bomb" at cable, that strategy seems to have backfired. It is be-

lieved that cable will not oppose the Danforth amendment as long as it stays in its present form. Cable will likely keep a close eye on it, however.

Most of the cable networks offering a large amount of children's fare have advertising limits that mirror those in the broadcast industry. The commercial limits have not been a sticking point with the broadcasters.

Bert Carp, vice president for government affairs for Turner Broadcasting, which carries children's programming on its Turner Network Television, said: "We are not inclined to object." The Family Channel, which offers a significant amount of children's shows, didn't appear to have problems with the bill either. "We support the bill fully," said President Tim Robertson.

The chief critic of the Danforth amendment was Senator Al Gore (D-Tenn.). And Gore is no fan of cable. "I am not a cable TV advocate," said Gore, a leading proponent of cable regulation. But Gore suggested the amendment needed further study. Danforth said that if "this is a good rule for broadcasters, it should be a good rule for cable." Gore argued that the committee should "stick" with the Inouye bill.

A substitute bill (S. 707), one endorsed by broadcasters, was offered by Conrad Burns (R-Mont.). It failed 12 to 8.

Originally introduced by Democrat Howard Metzenbaum of Ohio, S. 707 codifies broadcasters' obligation to serve the educational and informational needs of children and says that those needs can be served through a station's "overall programming." The FCC would have to take that into consideration at license renewal time. It also limits ads but does not address the issue of program-length commercials.

Inouye has incorporated elements of S. 707 and another measure introduced by Tim Wirth (D-Colo.). Like S. 707, Inouye's proposal would restrict ads to 10½ minutes per hour on weekends and 12 minutes per hour on weekdays; Wirth's bill (S. 1215) suggests restricting ads to 9½ minutes on weekends and 12 on weekdays.

Inouye did, however, take Wirth's approach and applied a more stringent renewal standard but did not go as far as S. 1215, which banned program-length commer-

cials. Inouye's bill requires the FCC to complete its proceeding on that matter and to respond quickly to complaints.

Other than those two changes, said Inouye at the markup, "the bill remains the same" as S. 707. But Fritts told reporters that those two changes were "deal breakers." He said that S. 707 is the result of a "fragile consensus" between broadcasters, Action for Children's Television and key House members. "For us to swallow this pill is going a long way." He said NAB is willing to go to the White House to urge support for S. 707.

There was considerable debate during the Commerce Committee markup as to what the White House will do. Last week the Justice Department wrote Hollings warning that if Congress approves S. 1225, it will "recommend presidential disapproval."

The bill will not hit the floor for 30 days. Inouye said it would give broadcasters time to "scrutinize it and talk to us. If changes are justified, then changes will be made." But Fritts said the 30-day layover was "meaningless." Unless the measure is amended, "we will have to block it on the floor."

-KM

AC format

Just-released summer 1989 Arbitron ratings show Adult Contemporary formats overtaking CHR for market leadership positions in the top two markets. Viacom's AC WLTW(FM) New York jumped from third in the spring ratings book to a tie for first with Malrite's CHR outlet WHITZ(FM). Both stations posted a 5.7 share. Buckley Broadcasting's News/Talk WOR(AM) also improved its position, jumping from ninth in the spring book to fifth with a 4.3 share.

In Los Angeles, Cox Communications' KOST(FM), carrying a Soft Contemporary format and posting a 6.8 share, dethroned Emmis Broadcasting's CHR outlet, KPWR(FM), from the market's number one spot. KPWR had a 6.1 share, coming in third behind Gannett Broadcasting's KIIS-AM-FM CHR outlet, which had a 6.4 share. Westwood One's KQLZ(FM), with a Rock

FCC fines Detroit station for indecency

Sikes commission continues effort to clean up broadcast indecency; complaint, filed two years ago, results in \$2,000 fine against FM station, in process of changing hands

Led by Chairman Alfred Sikes, the FCC continued last week its crackdown on broadcast indecency, tentatively imposing a \$2,000 fine on Legacy Broadcasting's WLLZ(FM) Detroit for its morning broadcast nearly two years ago of the off-color song "Walk with an Erection."

The FCC Mass Media Bureau issued the "notice of apparent liability for forfeiture" for the allegedly indecent broadcast, but only after Sikes and the three other sitting commissioners had given the action their tacit approval.

Carl Hirsch, president and chief executive officer of Legacy Broadcasting and a former member of the National Association of Broadcasters radio board, declined comment. WLLZ did not return calls.

Legacy has agreed, subject to FCC approval, to sell WLLZ along with six other FM's and three AM's to Westinghouse Broadcasting for \$385 million (BROADCASTING, April 24).

The action represents an acceleration of the agency's enforcement procedures. In the past, the FCC initiated action with the issuance of a letter stating that a particular broadcast may have violated the statutory prohibition against indecency and asking for a response. Only after weighing the response would the agency issue a notice of apparent liability.

With last week's action the FCC has cut out the letter-writing step as part of an effort to clear up the considerable backlog of indecency complaints.

The action also reaffirms the Sikes FCC's intention to "clean up" the airwaves. In an interview with BROADCASTING editors that begins on page 35, Sikes said he believes broadcasting is not entitled

to the same protection under the First Amendment as print and that he supports the statutory around-the-clock ban against indecency, which is under court review.

In his campaign, Sikes enjoys the full support of his fellow commissioners.

"I don't think this is a Salem witch hunt, but we are going to start enforcing our own indecency rules," said FCC Commissioner James Quello. "The lyrics in the [WLLZ] case are a little beyond the pale. It seems to me there is too much of this stuff. I think the American public are in some cases outraged, in others, concerned."

Commissioner Andrew Barrett, who angered some senators at his confirmation hearing last August when he suggested that broadcast indecency may be beyond the ability of the FCC to control, no longer harbors any doubts. "If it's overt and really that distasteful, we need to take some action. There is only so much you can allow out there," he said.

In the BROADCASTING interview, Sikes also pledged to clear the backlog of indecency complaints. "There is a huge buildup of complaints," Sikes said. "And my view is that the commission needs to act forthrightly, meaning if you think it does not rise to the level of indecent or obscene speech, we should dismiss it. Or, if we feel it rises to the level of indecent or obscene speech, I think we should take an action."

Sikes suggested there would be more dismissals than actions. All the complaints he has seen are "offensive to me," he said. "Very few, however, are either defined by the bureau or certainly by me or other commissioners I've talked to as indecent."

According to the FCC notice, "Walk with an Erection" is sung to the tune of the rock song "Walk like an Egyptian." Among its lyrics: "He puts the Penthouse in his desk/He's got big muscles in his wrist/He holds his organ in his fist/He gives his pink dolphin a mighty twist.... All the girls in the office they say, 'Hard-on, hard-on, beg my

pardon.' Walk with an erection."

The notice alleges that WLLZ broadcast the song at about 9 a.m. on Jan. 21, 1988.

The notice is the upshot of a complaint filed the same day as the broadcast by Michael G. Ceaser, of Riverview, Mich., a certified financial planner and father of two teenagers. "Oh great. That's great," Ceaser said on hearing the news of the FCC action from a reporter. "I'm glad somebody finally took action. The song is very offensive and it was on the kind of show that kids listen to."

Under pressure from anti-pornography groups, the FCC announced in April 1987 its intention to come down hard on broadcast indecency. However, the campaign turned out to be more talk than action. During the chairmanship of Dennis Patrick, which began in April 1987 and ended last August, the FCC fined just one station, KZKC-TV Kansas City, Mo., despite the mounting backlog of complaints.

In contrast to the Patrick FCC, the Sikes FCC has taken four indecency actions in just two months. In addition to last week's, the FCC sent inquiry letters to three other radio stations—KSJO(FM) San Jose, Calif., WFBQ(FM) Indianapolis and WLUP(AM) Chicago. KSJO has already responded, noting that it had fired the offending disk jockey, Perry Stone. The other two asked for and received additional time to reply.

Senator Jesse Helms (R-N.C.) stirred up the already muddy legal waters of indecency a few months ago by pushing through a bill requiring anti-indecency enforcement 24 hours a day, regardless of how many children were likely to be watching or listening. The U.S. Court of Appeals in Washington has stayed the law pending a full review, but the FCC is still free under prior law to act against alleged daytime violations. The FCC is planning to launch an inquiry—possibly as early as next month—to build a record in support of the 24-hour ban. —HAJ

making gains in New York, LA

Hit format, increased its share from spring's 4.3 to a solid 5.5, placing fourth, ahead of KJOI(FM) Easy Listening, with a 4.6 share, and KABC(AM) Talk, with a 4.3 share. Also of interest in the country's second market was the appearance of HefTel Communications' KLVE(FM) in the top 10, carrying a Spanish format and posting a 3.2 share.

In Chicago, the top three positions remain unchanged from the spring rating book. Tribune Broadcasting's WGN(AM), with an MOR/Talk format, retained the top spot with a 9.3 share, followed by Gannett's number two WGCI-FM with an Urban Contemporary format and a 6.7 share. CBS's news outlet WBBM(AM) was third again with a 5.5 share. Broadcasting Partners' Black Adult Contemporary WVAZ(FM) moved up a spot to fourth with a 4.9 share.

Susquehanna Broadcasting's KNBR(AM) San Francisco, carrying an Adult Contemporary format, jumped from seventh in the spring book to third with a 5.0 share. ABC's news station KGO(AM) kept its number one spot with a 7.6 share, but is followed by CBS's News/Talk outlet, KCBS(AM), which jumped from fourth in the spring book to second, posting a 5.3 share and knocking Century Broadcasting's CHR outlet KMEL(FM) down to fourth, with a 4.8 share.

Metropolitan's AOR outlet WMMR(FM) Philadelphia posted an 8.1 share, knocking perennial market leader Westinghouse Broadcasting's KYW(AM), with a News format, to second with a 7.0 share. Greater Media's WPEN(AM) climbed from sixth to third with a 6.8 share and a Nostalgia format.

Rounding out the top 10 markets: in Detroit the top three spots remain unchanged with the following numbers: WJR(AM), MOR/News/Talk, 9.6; WJLB(FM), Urban Contemporary, 6.4, and WJOL(FM) Easy Listening, 5.0.

In Boston, the top three switched spots from the spring book but retained leadership positions: WXKS-FM, CHR, 8.0; WRKO(AM), Talk, 6.6, and WZOU(FM), CHR, 5.6.

In Dallas-Fort Worth: KVIL-AM-FM, Adult Contemporary, 7.9; WBAP(AM), Country, 7.3, and KSCS(FM), Country, 6.6.

In Washington: WGAY(FM), Easy Listening, 7.1; WMZQ-AM-FM, Country, 6.4, and WPGC-FM, CHR, 5.8.

In Houston-Galveston: KMIQ(FM), Urban Contemporary, 8.6; KILT-FM, Country, 7.5, and KIKK-FM, Country, 6.9. —LC

SCI Television faces financial restructuring

A potential showdown between bondholders and owners of SCI Television loomed last week, as the latter sought to develop a restructuring plan to be submitted sometime in the next five weeks. The six-station affiliate group operator, principally owned by George Gillett and affiliates of Kohlberg Kravis Roberts & Co., said last week that having missed a \$153 million bank repayment due Oct. 1, it was working on a new bank debt plan that would defer any principal repayments "for approximately two years."

SCI also said its debt agreements would not allow it to make interest payments due this Sunday (Oct. 15) on two bond issues. Holders of one of those two issues could put the company in involuntary bankruptcy after a grace period, believed to expire by Nov. 15. Last week legal and investment banking advisers were hired by a bondholder group said to represent owners holding roughly 80% of SCI Television's more than \$650 million in debt securities.

Typically creditors and owners seek to negotiate in the hope of averting a bankruptcy proceeding. Only two weeks ago KKR negotiated, apparently successfully, to restructure another troubled leveraged buyout, involving Seaman Furniture.

But the SCI debt, said Robert Miller, a partner with Berlack Israels & Liberman, the law firm hired to represent the bondholders, is larger and the company's assets are more marketable: "The sentiment I have heard from this bondholder group is that SCI's assets...have value that would be unaffected regardless of who owns the company or whether it is in bankruptcy."

Combined, Gillett and KKR have together invested in SCI more than \$400 million, most of which is at risk. Unlike the Seaman deal, KKR does not own a majority of SCI stock, and the outcome depends on Gillett and KKR themselves agreeing on a plan to submit. SCI Television bond prices have dropped sharply in recent months, in part because of generally decreased liquidity in the high-yield market. —GF

Europe agrees to 'TV Without Frontiers'

MPAA, others in U.S. are not pleased with quotas contained in media plan

The European Community, overcoming intense internal debate and a strong attack from the U.S. government and motion picture industry, last week approved "TV Without Frontiers," a media plan that will greatly simplify cross-border satellite broadcasting.

The EC directive had been causing a noisy U.S.-Europe trade debate over program quotas aimed at U.S. producers, but indications were last week that high-level U.S. government trade threats actually helped rally Europeans around a complex regulatory plan that was just days from being scrapped.

European ministers from 10 of the EC's 12 member states passed the directive at a meeting in Luxembourg last Tuesday (Oct. 3). Belgium and Denmark did not back the plan, but West Germany withdrew an earlier no vote, and the Netherlands, Greece and France (whose culture minister, Jack Lang, had waged a highly politicized battle against American programming) all set aside concerns to give the directive full support.

While many Americans and Europeans consider the directive's quota plan flexible enough to maintain and expand Europe's \$1 billion-plus program export market for U.S. producers, U.S. government officials including U.S. Trade Representative Carla Hills, pressed by complaints from Motion Picture Association of America President Jack Valenti, challenged the quotas as anti-trade and threatened to take trade action against the EC.

But according to one EC source last week, the U.S. reaction actually helped push European hard-liners, who had argued only a mandatory 50% quota could limit U.S. influence, into a consensus behind the looser compromise formula. "Hills has given us a helping hand in this," said an EC spokesman.

The U.S. does not regard passage of the directive as the end of the story. Hills, in a meeting with the Congressional Competitiveness Caucus, said the EC's action is a matter of considerable concern to the U.S. and that her office is consulting with inter-agency task forces as well as with the private sector to determine what course the U.S. should take. She said she is considering filing a complaint under the General Agreement on Tariffs and Trade.

With Valenti out of the country last week, MPAA's reaction was terse. It released a statement by Valenti on the day of the EC action, asserting, "The European Community today, in my judgment, took a step backward in time. They said no to competition and viewer's choice, and yes to trade barriers." But in Congress, the motion picture industry's friends swung into action. Representative Bill Thomas (R-Calif.) introduced a resolution calling on U.S. trade representatives not only to oppose the measure but to consider using trade laws to retaliate against the EC. "This is a serious step on the EC's part, and we have to stand up to it," Thomas said. "Unless the Europeans are forced to change their directive, they could conceivably be emboldened to place more trade barriers on U.S. agricultural and industrial products." The resolution was introduced on Wednesday (Oct. 4), and immediately picked up 15 cosponsors.

As approved, the directive calls for "a majority" of European programs "whenever practicable," although it excludes from consideration as European such programs as news, sports, game shows and quizzes, commercials and teletext services.

As part of the compromise, footnotes added to the document during the ministers meeting stressed that despite the apparent looseness of the directive's legally binding language, member states accepted a "political commitment" to meet the objectives

regarding European programming content.

"TV Without Frontiers," which must be translated into national legislation by member states in the next 18 to 24 months, addresses a range of subjects in establishing the freedom of channels to cross borders without being blocked or regulated unfairly. The document calls, for instance, for the use of independent European productions for 10% of a channel's broadcast time, sets pan-European standards for commercial breaks and their duration, and creates requirements such as a right of response.

In one indicator of American response, the TransAtlantic Dialogue on European Broadcasting, sponsored by Northwestern's Annenberg Washington Program and with heavy representation by both North Americans (including Hollywood major 20th Century Fox, Capcities/ABC and NBC International) and Europeans, released a statement from Paris last week lauding the EC decision.

"The [directive] is an important step toward accelerating the growth of a more diverse and stronger European broadcasting industry," said the group. "Dialogue participants present in Paris regard the potential of the directive overall as positive. Now the challenge is to give effect to the directive in ways that stimulate both the growth of European television and the cooperative relationships with broadcasters and program producers in North America.... The members of the Dialogue hope that European Community member states will, while mindful of cultural circumstances, move towards harmonizing their regulations and treat the directive's 50% [program quota] level as the standard."

The statement added: "There is an urgent need now for reconsideration of some fixed rhetorical positions. All concerned should deal with the practical realities of implementing a complex and often misunderstood net of decisions in the directive." —AAG



SPECIAL  REPORT

PROGRAMMING/89



The network race: early returns

The new season has begun in earnest, with network viewer erosion apparently less than anticipated and those viewers casting their deciding votes on network strategies

The wait is over. The pronouncements of network chiefs, proclamations made in massive promotional campaigns and scheduling strategies leading up to the new season are history.

Now the final decision-makers, the viewing audience, have begun to make their determinations. The fall schedule, filled with new offerings, includes first-year shows with such familiar premises as an attractive witch (*Free Spirit*), mismatched cop teams (*Hardball*), a sitcom built around a stand-up comedian (*Chicken Soup*) and a family drama designed to warm the heart (*Life Goes On*).

Despite the replay of some storylines and charges of conservatism by some television critics, the networks have approached this season with a renewed vigor. Freed from the problems of a year ago, which included a lengthy writers' strike, ABC, CBS and NBC went about launching their new season in carnival-like style, replete with winning numbers and prizes.

Apparently, the heavy promotion (see story, page 51) and strike-free start have paid dividends, bringing back many viewers who were considered lost. During premiere week of Sept. 18-24, the three networks brought in a combined 72% share of the television audience, its highest total since the February sweeps, when *Lonesome Dove* and other event-type programming aired. The three network total was even more surprising, considering that the networks had been averaging a 57 share from the end of the May sweeps to the start of this season, share numbers that fueled even more discussions about the demise of the networks.

Although the rise in audience share indicates some degree of health, the numbers are still below what the three garnered in 1987, when there was an uninterrupted start for the season. For the premiere week that year, the networks pulled in a 77% share of the audience.

Still, with cable having made great strides in the past two years, and



AMERICA

NEW YORK WWOR

M-F 12:30 A

★

UP 5 SHARE PTS.
OVER OCT. 88

★

TOPS SAJAK BY 4
SHARE PTS.

LOS ANGELES

KABC

Tu-F 12:00 MID

★

UP 2 SHARE PTS.
OVER OCT. 88

★

UP 2 SHARE PTS.
OVER NIGHTLINE
LEAD-IN

★

#2 IN TIME PERIOD

MINNEAPOLIS

KITN

Weekend: Various

★

UP 4 SHARE PTS.
OVER OCT. 88

★

TOP INDIE SHARE
IN TIME PERIOD

ATLANTA WXIA

Weekend: Various

★

UP 3 SHARE PTS.
OVER OCT. 88

★

#2 IN TIME
PERIOD

ST. LOUIS

KTVI

Tu-F 11:30 P

★

UP 5 SHARE PTS.
OVER OCT. 88

SAN FRANCISCO

KBHK

M-F 10:00 P

★

UP 1 SHARE PT.
OVER OCT. 88

THE
TWIL

ZO

ZONES OUT.

CHICAGO

WPWR

Weekend: Various

★

**UP 1 SHARE PT.
OVER OCT. 88**

★

**UP 2 SHARE PTS.
OVER LEAD-IN**

BOSTON

WSBK

M-F 12:30 A

★

**UP 2 SHARE PTS.
OVER OCT. 88**

★

**TOP INDIE SHARE
IN TIME PERIOD**

During its premiere week of September 18th, **THE NEW TWILIGHT ZONE** delivered by far the strongest numbers of any new strip targeted for late fringe, with major gains on both affiliates and indies!

**NEW
NIGHT**

THE

PHOENIX

KNXV

M-Th 11:00 P

★

**UP 7 SHARE PTS.
OVER NOV. 88**

★

**UP 4 SHARE PTS.
OVER TAXI
LEAD-IN**

HOUSTON

KHTV

M-F 11:00 P

★

**UP 1 SHARE PT.
OVER OCT. 88**

★

**UP 1 SHARE PT.
OVER CHEERS
LEAD-IN**

★

**TOP INDIE SHARE
IN TIME PERIOD**

PHOENIX

KNXV

M-Th 11:00 P

★

**UP 7 SHARE PTS.
OVER NOV. 88**

★

**UP 4 SHARE PTS.
OVER TAXI
LEAD-IN**

DALLAS

KTVT

M-F 11:30 P

★

**TOP INDIE SHARE
IN TIME PERIOD**

PHILADELPHIA

WPHL

M-F 11:00 P

★

**UP 1 SHARE PT.
OVER OCT. 88**

**GROUP W PRODUCTIONS
MEDIA SALES**



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indies getting more visibility with big-ticket syndicated programming, the networks may not have suffered as much as some expected. "Judging from the numbers so far, it looks like the network share erosion is on the low end of most people's expectations," said Peter Falco, media analyst with Merrill Lynch.

Not everyone is as enthusiastic about the premiere week numbers as the networks are. "These numbers are entirely predictable considering the promotional hoopla surrounding the premieres," said Preston Padden, president, Independent Television Association. "Historically, approximately 80% of the new network shows fail. I'm not expecting a different percentage this year."

Although it is still too early to determine what new series will wind up on independent stations as off-net product in the next few years, ratings for the first two weeks of the new season indicate some early favorites.

Picking up where it left off at the end of last season, NBC won the first week of the new season in grand style, beating second place ABC by 3.6 rating points, the biggest margin of victory for a premiere week since 1981. In winning the first week, NBC won four nights, Wednesday, Thursday, Friday and Saturday. CBS won two nights, Monday and Sunday, and ABC won Tuesday night. Particularly surprising was NBC's win on Friday night, which has been its Achilles' heel. The network finished in third place on that night last year, and has seen numerous series fail in attempts to bring up its performance on Fridays.

Monday night has probably been the most talked about night, given CBS's comedy block lineup and Fox's expansion to Monday (see box below). Largely on the strength of some early evening sampling, CBS won the night by one tenth of a rating point over NBC.

At 8 p.m., CBS's *Major Dad*, the most heavily promoted of all CBS shows, scored a 16.2 rating with a 26 share. That was almost two rating points ahead of NBC's *ALF*, the perennial winner in that time period. *The People Next Door*, another new CBS comedy,

experienced a one-and-a-half rating-point drop from *Major Dad*, but won the 8:30-9 time period. *Murphy Brown*, at 9 p.m., also won its time period and improved on its lead-in with a 17.0/26. At 9:30-11, CBS experienced drop-off on each half-hour, but got good numbers from *The Famous Teddy Z*, 15.9/24, *Designing Women*, 15.1/24, and *Newhart*, with 13.6/23.

For its part, ABC won from 9:30-11 with *Monday Night Football*, but finished third for the evening.

"On Monday night, certainly, CBS has cut us over the eye," said Warren Littlefield, executive vice president, prime time programs, NBC. "Although our shows have won in the past, *Major Dad*, even though it slipped in week two, has won both Monday nights." Littlefield, however, isn't about to concede the night to CBS. "The CBS Monday night is not quite the same as ABC's Tuesday or NBC's Thursday breakout nights," he said.

On CBS's premiere week performance, Kim LeMasters, president, CBS Entertainment, said, "Premiere week was very, very successful for us, particularly Monday night, although there's apparently been some fall-off [in the second week]. You've got to compare it to where we've been," referring to the network's recent attempts to program successful 8 p.m. comedies, which have for the most part ended in disaster. "I mean, if we could end up in a flat race with *ALF*, that's a major victory for us."

LeMasters scoffs at those who are already predicting the winner of the network race two weeks into the season. "I mean, you're literally eight days into the new season, and people are asking us to call it. We've got 29 weeks left of this battle to go and you've got to take your time on it."

ABC maintained its strong performance on Tuesday night, with *Who's the Boss?* leading the way at 8 p.m. with 19.5/32. *Doogie Howser, M.D.*, the most recent effort from Steven Bochco, built on its *Boss* lead-in in a special preview slot and also won its time period with a 20.7/32 before giving way to the second-rated show of the week, *Roseanne*, which scored a 24.7/38. ABC's strong

Fox picks up the chase



'Booker'



'The Reporters'



'Alien Nation'



'Married...With Children'

Amidst the hoopla surrounding the three network premieres, Fox, the three-year-old programming network/not a network, increased its presence on the national programming scene with the launch of a Monday night schedule and the extension of its Saturday and Sunday night programming. While Fox found itself lagging far behind for most of its three days, it managed to pull some surprises, most notably on Sunday night.

On Monday, Sept. 18, *21 Jump Street*, 8-9 p.m., averaged a 6.8 rating and an 11 share, ranking it fourth in the time period behind CBS's *Major Dad* (16.2/26), NBC's *ALF* (14.3/23), and ABC's *MacGyver* (9.8/16). The numbers for the following Monday were down, with the show finishing with a 5.6/9. At 9 p.m., *Alien Nation*, the television series adaptation of the theatrical, also came in fourth, with a 7.5/12, behind ABC's *Monday Night Football* (17.1/27), CBS's *Murphy Brown* (17.0/26), and NBC's *Monday Night Movie* (15.9/25).

On Saturday, Sept. 23, Fox's Saturday night problems continued, with the service averaging a 4.5/8 for the night. The highest rated of the Fox shows that night was *Cops*, which

came in with a 6.3/12. At 8:30-9:30, *The Reporters* averaged a 4.4/8, behind NBC's *Amen* and *Golden Girls*, CBS's second half of *Paradise* and first half of *Tour of Duty*, and ABC's college football. *Beyond Tomorrow*, which Fox has reportedly canceled, scored a 3.0/5 from 9:30-10.

On Sunday night, Fox scored its best numbers and managed to find a way out of the ratings cellar, beating network shows in two time periods. At 7-8 p.m., *Booker*, the *21 Jump Street* spin-off, came in fourth place, averaging a 6.5/12. At 8 p.m., however, Fox's *America's Most Wanted* placed third with a 9.6/16, beating out NBC's *Sister Kate*. At 8:30 p.m., *Totally Hidden Video* beat out ABC's *Homeroom* by a full rating point with a 9.7/15. *Married...With Children*, at 9 p.m., went up against ABC's *The Preppie Murder* movie (15.2/24), NBC's *Saturday Night Live 15th Anniversary* (20.3/33), and CBS's *Island Son* (15.9/24), and came away in fourth place with Fox's best numbers of the night, a 10.2/15. Fox's numbers from that point nosedived, with *Married's* lead-out, *Open House*, dropping almost 50% of its lead-in, falling to a 5.6/8. Emmy winner *The Tracy Ullman Show* fell further, averaging a 3.6/6 at 10-11 p.m.

-SC



New entries: NBC's 'Sister Kate' (left), CBS's 'Major Dad' (center) and ABC's 'Chicken Soup'

numbers for the first hour and a half were enough to give them the victory because the network experienced a severe drop-off at 9:30-11.

The much ballyhooed *Chicken Soup*, which has the can't-miss time slot following *Roseanne*, dropped nearly six rating points from its lead-in, and was followed by *thirtysomething*, which declined further to a 13.3/24.

CBS was out of the race, falling seven rating points behind second place NBC. CBS's Tuesday night schedule boasts three new hour-long, *Rescue:911*, *Wolf*, and *Island Son*, the last of which features Richard Chamberlin's return to network series television. *Rescue: 911* averaged a 10.8/17 at 8-9, *Wolf* dropped to a 8.1/13 in the next hour, and *Island Son* recovered somewhat with a 13.5/24. The lone bright spot for CBS was *Island Son*, which won its second half hour against *thirtysomething* and NBC's *Midnight Caller*.

NBC's Tuesday night, counterprogramed against ABC's youth-appealing schedule, scored with its two-hour *Matlock*, which averaged a 19.6/31. The regular schedule on Tuesday night will have *In the Heat of the Night* in the 9-10 time slot following *Matlock*.

Wednesday night, which went back and forth between ABC and NBC last year, was won by NBC by a tenth of a rating point, with good numbers for *Unsolved Mysteries* at 8-9, 19.2/32, and a special one-hour *Nutt House* (15.0/25). NBC's numbers dropped precipitously at 10-11, with *Quantum Leap* averaging a 9.7/17, finishing last in the time period.

Highlights for ABC were *Growing Pains* 18.1/31 at 8-8:30, and *China Beach*, 14.4/26 at 10-11, both winning their time periods. In between, *The Young Riders*, at 8:30-9:30, scored a 13.7/22, and *Doogie Howser, M.D.*, in its regular time slot, improved on its lead-in slightly, with a 14.4/23.

CBS seems to be having trouble out of the gate with *A Peaceable Kingdom*, which averaged a 9.7/16. *Jake and the Fatman* improved to a 14.0/22, before *Wiseguy* finished the evening with an 11.8/21.

Once the early season special previews have concluded, ABC's

regular Wednesday schedule will have *Head of the Class* following *Growing Pains*, and *Anything But Love* following that at 9 p.m. On NBC, *Night Court* will return to its familiar 9-9:30 slot, with *Nutt House* airing from 9:30-10.

NBC, to no one's surprise, won Thursday night, powered by *The Cosby Show*, which was the week's highest rated show, with a 26.1/44. NBC shows won every time period, including special previews of *Sister Kate* at 8:30 (23.0/38) and a two-hour *Hardball* from 9-11 (17.8/30). On the regular schedule, *Hardball* will air on Fridays at 9-10, with *Sister Kate* scheduled at 8-8:30 on Sunday night.

CBS was ranked second on Thursday evening with an average of 11.9/20 for the night behind NBC's 21.1/35. CBS had a special *48 Hours* about Hurricane Hugo, which scored a 13.8/22, and followed that with a special two-hour premiere of *Top of the Hill*, which averaged an 11.0/18.

ABC's Thursday night averaged a 10.8/18, with *Mission: Impossible* (8.6/14), *The Young Riders* in its regular time slot (11.8/19), and *Primetime* (12.1/21).

NBC won Friday night based on the strong performance of its movie *Nasty Boys* (15.3/27), steady but unspectacular numbers posted by ABC's lineup, which averaged 13.9/25 for the night, and dismal ratings (12.8/23) for *Dallas*'s two-hour premiere on CBS. NBC's new 8-9 series, *Baywatch*, averaged a 12.6/23 and beat ABC's new comedy *Family Matters* in the 8:30-9 slot, 14.0/25 to 13.9/25. ABC's other new comedy, *Free Spirit*, which will have Sunday at 8 p.m. as its regular time slot, scored a 14.6/25 in its preview. CBS's new 8 p.m. series, *Snoops*, starring Tim Reid and Daphne Maxwell Reid, was the lowest rated show of the evening with a 10.4/19.

Saturday night, as it did all last year, belonged to NBC. NBC started slow with *227* (14.0/27) but built as the night went on, from *Amen* at 8:30 (16.4/30) to *Golden Girls* (23.5/42), before leveling off with a Bob Hope special, which averaged a 19.6/36 from 9:30-11.

CBS's Saturday night schedule averaged a 9.8/18 for the night,



Returning veterans: NBC's 'ALF' (left), CBS's 'Murphy Brown' (center) and ABC's 'Roseanne'

led by *Paradise and Tour of Duty*, 11.5/21 and 10.2/18 respectively, with *Saturday Night with Connie Chung* dropping off to a 7.6/15 for the 10-11 hour.

ABC ran a college football game at 8-11, which averaged a 6.8/13. Its regular Saturday night schedule will have *Mr. Belvedere* in its new time period from 8-8:30, *Living Dolls*, the *Who's the Boss?* spinoff, at 8:30-9, and *The ABC Saturday Mystery Movie* at 9-11, which will have two new characters, Telly Savalas as *Kojak*, and Jaclyn Smith as Christine Cromwell. On NBC, *Empty Nest* will return to its regular slot at 9:30, and *Hunter* will return at 10.

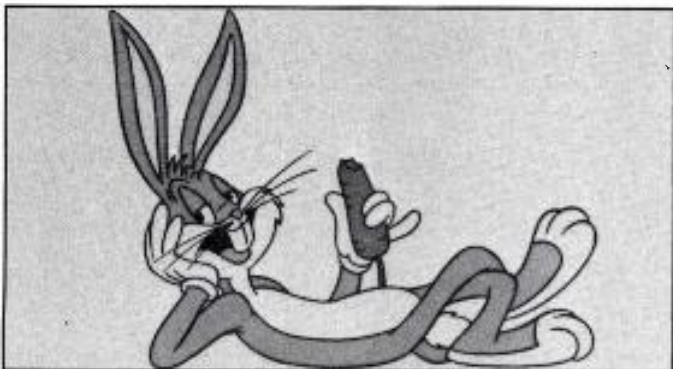
Sunday, a stronghold for CBS last year, remained that way, with CBS coming in first with a 17.0/28, ahead of second place NBC, which averaged a 15.4/25. CBS relied on the strength of two returning shows, *60 Minutes* (18.5/33) and *Murder, She Wrote* (20.7/33). An *Island Son* preview dropped nearly five points to a 15.9/24, and a *Wolf* preview dropped even further to a 12.7/21.

NBC had a professional football game overrun which scored a 13.3/26 for the 7-7:30 slot. *ALF Takes Over the Network*, a special promotional show to launch the new season, took over the position of lowest rated network show of the week, with a 6.6/12 at 7:30-8. *Sister Kate*, in its regular time slot, scored an 8.9/15, considerably down from its Thursday night preview, and *My Two Dads*, in its new time period, scored an 11.8/18. A special 90-minute *Saturday Night Live 15th Anniversary* salvaged the network for the night, by averaging a 20.3/33.

ABC, in third place, averaged 12.5/21 for the night. *Life Goes On*, from 7-8 p.m., and expected to battle NBC's *Disney* for the younger audience and adults not watching *60 Minutes*, garnered a 10.0/18. *Free Spirit*, in its regular time slot, scored a 10.4/17, and new comedy *Homeroom* dropped to an 8.7/14. ABC was helped by the 15.2/24 average that *The Preppie Murder* movie scored.

The regular Sunday schedule will have both NBC and CBS running movies along with ABC. -SC

The big play for a little audience



Rabbit redux: Bugs is back on top for ABC

ABC has taken over top spot in Saturday morning, thanks in part to resurgence of rascally rabbit; schedule shuffling and innovative promotions also key, says network

ABC came out of nowhere last year to become the number one ranked network on Saturday morning for the 1988-89 season. During the 1987-88 season, ABC consistently ranked behind both NBC and CBS in household numbers and among kids 2-11, the most sought after age group on Saturday morning. ABC's rise was particularly surprising considering that NBC had been the undisputed bully of the Saturday morning block since 1981, when it introduced *The Smurfs* to the Saturday morning schedule. Judging from ABC's performance so far this new season—three victories in the first three weeks—the network has maintained its momentum from last year.

"We were as surprised about the 1988-89 season as everyone else," says Jennie Trias, vice president, children's programs, ABC. "I'd like to think we made the right programing moves, but I don't think you can point to any one thing to explain last year."

NBC's Phyllis Tucker-Vinson, vice president, children's and family programs, says of the changing of the guard, "We became too conservative with *The Smurfs* and *Alvin and the Chipmunks*, which were tried and true, while I think some of the other network shows were more daring."

Trias says the rise can be attributed to a number of factors, including promotional efforts and schedule changes, as well as the improved performance of some older shows like *The Bugs Bunny and Tweety* hour, which wound up number one in its time period last year.

As much of a surprise last year as ABC's performance was the resurgence of *Bugs Bunny*. The show, which has a history of drawing average household numbers but poor ratings among chil-

dren 2-11, emerged number one in both categories last year, winning its 11 a.m.-to-noon slot.

Judy Price, vice president, children's programs and daytime specials, CBS, says ABC came back last year with a strong schedule. "I say that acknowledging that *Bugs Bunny* was back on the schedule after a number of years of it not doing well with kids. ABC had it for two years before last year and it didn't do well. Even in Bugs's heyday, when we had it about 10 years ago, it did well in household numbers but not very well in 2-11-year-olds."

Price, like Trias and Tucker-Vinson, thinks the popularity of the combination live action and animated theatrical "Who Framed Roger Rabbit?" played a part in the recent popularity of *Bugs Bunny*. "Also," said Price, "I think, not intentionally, CBS and NBC defaulted the time period by not programing strongly at 11. CBS had *Hey Vern, It's Ernest*, the Emmy award-winning show that couldn't get arrested. And also we had *Flip*, that I pulled after about three weeks."

Trias agrees with the assertion that *Bugs Bunny* wasn't seriously challenged. "I think there's no doubt that my competitors didn't schedule viable programing," she said. "Also, in 1988, we had the writers' strike, so we got a lot of prime time promos because there weren't the prime time series to promote."

Another promotional effort that Trias believes paid off was the ABC Family Fun Fair, which brought many of ABC's Saturday morning characters to shopping malls in the top 20 markets. The campaign ran from July through December in 1988. Trias says ABC intends to do the same thing this year. "I can't stress enough the importance of the on-air promos and the Family Fair to our success last year," she said.

In addition to the new popularity of *Bugs and Tweety*, Trias points to several other programing moves last year as reasons for ABC's performance. Five weeks after the start of last season, Trias pulled her 8 a.m. show, *Beanie and Cecil*, because it hadn't performed well, and replaced it with *The Flintstones Kids*, which finished 24th for the season with a 2.5/15 average rating. Also, *The Real Ghostbusters*, which had been a half-hour during the 1987-88 season, was expanded to an hour last year under the new title of *Slimier and the Real Ghostbusters*, and won both its half-hours.

This year, Trias has moved *A Pup Named Scooby Doo* from its 10:30-11 slot of last year to its current 8-8:30 time period to make way for the new *Beetlejuice*. The move has not proved harmful, as *Pup* has increased ABC's audience share so far this season from last year, and has won two out of the first three weeks this year, finishing one-tenth of a rating point behind CBS's *Dink, The Little Dinosaur* in week two.

"I call a show like *A Pup Named Scooby Doo* a pinch-hitter, because you can schedule it just about anywhere and it will do well, the character is just so appealing," said Trias.

The battle for this season could be tighter than last year in some time periods, but judging from the first three weeks of the season, ABC is picking up where it left off last season.

Season to date averages as of Sept. 23 show ABC in first place with a 4.9 rating and 19 share from 8 a.m. to 1 p.m. on Saturday

morning. NBC is second with a 4.0/16, and CBS is third with a 3.4/13.

For NBC, Tucker-Vinson says the schedule this season reflects the network's intention of going after the 2-11-year-olds again, with shows such as *Captain N: The Game Master*, *The Karate Kid* and *Camp Candy*. "Even *Saved By The Bell*, which appeals to older kids, has young viewer appeal," she said. All of the new NBC shows have performed well, with *Captain N* winning the second and third weeks in its 9-9:30 slot against the second half-hour of the *Gummi Bears* and *Winnie the Pooh* hour. *The Karate Kid*, on from 9:30-10, finished second in the first three weeks against the first half-hour of *Slimer and the Real Ghostbusters* on ABC, and *Pee Wee's Playhouse* on CBS.

CBS, which last season ranked third in terms of household numbers but finished second among kids 2-11, introduced three new shows to its schedule this season, *Dink*, *The Little Dinosaur* from 8-8:30, *The California Raisins* at 10-10:30, and *Rude Dog & The Dweebs* at 11:30-noon. Although none of the new shows are winning their time periods, *Dink*, *The Little Dinosaur* has gotten good sampling at 8 a.m., winning its time period in its premier week, and consistently finishing a strong second among kids 2-11.

Although CBS's Price predicts *Bugs Bunny* will continue to be formidable this year, she is pitting her cat *Garfield* against it. Thus far, the shows have split the first two weeks, with *Bugs Bunny* winning in the overnight markets for the third week.

Despite recent talk about changing the way Saturday morning is programed—using more live-action shows in order to skew older is one such proposal—all three Saturday morning programmers insist

their main commitment on Saturdays from 8 a.m. to 1 p.m. is to children 2-11.

"We're definitely going after the 2-11-year-olds again," said Tucker-Vinson. "Whatever live action we buy will have to appeal to that age group."

Although Trias doesn't anticipate much change in the Saturday morning lineups of the three networks, "I think all of us would like to put in some diversity with live action," said Trias. "*Pee Wee*, for example, is delightful. I wish we had it."

Trias says no matter what the show, strong characters and animation will continue to dominate Saturday morning. "Product-driven shows are not necessarily going to win, but rather, properties that have pre-sold quality will continue to do well." She points to new shows such as *The Karate Kid*, *Beetlejuice*, *Camp Candy*, and *Captain N: The Game Master* as having that quality.

However, CBS's *California Raisins*, which would seem to have that pre-sold quality considering the general popularity of the characters, hasn't done well to date, finishing last in its time period its first two weeks. "You would have thought it would draw better with its popularity. But it proves that you still have to deliver a product that kids will embrace," said Trias.

Despite ABC's strong showing in the early part of this season, and realizing that kids more readily sample new programming than do adults, Trias is not ready to celebrate another season victory. "We're very concerned; we want to make sure last year wasn't a fluke. We usually wait for at least six to eight weeks before we draw any conclusions. If we continue on the same track for that amount of time, it bodes well for us the rest of the season." —SC

The drama of daytime



'One Life to Live'



'Wheel of Fortune'



'Golden Girls'

CBS soaps continue to clean up in daypart; game shows remain staples; NBC experiments with repeats of network fair

CBS remains the consistent number-one ranked network in daytime. The network is paced by *The Young and the Restless*, usually the highest rated show, and usually places four other shows in the top 10: *As the World Turns*, from 2-3 p.m.; *The Bold and the Beautiful*, from 1:30-2 p.m.; *The Price is Right*, from 11 to noon, and *Guiding Light*, from 3-4 p.m.

ABC, which is ranked second during the day, is usually the strongest network in terms of demos, based on the strength of three of their soaps, *General Hospital*, *All My Children* and *One Life to Live*, which usually come in as the second, third and fourth-rated shows of the day, respectively.

NBC, which has consistently been in third place during the day, made a bold move earlier in the year when it introduced *Generations*, the first soap opera to feature a predominantly black cast. Going up against *Young and the Restless* at 12:30 p.m., the six-month-old serial is the lowest-rated soap. "Right now, the show [*Generations*] is performing up to our expectation, which is about a nine share," said Jackie Smith, vice president, daytime programs,

NBC Entertainment. "It will take a while to bring it up to the teens. According to research and focus groups, some characters are becoming more favorable and the show itself is beginning to be perceived as a very likeable show," she said.

According to Lucy Johnson, vice president, daytime programs, CBS, daytime schedules may be the toughest to try to adjust. "People build their lives around their viewing patterns, so you try not to change your schedule. Usually the most successful schedules are those that remain constant. That's why you try to fix and develop a show as it goes along, because it can take an audience five years to sample and accept a new serial," she said.

In addition to the afternoon, where CBS scores well with *The Young and the Restless*, the network also pulls in strong numbers with its morning schedule, which since July has included *Wheel of Fortune*, picked up from NBC.

"Shows in the early morning are easier to change because people are busier at that time of the day as opposed to the afternoon," said Johnson. "Even so, you still don't like to make a lot of changes. That's why the *Wheel of Fortune* move was so drastic. *Wheel* is starting to show some growth," she said. The 11-to-noon time period is dominated by CBS's *The Price is Right*. "We've been blessed with *The Price is Right*, which is the only hour-long game

show on television," said Johnson. "During the summer, the show goes into reruns and the ratings don't change."

At 11-11:30, the show dominates NBC's *Golden Girls* and the first half-hour of ABC's *Home*. From 11:30 to noon, the show is number one against *227* on NBC and the second half-hour of *Home*.

For NBC, further change may be forthcoming. Smith says while there are no immediate plans to pull *Golden Girls* or *227*, "ultimate-



Smith



Johnson

ly, we're using them to warm up the time periods for new concepts."

Some of those new concepts include a serial which "will focus on a lighter side. There really hasn't been a soap that presented a lighter point of view," she said. The half-hour project will be co-produced by NBC Productions.

In addition, Smith said a project to be hosted by *Night Court* star Marsha Warfield is in the works. Smith said the Warfield

project will be ready sometime in 1990, with the serial slated for 1991.

Although NBC has cut back on the number of game shows on its daytime schedule, Smith said some game show concepts are also in the works. "We're undertaking some new and classic game shows, including one that needs to be produced live," she said. Smith emphasized that the game concepts were in the experimental stage.

In the afternoon, where no further changes are expected, CBS wins at 12:30-1:30 p.m. with *The Young and the Restless*, but ABC takes over from there until 4 p.m., with *All My Children* at 1-2 p.m., *One Life to Live* at 2-3 p.m., and *General Hospital* at 3-4 p.m.

ABC attracts the younger demos with their soaps, while CBS draws a much older audience, especially later in the afternoon, with *As the World Turns* (2-3 p.m.) and *Guiding Light* (3-4 p.m.). The two serials, which have been on the air for 33 and 36 years, respectively, "appeal to a slightly older and conservative audience without ignoring current issues," said Johnson.

For NBC, its highest performing soap is the long-running *Days of Our Lives*, which has been on the air for 24 years. Airing from 1-2 p.m., the show ranks third in household numbers for the time slot, but comes in second among women 18-49, and women 25-54.

Although daytime television has traditionally been the domain of women, and primarily still is, Johnson says the landscape is changing. "Research shows there are more men and young people watching and it's affecting sales patterns, resulting in different advertisers coming into daytime," she said. As evidence of this change in daytime demographics, an NBC study conducted earlier in the year showed daytime viewing among college students to be much higher than was previously thought. The study showed that in a typical week, network daytime serials were watched by 47% of all college students, 29% male and 62% female.

"I think daytime is healthy, not that there aren't problems," said Johnson. "But as a form, it's healthy. It's a good advertising vehicle because the audience is guaranteed." —SC

Advertisers get into the act

Interest in advertiser-produced programming is increasing, according to people involved with it in network TV, although the cost of placing the programming continues to hold down the number of advertisers involved. Now limited primarily to one-time-specials and movies of the week, advertiser-produced programming could someday include a prime time series.

In fact, an advertiser-produced, fully sponsored prime time series came close to being a network summer replacement series this summer, according to people involved with the show. "The network was very responsive to a fully sponsored series," said Jeff Grant, president of the Advertiser-Network Programming Division at King World Productions, which would have produced the show on behalf of its advertiser, a client of BBDO Worldwide. Grant said that the project broke down over the cost of the time for the advertiser. However, he said he was optimistic that another advertiser might want to produce a network series: "What are excessive time charges to one client are not excessive to another," he said.

CBS, which has encouraged programming supplied by its advertisers, has at least four advertiser-supplied movies lined up for this season, including two "Hallmark Hall of Fame," one "AT&T Presents" and one Procter & Gamble entry. In addition, Procter & Gamble is supplying the 16th annual *People's Choice Awards* and the 14th annual *Circus of the Stars*. "Client-supplied" programming "seems to be a market of growing interest for client and agency alike," said Pat Faulstich, vice president, motion pictures and mini-series for television, CBS Entertainment.

Those involved with advertiser-produced or funded programs point to several factors in its growing popularity.

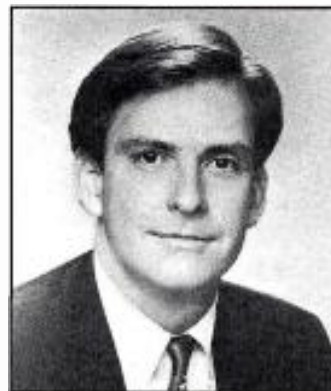
Specials and series, especially when the name is attached to the title, stand out from the crowd. "There's no clutter," said Werner Michel, senior vice president of corporate programming for Bozell. "That's very important," he said.

Part of making the advertising memorable is choosing program content, Grant said, to maximize "compatibility and hopefully synergy between commercials and the vehicle carrying them." An

obvious tie-in is that between the advertising and programming of *Cocina Crisco* (translatable as *Crisco Kitchen*), a cooking show underwritten by Procter & Gamble for the Telemundo Spanish-language network.

Another part of the attractiveness is cost: according to Grant, who once supervised advertiser-produced programming at Benton & Bowles, the CPM's on productions he did then were "terrific." However, he said, advertisers do have a downside in those situations: "When you do fully-sponsored programming, there aren't any makegoods."

Although the CPM's are cheap, the economics make it better for the advertiser in the long run. For example, when the Chrysler Corp. sponsored *Escape From Sobibor* as a "Chrysler Showcase" presentation two seasons ago, the company retained the North American rights to that project, according to Melissa Goldsmith, vice president of program development for BBDO Worldwide.



Faulstich



Goldsmith

Promotional pushes

Following the recent completion of CBS's K mart and NBC's Sears retail promotion campaigns, the networks are awaiting the results of studies undertaken to gauge the effectiveness of the two efforts. However, some initial research shows that the promotions increased viewer awareness of some shows prior to their premieres, and may have helped the networks to a 72% audience share for premiere week.

"I can't say that our premiere numbers are a result of the Sears promotion, because certainly part of it is due to good programs and solid scheduling. But I think the promotion efforts of all three networks have recreated the excitement of premiere week, and because of those efforts, more people have come into the network tent," said NBC's John Miller.

"We achieved our number one goal, which was to get people to Monday night and to *Major Dad*," said George Schweitzer, senior vice president, communications, CBS. The K mart deal allowed CBS to place promotional materials in 2,200 K mart stores nationwide, and also included a massive newspaper circular which was distributed the Sunday before premiere week.

According to David Poltrack, senior vice president, planning and research, CBS Broadcast Group, there are a variety of indicators that show the retail tie-in has been positive. "First, there's been a good response at the K marts, and second, there was a dramatic increase in the awareness and intent to view on Sunday afternoon, after the circular had been dropped and before the programs aired later that evening," he said.

For example, Poltrack said on Saturday, before the circular had come out, viewer awareness for *Major Dad* was at 39% of those polled, the highest of any new CBS show. By Sunday, between 4-8 p.m., after the circular had been distributed, awareness jumped to 52%. Awareness for *The Famous Teddy Z* jumped from 22% to 31%. *The People Next Door* increased from 19% to 30%.

Both Miller and Schweitzer say discussions have already been held with their respective retail partners about similar promotional efforts next year, but they say no decision will be made until further data is available to determine exactly how effective the ties were for all parties.

(Both BBDO and Bozell work with Chrysler to produce the presentations.) Campbell Soup Co., which produced three network TV movies last year and hopes to air three or four this year, hopes to produce enough movies to put together a syndication package, Goldsmith said.

Networks benefit not only from the quality of the show, but also from the involvement of the program supplier in the promotion of the special. "That's very true with Hallmark," noted Faulstich.

For ad agencies, setting up a department to produce or to help clients get their shows on air is a long-term process. King World made its announcements for the shows it expects to have on this fall—a Kenny Rogers special on NBC and a Martha Stewart special on Lifetime—about a year after the company announced it was setting up its advertiser-supported production arm. After setting up

setting up its advertiser-supported production arm. After setting up the department at BBDO, Goldsmith said the first year to year and a half was spent meeting with producers and programmers in "educating ourselves." She said, "The stars have been lined up in our favor" in terms of network acceptance, adding that the odds of selling an idea to the networks, much less getting a movie made, are slim.

Another advertiser in the market is Young & Rubicam, which announced the setup of program production this August. The new group will be producing shows on commission that do not necessarily have advertiser support, according to Paul Isacson, Y&R's executive vice president, broadcast, programming and purchasing. "There are added benefits to producing a program and sharing in the ancillary rights," he said. —GM

The local connection: winning viewers without losing your shirt

Local stations mix first-run, off-network, local and cooperative productions in search for affordable route to ratings success

For many television stations around the country, the key programming issue today is coming up with programs that are both appealing to viewers and, at the same time, affordable.

That hasn't always been the case. In the go-go years of the early and mid-1980's, the independent station explosion was the catalyst for what many saw as program acquisition sprees that at best could be called overly optimistic. Grant Broadcasting Co., run by Milton Grant, became the symbol of that phenomenon.

And no one came out ahead. Grant, and others like him, went bankrupt, while syndicators, who thought they were riding the crest of a boom, didn't get paid the big dollars they anticipated.

Affiliates weren't immune from the spending bug either. They have paid record dollars for off-network comedies like *Cosby* and *Who's the Boss*. Many of them are now wondering whether they'll get the return they thought they would.

First-run programming from syndicators has provided some welcome diversity to the programming marketplace, but some station executives cite an imbalance in the risk-reward equation that often defines the relationship between syndicator and station.

In the launch season of a first-run program, the license fee tends to be relatively low, as syndicators try to induce stations to give the program a chance. If it takes off, station officials complain, the syndicator will often double or triple the license fee. If the station objects, the syndicator threatens to shop the show to competitors.

"There's a mutual risk for the first six months," observes Jonathan Klein, vice president and general manager, WJZ-TV Baltimore. "But then if it works, the license fee gets jacked way up. The syndicator has a much bigger upside. It shouldn't work that way."

But Klein also acknowledges that the station has fared pretty well playing the syndication game. "We are the victim of a lot of success," he said. The station has invested heavily in early fringe and access programming, acquiring such shows as *Family Ties*, *Gimme A Break*, *Cosby*, *Night Court*, *Wheel of Fortune* and *Growing Pains*.

Al Jerome, president of the NBC owned stations division, cites two basic problems with the syndication marketplace—the high failure rate of programs launched there, and the escalations in license fees that come with programs that develop into hits.

"Sometimes you get into a situation where you have trouble affording your hits," said Jerome. Rather than be totally dependent on the "whims of the syndication marketplace," Jerome said, the NBC stations are looking to develop programming, with partners, wherever it makes sense to do so.

NBC's partnership with Group W Broadcasting is the first such announced effort. The two companies are proceeding with a new early fringe program called *Doocy's Place*, available January 1990 (BROADCASTING, Aug. 21 et seq.). Host Steve Doocy has been a reporter, known for his offbeat wit, at NBC-owned WRC-TV Washington.

Early fringe is a particularly sensitive time period for affiliates because it leads into local newscasts, from which affiliates draw

most of their revenues and profits. Therefore, stations want as much stability as they can get in early fringe. Two of the most



Klein



Jerome

stable early-fringe syndication offerings in recent years have been *The Oprah Winfrey Show* and *Donahue*.

Launching and canceling shows in a key time period every season is costly, not just from a promotion standpoint, but also in terms of giving the audience more chances to sample competing early fringe product and the newscasts that follow.

Trade advertisements for the Doocy program, a one-hour show that will offer entertainment and informational elements, sums up the effort: "Broadcasters producing for broadcasters."

According to Jerome, NBC's deal with Group W is not exclusive and could lead to projects with other partners. "We want to establish partnerships to get involved at the inception of projects and have plenty of say in the creative process," he said. "And to participate in any intelligent and legal way toward the successful implementation of the project."

While it's expected that all of the NBC and Group W stations will find a place to schedule *Doocy's Place* on their schedules, it won't be early fringe in all cases.

The NBC owned station in Miami, WTVJ(TV), for example, will air it in the morning, probably at 9 a.m., said station vice president and general manager Richard Lobo.

This fall, WTVJ(TV) has launched a home-grown program of its own to lead into the local news: an entertainment/information magazine program called *Four-Thirty*. According to Lobo, the show is produced by the public affairs department, and therefore doesn't strain the already stretched resources of the news depart-



Lobo



Goodgame

ment. To do the show, the station bought into Group W's *PM/This Evening* cooperative. The magazine blends local pieces and cherry picks from the cooperative.

Lobo has enough confidence in the project that *Four-Thirty* leads off the station's three-and-a-half-hour news and information block. And Lobo notes, if the local early fringe show doesn't pan out, or *Doocy's Place* "takes off," the latter could be moved into

the news lead-in time period.

Doocy's Place is not the first home grown project for either NBC or Group W. *Fight Back with David Horowitz* and *George Michaels' Sports Machine* are both examples of programs the NBC stations have created with station talent. Group W was a pioneer in access programming with its *Evening/PM Magazine* program cooperative, launched over a decade ago.

According to Tom Goodgame, president of the Group W owned-stations division, the group's involvement with NBC is an attempt to do in early fringe what the company has done in prime access with the cooperative for years: "Have some degree of control over costs."

Goodgame added that "part of this is born out of necessity in that we don't have the *Oprahs* and the *Donahues*. There's an obvious need to develop something. We didn't see when or where the next competitor in the time period was coming from. So it's cost control, it's spreading the risk, and most importantly it's an attempt to come up with product that will work. That's the best cost control you can come up with, because the next rate increase is self-inflated."

Other station groups have formed alliances to develop programs, including Gillett, Post-Newsweek, Scripps Howard, and Chris-Craft/United Television, to name a few. And still others are thinking about it. Eugene Lothery, vice president, programming, for the CBS owned-station group, said, "we have talked about getting



Lothery



Ottenbach

together with somebody," along the lines of the NBC-Group W partnership.

One of the problems with the syndication marketplace, suggests Lothery, is that stations often cannot find programs there that meet their specific needs. "It's like walking into the store and asking for a screwdriver and the answer is, well, we don't have screwdrivers, but we got a lot of wrenches over here. That's really what it's like in the syndicated market."

The syndication market, in its effort to serve hundreds of stations nationally, is by necessity an off-the-rack kind of business, suggests Lothery.

It's not just the big station groups that are trying to shape their own programming destinies. WSVN(TV) Miami lost its NBC affiliation at the start of the year, and had to adjust to the scrappier world of the independent station.

The station devised a strategy combining selective syndication acquisitions and aggressive local programming that includes seven hours of news programming a day. That includes a local news magazine called *Inside Report* that has been picked up for national syndication by MCA TV. So far, the strategy has worked, in terms of keeping the station competitive with the affiliates in the market.

During the May 1989 sweeps, the last major sweeps period, WSVN averaged a 13 sign-on-to-sign-off share of audience, placing it third in the market overall, and a very close second to WTVJ-TV, the NBC affiliate in the market. WTVJ-TV, which was acquired by NBC last year, averaged a 14 share, while market leader WPLG-TV remained well ahead with a 19 share.

In addition to programming more of its own air time, WSVN has also taken a tougher stand with syndicators, just saying no to prices

for product station executives felt were not justified.

According to Victoria Gregorian, operations and programing director, WSVN, the average film title in Miami now sells for about \$28,000 or \$29,000. Higher appeal packages, she said, may go as high as the low-\$30,000 range. In the early 1980's, she said, Warner Bros. sold the Grant station in the market its blockbuster package at a rate of \$96,500 per title.

Last year, when the station was preparing for independent status, Gregorian said, "our approach to program acquisitions was: 'What can we afford to pay,' not, 'What are they asking for?' We started buying up movies in the \$20's [read: thousands]. The syndicators came back and realized they could make a profit and the stations don't have to choke on it. What good is \$96,500 if you never get paid? Which [Warner] never did."

There has also been a drop in prices for off-network series in the market. The record price for a series in the market, said Gregorian, was a *M*A*S*H* renewal package that went for more than \$40,000 several years ago. The range now for off-network comedies, she said, is high teens to the mid-\$30,000's. "That's still a good healthy sitcom market," she insists. "It's just more realistic now."

In Seattle, Wash., Roger Ottenbach, general manager, KCPQ(TV) reports a similar trend. "We've been working pretty hard to bring down those costs a little bit," he said. A few years ago, prices for off-network series "were horrendous," said Ottenbach, averaging "mid-teens to mid-20's" for off-network comedies. Some shows are now being offered for "as low as the ten's," he said.

As to film packages, Ottenbach estimated that on average, prices are down perhaps a third from just a few years ago. Julie Nunnari, vice president and program director, WPIX(TV) New York, agreed that prices appear to be ebbing somewhat for syndication product generally. "I don't think people are stepping up to pay real high prices for syndicated product anymore," she said. That may be due in part to the abundance of product in the market, at least on the off-network comedy side of the business, Nunnari said. "A lot of product has gone unsold in New York," she said, including *227* and *Newhart*.

High prices and long-term commitments for off-network product have caused KCPQ to tap deeper into the first-run market. "We've gone to first-run from 6 p.m. to 8 p.m.," he said. The current schedule in the time block consists of *Love Connection*, *Hard Copy*, *Inside Edition*, and *Current Affair*.

The advantage of first-run programing, said Ottenbach, is, "generally, we're able to assess it on an annual basis. With off-network programs, you're stuck with that baby for the three to five years," whether it performs or not.

Farrell Meisel, vice president, programing, WWOR-TV New York, suggested that stations cannot sit back and wait for the



Meisel



Nunnari

syndication market to deliver hit after hit. In recent times, the station, recently acquired by MCA, has ponied up some record dollars to tap the highest-profile off-network programing available, including *The Cosby Show* and *Who's the Boss*.

But the station has also been aggressive in developing its own local programing. "A station just can't wait for the next big syndication program to come along," said Meisel. "You have to

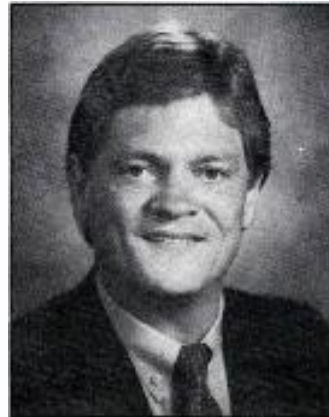
be thinking of ways to create an image and identity in the marketplace."

This fall, the station launched a three-hour local program (10 a.m. to 1 p.m.) called *Nine Broadcast Plaza*. After three weeks, the ratings have been mixed. Meisel said it is too early to judge the success or failure of the show, a blend of news, information and entertainment.

At Tribune-owned WPIX-TV New York, Julie Nunnari says the station benefits from the tie to its program-producing sister company, Tribune Entertainment. "We have a relationship within our own company where we are constantly examining how to better control our own destiny," she said.

But the production company also benefits, because it has a station laboratory of sorts to either test programing or determine station needs. "Who can tell you where the program needs are better than your own stations?" she asked.

Michael Fisher, general manager of KTXL-TV Sacramento, Calif., and chairman of the Fox Broadcasting Co. affiliate board of governors, suggests that that company's proposed Kid's Network is



Fisher



Kueneke

"probably today the best example of stations taking control of their own destiny." The Kid's Network is a children's programing cooperative that is owned by participating Fox affiliates (BROADCASTING, June 12, et seq.)

In the past, stations in the children's programing business, contends Fisher, "have been held hostage, by the syndicators, or the toy people, with deal-driven shows. You're lucky if you get one year of ratings out of those shows. While the ratings plummet, you're stuck with the barter obligation."

The Kid's Network is designed to change all that, said Fisher. "The affiliates will have a say in which shows get to air," he said. "The stations will also participate in the aftermarket, by way of merchandising or foreign sales."

The current game plan calls for the Kid's Network to debut next fall, with one program slated for weekday afternoons, as well as a block of shows for Saturday morning. The Saturday block is designed as a nurturing ground for the weekday strip block, which is scheduled to expand to two hours by fall 1992.

One of Fisher's affiliate competitors, John Kueneke, general manager, KCRA-TV Sacramento, the NBC affiliate there, is also at the forefront of a movement on the West Coast that, in theory, would give stations greater control over local air time.

Kueneke, and a committee of other West Coast NBC affiliates, have met with and urged the network to move back prime time one hour so that it would mirror the central time zone's 7 p.m.-10 p.m. prime time.

One sticking point from the view of program syndicators is that many if not all West Coast affiliates would go from news directly into prime time, skipping prime access altogether. "I guess that is ultimately what we are saying," acknowledges Kueneke. "It gets down to return on investment," he said. "We spend as much as midwest stations on news production, and our return, in terms of ratings, is half of their return."

According to Kueneke, that situation is dictated by different

levels of homes using television from 10 p.m. to 11 p.m. and 11 p.m. to 11:30 p.m. He said HUT levels from 10 p.m. to 11 p.m. are 35% to 40% higher on the West Coast than HUT levels from 11 p.m. to 11:30 p.m.

For KCRA-TV, certainly, and probably for other affiliates on the West Coast, moving back prime time would eliminate prime access syndication costs. From where Kueneke sits, that is simply a matter of "free enterprise," where distributors are entitled to get the maximum price they can for programs they sell, and stations are entitled to maximize the value of local time the best

they can.

KCRA-TV has been programming the prime access period since the early 1970's. In addition to a prime access magazine that ran on the station from 1973 to 1987, KCRA-TV tried a morning program called *TV Lite*, which inspired the short-lived FBC late night show, *The Wilton North Report*. Since April, the station has been producing a weekly news magazine called *The West*, which has been winning its time period on Sunday nights at 6:30 p.m. "We think it has potential to expand to a strip," and possibly national syndication, said Kueneke.

-SM

On the road to off-network



Perennial powerhouse, 'M*A*S*H'

The sitcom is still syndication's shining half-hour, fetching high prices and sending increasing number of hours to cable market

This fall, with new sitcoms *Growing Pains*, *Who's the Boss?* and *Mr. Belvedere* joining the ranks of the over two dozen continuously running off-network comedies, short-form programming is continuing to dominate the market and put the squeeze on hour-long dramas.

Independent and affiliate stations alike are reaching deep into their pocketbooks for the half-hour revenue-makers, leaving distributors to seek licensing deals with advertiser-supported cable networks for their long-form programming.

The new age of the syndicated sitcom can be traced to 1984 and the debut of NBC's *The Cosby Show*. *Cosby's* revitalization of the situation comedy genre had production companies and studios scrambling to meet the new viewer demand, thus creating a leaner market for hour-long dramas. Of the top 10 series on network television during the 1988-89 season, eight were sitcoms.

Once a sitcom has put an average of four seasons under its belt during its network run, syndicators roll out their product to the syndication marketplace. In the rush to capitalize on a show's network success, distributors push the show as a hot commodity for the off-network market (even before some avail dates have been announced). Viacom Enterprises positioned *Cosby* as a premium sitcom product over two years ago with much of the same fanfare.

Even though it finished at the top of the list as the No. 1-rated off-network program during the 1988-89 season with a 13.6 average Nielsen rating, *Cosby* also registered the highest-ranked per episode, at approximately \$4.3 million (multiplied by six runs per episode) and upwards of \$231,400 cost per rating point (weekly), according to industry estimates by Paul Kagan Associates Inc. With just one year in syndication, some stations have been saying *Cosby* has boosted their advertising revenues, while some others say the program's cost has negated its rating power.

"With *Cosby*, we talked to stations about gross rating points and about how much long-term licensing costs would be.... We cautioned that they may have a cost-leader," said Mike Levinton, vice president, director of programming, Blair Television. "But a rep who concentrates too much just on cost is not doing his job. When stations ask about 7:30 p.m., I'll tell them about a show that puts as many warm bodies in front of television sets as possible. Whatever the cost, *Cosby* has still delivered viewers to its stations."

Of the stations clearing *The Cosby Show* (in 197 markets repre-



1989 rollout, 'Growing Pains'



1990's hopeful, 'Designing Women'

senting over 95% of the U.S.), 90% are network affiliates. But only 15 of the top 50 markets air *Cosby* in the sought-after access time periods (due to prime time access rules for client NBC affiliates). Viacom Enterprises Domestic Syndication President Joe Zaleski answered several questions about the show's strengths and weaknesses as a predominately early fringe lead-in program.

"You have to look at the body of the show," Zaleski said. "There are adjacencies, lead-in values and other factors. If you take a look within the body of the show, certainly there could be some stations losing money. But if you take the effects of its coattail benefits of its adjacencies that are available for it, I would say the majority of the stations are making money on it and are happy with it. Not too many stations are calling me and saying, 'Geez, I am sorry I bought *Cosby*.'"

Apparently to stem any worries about how Viacom will position the eventual second cycle renewal of *Cosby* (as late as fall 1993), Zaleski sent notices to station reps and station executives, calling for an Oct. 26 or 27 conference on a possible "repositioning" of avail dates and renewal terms (BROADCASTING, Oct. 2).

As for other recent off-network entries, *Cosby's* top-end cost per rating point week (CPW) figure is not the highest. The price for Paramount Domestic Television's *Webster* averaged \$1.4 million per episode when it debuted in the 1987-88 season (while netting a slender 4.3 average Nielsen rating in year one of syndication), thus driving its CPW to a hefty \$254,200-\$293,300 range. MCA TV's

SEE SALLY RUN.

Run Sally Run. Run ratings run. Up 27% this year*...the biggest increase of any daytime talk show. Sally also ran away with an Emmy as TV's Best Talk Show Host. Are you running with Sally?



*NTI Ratings February, May, July 1988 vs. 1989

 MULTIMEDIA
ENTERTAINMENT

Kate & Allie, which premiered a year after *Webster*, was not exactly blazing trails either with a 5.8 average national rating and a \$152,000-\$165,800 CPW.

"Very few shows are the caliber of *Cosby*, *Cheers*, *Family Ties* or *M*A*S*H*," said Lucie Salhany, president, Paramount Domestic Television. "In some markets, *Webster* is working very well. Certainly, it doesn't have the strength that *Cheers* has. You have to compare *Webster* to like programs...with *Diff'rent Strokes*, *Growing Pains* and some other shows that appeal to younger skewing audiences. If your license fee is even close to a *Cosby* license fee, is *Cosby* doing four times better in the ratings than a *Webster*? You have to put this whole thing in perspective." She said it is very difficult to compare a show that has been in syndication a year to one that has been in distribution three years, or with one that is still on the network, and has "that added network value." *Webster* ended its network run on ABC Sept. 11, 1987.

And just how are the latest off-network sitcom entries faring in this young season? Based on the latest season-to-date ratings returns (Sept. 11-24) from the 21 Nielsen metered markets, Columbia Pictures Domestic Television's *Who's the Boss?* scored a 6.0 rating/12 share cumulative metered market average, followed by Warner Brothers Domestic Television's *Growing Pains* with a 4.0/8 and 20th Century Fox Syndication's *Mr. Belvedere* at a 3.7/8.

One station rep estimated that *Who's the Boss?* license fees are 60% of *Cosby*'s, and another said that *Growing Pains* went to market as the "bargain" of last year's selling season.

"On the surface, I can say 'Take a look at what the percentage differences are between *Who's the Boss?* and the competition,'" said Barry Thurston, president of domestic syndication, Columbia Pictures Domestic Television. "We are substantially ahead of *Growing Pains* and *Mr. Belvedere* in the ratings. There is always someone else out there who is going to say, 'Yeah, but you're charging more money for the show.' But the advertisers will also be charged more money to air spots locally. I guarantee as the cooler months roll in, and as the HUT levels continue to rise, the show's ratings and advertising revenues will continue to climb."

"I think the thing about *Cosby*, and to a certain extent *Who's the Boss?*, is that they are always being measured with a jaundiced eye because people paid so much for them," said Keith Samples, senior vice president, off-network programing, Warner Bros. Domestic Television. "The ratings they have to generate to make those programs pay off financially is out of line. They're performing well ratingswise, but maybe not well enough for what people paid for them. Right now, I still think *Growing Pains*, *Who's the Boss?*, *Night Court* and *Cosby* are terrific examples of what works in syndication."

Probably the most terrific example of what works in syndication is Fox's longest running syndicated sitcom, *M*A*S*H*, now going into its tenth year of syndication. According to Kagan Associates research, *M*A*S*H* rolled out in 1979 on 79% of the country's stations, climbing to 96.4% coverage in its third year of distribution and later leveling off at 90.6% clearance in its eighth year. In that same span, *M*A*S*H*'s national rating averages went from 12.0 to 13.9 to level off at 8.7. Last February's *Cassandra* book listed the show at a 6.7/14 mark, still good enough to rank 14th

among syndicated programs, with 83.7% of the country.

"*M*A*S*H* is a very special program—I don't know much of a better way to explain it," said 20th Century Fox Syndication President Michael Lambert. "It showed a lot of people that it has got some tremendous legs. It keeps playing over and over again."

Even though *M*A*S*H* is a period piece, it apparently pulls down the kind of demographics that competing Warner Bros. Domestic Television researchers say fits the model they have devised to identify potential "hits" (a syndicated show that was among the top five sitcoms its first year and was still in top 10 in its fifth year) or "misses."

"People used to say *M*A*S*H* was not a kids show," said Samples. "In fact, it had 25% of its audience coming from teens and kids. In our model, if it had been around 10 years ago, we would have predicted that *M*A*S*H* would be a success."

Samples was referring to a research model that Warner programing executives constructed to trace the 12-year history of a sitcom's demographic performance on the networks to "predict which shows will work in syndication based on the type of audience that was attracted to them on the network." In the ideal off-network sitcom, according to the model, 45% of the audience needs to be adults 18-49 years of age, about 25% teenagers and children and 30% adults 50-plus.

"*Growing Pains* and *Who's the Boss?* and *The Cosby Show* are terrific when you lay them out against the model," said Samples.

"For any sitcom to be successful on an affiliate station, it has to have a good mix of demographics and not too many adults 50-plus," Samples emphasized. "With independent stations, you have to go after kids because they don't have any loyalty to television stations. They only go after programing. Kids you bring in first, and men you bring in second. You obviously want to have women in the mix, but an independent station's life blood is kids and men. Independent stations program for that group with movies like "Sixteen Candles," "Weird Science" or action adventures with Clint Eastwood, Sylvester Stallone or Charles Bronson. The networks are already programing for women. Traditionally, networks program more toward women."

Buena Vista Television, using a battery of historical network research, is betting that it has a "hit" with the 1990-91 release of *Golden Girls*. Buena Vista hopes to prove that the sitcom does not only skew to adults 50-plus and women, but that it has also attracted a wide range of demographic groups in a variety of time slots.

On its network run, *Golden Girls* has aired at 9 p.m. on Saturday nights, which is traditionally a much lower HUT level evening than weekdays, nonetheless, it scored an 1988-89 seasonal average rating of 19.0/35 (ranking fifth out of the top 20 network shows). NBC moved *Golden Girls* for one evening last February 6 to counter CBS's airing of *Lonesome Dove* and finished second to the hit mini-series with a 21.8/30 compared to *Dove*'s 22.7/31. *Golden Girls* also did special Monday evening counter-programing stints May 29 and August 14, winning both evenings with a 14.1/25 and 16.8/28, respectively. NBC also gave Buena Vista extra sales ammunition by airing *Golden Girls* at 11 a.m. (ET) weekdays, where it ended up scoring a 1989 third quarter rating of 4.2/18 (ranking it 10th among



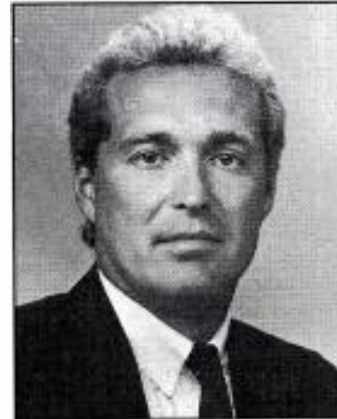
Zaleski



Salhany



Thurston



Samples

scoring a 1989 third quarter rating of 4.2/18 (ranking it 10th among the network's daytime offerings). NBC has also doubled up Columbia Pictures Domestic Television's 227, repeating it at 11:30 a.m. weekdays, scoring a 3.1/13 third-quarter average.

"*Golden Girls* has repeatedly displayed its demographic strength in a number of time periods," according to Buena Vista Television President Bob Jacquemin. "*Night Court* and *Cheers* were big winners as adult sitcoms...if it is pegged to that category, so should *Golden Girls*."

Other future off-network offerings betting heavily on their network batting averages for the 1990-91 syndication season include Warner Brothers' *ALF*, *The Hogan Family*, *Head of the Class* and *Perfect Strangers*. Leading off the 1991-92 season will be Viacom's *A Different World* and Fox's *It's Garry Shandling's Show* and Warner's *Full House*. Possible 1991-92 releases include Columbia's *Designing Women* and Fox's *Married...With Children*. Looking at the 1992-93 season, *Roseanne* (Viacom), *My Two Dads* (Columbia), *Just the Ten of Us*, and *Murphy Brown* (Warner Bros.) and *The Wonder Years* (New World Television) are probable releases. Paramount is expecting to release *Dear John* and *Duet/Open House* (possibly dropping the original *Duet* title) for the 1993-94 season. Viacom's Zaleski is also eyeing a mid-1990's release for *Chicken Soup* and Columbia's Thurston said he is hoping the same for *The Famous Teddy Z*.

□

Hour-long dramas have not had the flexibility of half-hour sitcoms to go into other network dayparts, and have had to resort to more creative marketing approaches to enter the ever-tightening syndication market, finding exclusive deals with advertiser-supported basic cable services the most economically favorable route. Most recently, the USA Network acquired an exclusive five-year deal for Paramount's *MacGyver* (BROADCASTING, Sept. 4), adding to its long-term broadcasting rights for MCA TV's *The Equalizer*. In addition, Lifetime purchased another high-profile drama, 20th Century Fox's *L.A. Law* (BROADCASTING, July 17) for what a source estimated to be between \$205,000 and \$210,000 per episode over four years. Lifetime also owns the cable rights to Orion's *Cagney & Lacey*, which expire in 1991.

"We think the show (*L.A. Law*) will work very well on cable," Fox's Lambert stated. "Number one, we think it is very well suited to the kind of demographics Lifetime attracts. Number two, it will have a limited exclusive run (two years) before it goes into off-network syndication. We don't think the exposure upfront on Lifetime while it is on NBC will hurt it going into syndication. We are definitely playing off the shift back to hour programming that will take place down the road. By adding a new window, we've increased the size of the pie."

"If you see what the cable networks are doing, like the USA Network where they have a balance of first-run and off-network programming and a balance of half-hours and hours, they're really stealing audiences from over-the-air television stations," said MCA TV President Shelly Schwab, who handled the sale of *The Equalizer* to the USA Network. "Cable is making it by stealing a page from independent stations. When you have shows like *Murder, She Wrote*, *Miami Vice*, *MacGyver* and *The Equalizer* going to USA, where do you think that audience is going to come from? It is going to come from the independents. There's still a business out there, but it's more difficult. We're user-friendly. If independents and affiliates are not going to buy these shows, we're forced to become more creative and sell it to another customer."

"As the dollars dropped in syndication for hours, and cable penetration went up, the cable networks were finally able to put an offer on the table that was attractive to the syndicator," said Columbia's Thurston, who sold past runs of *Mike Hammer* and *Riptide* to the USA Network. "The cable networks are now more substantially able to step up and offer better dollars for hour shows. It is just a matter of time before more sitcoms follow suit."

Genesis Entertainment went the route most commonly taken by first-run syndicators by going the unorthodox path of offering *Highway to Heaven* to the off-network syndication market on a barter basis to eliminate stations' risk-investment for one hour drama programming. So far, season-to-date numbers from 17 metered markets indicate that stations have not exactly received robust ratings, based on a 2.6/6 CMA as of Sept. 24.

"Combinations of deals have been around for years, but the strategy for *Highway to Heaven* was still very creative," Thurston said. "If you look at *Cosby*, it was a cash and barter product (one minute of national advertising each episode). It may even be possible that you'll see an all-barter sitcom in the off-network market soon. I think we're going to see a lot of creativity in the dealmaking process in the next couple of years. I think there are more avenues than ever."

"The hour market still does not equate to the half-hour situation comedy business," said Viacom's Zaleski. "What I think we need are breakthrough programs like *Magnum, P.I.*, *Barnaby Jones*, *Rockford Files* and *Quincy*. Those shows played well on the networks and provided an alternative to talk and tabloid TV in syndication. *Matlock* will be one one of those breakthrough shows." Zaleski said that *Matlock* will be offered in syndication for fall 1990 or 1991, also revealing that *Jake and the Fatman* will probably follow in September 1992.

"Off-network hours are at their lowest unit price right now," said Republic Pictures Domestic Television President Chuck Larsen. "We are studying a number of avenues for a fall 1991 release of *Beauty and the Beast*. Right now the show is cleared in 86 foreign countries. Foreign markets are providing the bulk of additional revenue sources for domestically produced hour programming, and that bodes well for all."

—MF

The fast track of first run

Once something of a stepchild and the province principally of game shows, made-for-syndication programming is now big business in a host of genres

Ten years ago, first-run syndication chiefly comprised a handful of game shows and *PM Magazine*, mostly targeted to prime time access. Game shows continue to be a dominant part of the mix, and access continues to be a focal point, but today the first-run landscape encompasses virtually all programming genres, including numerous magazine shows, talk, comedy, drama, kids shows, music and a variety of "reality"-based formats. While exact figures are hard to come by, first-run revenues are estimated to be run into the hundreds of millions of dollars.

"First run is no longer a stepchild in the industry," according to Dick Kurlander, vice president, director of programming, Pety Television. "It has become tremendously big from the syndication standpoint and station standpoint. It used to be that there was network development and, by the way, there's first-run syndication," Kurlander said. "Now it is a huge business, and no longer considered to be an afterthought by major companies."

On the verge of the 1990's, the first-run syndication industry is alive, varied, and increasingly competitive.

On the game show front, many first-run syndicators and other industry professionals seem to think King World's *Wheel of Fortune* is spinning a little more slowly as time goes on, and a host of companies are hoping to create the next monster in the genre (according to Seltel, the average life span of a game show strip is about five years, with most peaking at the 2½-year point).

"When you're king of the hill, you're going to get shot at," said Kurlander, regarding the future of *Wheel*. "When you're number one, there's nowhere to go but down." According to Mike Levinton, vice president, director of programming, Blair Television, *Wheel* is "not the steamroller it used to be; in another book or two *Jeopardy* [also King World] could emerge as number one."

No matter which of these two powerhouses remains on top for the foreseeable future, counterprogramming is the best strategy against them, said Kurlander, and "reality programming is best." Fox's *A Current Affair* and Paramount's *Entertainment Tonight* "are performing much better against *Wheel* than another game show would," Kurlander said. "In many cases the demographic performance has been better."

"Game shows have been around since the red and blue networks of radio," explained Ritch Colbert, senior vice president, domestic television, ITC Entertainment. "They meet the needs of transition



'Entertainment Tonight'



'Win, Lose or Draw'



'Super Mario Brothers'

al time periods, work in early fringe and attract viewers as HUT levels increase incrementally."

Traditional games appeal to the core television audience, Colbert said, which is the news viewer. "That core viewer is the most loyal audience at a television station," said Colbert, "so a game probably makes sense in terms of long-term usability." It also makes economic sense. A typical game show costs approximately \$25,000 an episode, or some \$125,000 for a week's worth. Magazine shows such as *A Current Affair*, *Hard Copy* and *Inside Edition* hover around \$300,000 a week. Production costs for shows such as *Oprah Winfrey* and *Donahue* are minimal, since they use only one set, but escalate due to staff salaries and increasing monies paid to hosts.

ITC is targeting fall of 1990 for its entry into first run, and will be bringing *Tic Tac Dough* to market, with Patrick Wayne, John Wayne's son, as host. *Dough* was previously in syndication for seven years, and in this case, according to Colbert, ITC is hoping that familiarity will breed viewer contentment.

"During the last few years, ideas for games just pulled out of a hat have had the highest failure rate," said Colbert. "Those with the highest success rate are those with pre-built viewer acceptance and advertiser awareness."

Jamie Bennett, senior vice president, Buena Vista Productions, is one of many of those involved in first-run syndication who feel there is an unprecedented level of game show activity this year.

"We're seeing game shows that have been shopped in the market for the last few years," Bennett said, "like *The Joker's Wild* and *Tic Tac Dough*, which have been shopped by the producers to the syndicators for three years, with no serious takers. This year it's coming out.

"There haven't been many new ideas in the game show area for the last couple of years," said Bennett. "I think there might be this year, but the fact that so many chestnuts are being brought out indicates the demand is still there."

Buena Vista Television, actively involved in the first-run field for three years, boasts that in a business with a 90% failure rate, it has succeeded with seven of the eight made-for syndication shows launched. *Win, Lose or Draw*, now in its third season of syndication, cleared in 80% of the U.S., has been the number-three game show for the past two seasons, according to BVT.

Live with Regis & Kathie Lee has begun its second season in syndication, and the show is cleared in 80% of the country. *Siskel & Ebert* has been syndicated by BVT since 1986, and is cleared in 90% of the U.S.

As might be expected, Buena Vista Television is also big in first-run children's animated programming. *Duck Tales* recently began its third season and, according to BVT, has been number one from the start. *Chip 'n' Dale's Rescue Rangers* began Sept. 18, joining *Tales* as the first hour of *The Disney Afternoon*, which will expand to two hours in fall 1990.

Warner Bros. has "more kids' shows on the air than any of our competition," said Scott Carlin, senior vice president, first-run television division. *Alvin and the Chipmunks* is the second highest rated children's show in the U.S., while the live-action *Funhouse* is third, according to Carlin.

Children's programming is an area of first-run syndication which "is coming back to life," according to Kurlander. Other

strong examples this year are Viacom's *SuperMario Brothers*, a *Teenage Mutant Ninja Turtles* strip from Group W, and World Event Television's *Denver, The Last Dinosaur*.

"There is a very healthy situation going on in kids' first run," Kurlander said. "About three years ago it was in very bad trouble, basically because kids were abandoning the shows, which were being sold as toy-driven deals. The focus was not on development and characterization, it was on the upfront deal, which I think is backwards. That's now straightened out."

"I haven't heard the word 'tabloid' in a couple of months," said Kurlander, referring to the genre of sensationalistic news information shows that took first run by storm during the last two years. "It seems to be a word that's gone away."

Such shows as Fox's *A Current Affair* and King World's *Inside Edition* are moving to the center, Kurlander explained, following the demise of Morton Downey's controversial program. "Clearly there's a move toward investigative journalism on a lot of these programs," Kurlander said, "which I think is a very encouraging sign." *Hard Copy*, from Paramount, is a new reality-based magazine show debuting this fall.

According to Phil Oldham, executive vice president, Genesis Entertainment, the competitiveness of the first-run syndication scene is the principal reason for what he sees as the glut of game shows and magazine shows in the market. "Right now the marketplace seems to be as conservative as it ever has been," he said. "Almost everybody and their uncle has a new game show, which is always the most conservative form of syndication."

The industry is concerned right now, Oldham said, that over the last two years many different types of programs have come out, "the medical shows, a couple of the court shows," and none of them have survived due to severe competition, "so everybody's going back to the tried and true."

The limited amount or unavailability of key time slots is also a major factor in today's first-run marketplace, Oldham said. The biggest concern centers on the arrival of a large number of sitcoms, running on both independents and in early fringe, and the many hour-long talk shows, which take two half-hour time periods from that desirable daypart. "There's very little early fringe time to work with," Oldham said.

Prime access time is scarce too, he said, due to the success of *Entertainment Tonight* and the solid positioning of *Wheel and Jeopardy!*. "There's a big concern over finding a time period to put shows in," said Oldham, "so everyone seems to be going back to something that is easy to explain, i.e., game shows or magazine shows."

Early numbers for Genesis's *Byron Allen Show* "have been okay," Oldham said, "but once-a-week programs always take longer to build. It's a long time between first and second showings, so it's harder to develop a following. Strip shows, of course, are easier because they have five shows a week."

Late-night continues to be ripe for development, Kurlander said. *The Arsenio Hall Show* has achieved enormous success (it is skewing much younger and more male than most shows of its genre, according to Seltel), but such other projects as *After Hours* from Worldvision and *Crimewatch Tonight*, from Orion, may break through, he said.

After Hours is specifically designed for late-night fringe, according to Randy Hanson, vice president, domestic sales,



'Teenage Mutant Ninja Turtles'



'Oprah'



'Tuff Trax'

Worldvision. "We felt, through the advent of *Arsenio* particularly," he said, "watching the numbers grow, that late night is probably the one area in which television stations have the opportunity to show growth."

"As we did our research on the project," said Hanson, "we noticed there was a tremendous flow in the cable and ancillary areas in the late fringe arena. We felt that if we could offer stations a vehicle that would allow the viewer to return to broadcast television, he would do so."

Hanson calls *Hours* a very fast-paced "magazine format for the 90's." Each half-hour will feature 8-12 segments, featuring talk, comedy and music, which "work well in late night," Hanson said.

Research also indicated that viewers can sometimes get "bogged down" with a host, Hanson said, who will alienate that viewer from the rest of the show. *Hours*, therefore, will be host-less, but will offer two regular field reporters. The show is in 123 markets, clearing 86% of the country.

Worldvision is also premiering *Better Your Home With Better Homes and Gardens*, which Hanson describes as an "advertiser-intensive half-hour. We looked at the numbers for *This Old House*, and saw that stations didn't really have a vehicle to garner the particular advertisers that are attracted to that show." *Home* is in approximately 140 markets, also clearing about 86% of the U.S.

Syndicators involved in the first-run arena are now starting to develop and produce series for independent stations to go head-to-head with the networks in prime time. This fall, MCA's new versions of *Adam 12* and *Dragnet* will debut on WWOR-TV, the company's owned station in New York. (BROADCASTING, Aug. 28). If the results are encouraging, plans call for the shows to enter national syndication through MCA TV in midseason 1990 or next season.

"We think we have a very hot property," said Shelley Schwab, president, MCA TV. "There aren't many names in television that have as good a pre-sell as *Dragnet* and *Adam 12*."

Rather than take the shows out "in the classic manner of once a week on a barter basis," Schwab said, "we felt this is too good a property to handle in the traditional way." WWOR-TV is therefore going to run the shows in a "very nontraditional manner. They're going to run double episodes back-to-back to fill a two-hour block in prime time."

These two projects received an enthusiastic response from the international market, Schwab said, and "when we have enough episodes we're going to take it out and sell it as a strip on a cash basis."

Due to the publicity the shows have received, Schwab said, several stations have contacted MCA asking if the company would roll the shows out to additional markets. "As of now, our response is 'no, we have a game plan,' but I can tell you it's very, very tempting, because those calls have come from good stations in good markets."

Other first-run dramas intended to draw prime time viewers away from traditional networks include DLT Entertainment Ltd.'s *Mystery Wheel of Adventure*, comprising 10 two-hour movies. Six films are based on Leslie Charteris's *The Saint*, three are adaptations of Dick Francis novels, and *Star Trap* is an original mystery.

"If Joanie can't do it, nobody can," said Mel Smith, vice president, programing, Tribune Entertainment, of Joan Rivers's entry into the talk world ruled by Oprah Winfrey, *Geraldo*—another Tribune show, starting its third season—and Phil Donahue. (The latter three are usually targeted to early fringe, while Rivers is, at this point, targeted to mornings.)

"We're talking about Phi Beta Kappa and Barnard here," Smith said, "plus 26 years of facing audiences. She's a pro." Tribune is happy with Rivers's "coming out of the box so well," said Smith. "It looks like you're watching the second season instead of the debut week."

Returning Tribune fare includes *At The Movies*, with Rex Reed and Dixie Whatley, in its eighth season; *Soul Train*, starting its 20th year; and, in association with Laurel Entertainment, *Monsters*, in its second season, and the the seventh year of *Tales From the Darkside*.

Tribune also continues to syndicate *Charles in Charge*, in association with MCA TV, a number of specials and movie packages, and the Chicago Cubs baseball network.

A new genre emerging this fall is so-called "crash TV," represented by such shows as Samuel Goldwyn's *American Gladiators* and Quintex's *Rollergames*. The Goldwyn show pits six competitors, three men and three women, against contenders in events including powerball, swing shot, the joust and "the eliminator."

Rollergames takes roller derby and adds new elements, including rock and roll music, high-tech graphics and viewer participation in the form of a call-in number. "We're trying to get create-event television," said Rob Word, senior vice president, marketing, Quintex Entertainment Inc. "We have to create extra spin, and I think by combining the elements of a sport, MTV and wrestling, like no one's ever done before, we're going to make appointment television work for us in first run."

Quintex is also premiering a one-hour weekly show called *Tuff Trax* this fall, which Word believes will appeal to the same audience as *Rollergames*. The show is built around the racing of oversized trucks, and "we're giving it the same sort of spin we gave roller derby," Word said. "We've added rock and roll music, and have names for the trucks like Grave Digger, Stomper, and The Equalizer." Quintex is involved in merchandising ties-in with both shows.

"First run becomes more active every year," said Kurlander. "That's the positive side. The negative is it's continuing to be harder and harder for small companies to get into the action in any meaningful way."

Blair's Levinton agrees. "The more players you have, the more options people have, and the more honest you're kept," he said.

"It's very hard to generalize about first run," said Buena Vista's Bennett. "If you talk to a syndicator with a show on the air, it's healthy. If you talk to one trying to get into the market, it's the toughest market it's ever been."

First run is not driven by the deal, Bennett said. "Ultimately, it is the program that drives it all. If you've got a good program, the station succeeds and the syndicator succeeds."

"The show that knocks everybody out this year could be a game show, or a magazine show, or a talk show," said Bennett. "It could come from anywhere."

—RG

The 'irreversible momentum' of Al Sikes

(Continued from page 37)

gross stuff and it shouldn't be on the air. We cited it and we'll continue to cite it.

There was a whole bunch we didn't cite, by the way, that was offensive to me. But my view is that we should not be taking action against that material.

We checked with the complaints branch and they say they have about 16 more cases out of like 3,000 total complaints received in the last year or so that they think meet the prima facie case on indecency. Do you expect more actions?

I don't know exactly how many are down there. There have been 3,500 approximately. I'm trying to remember. I think there have been something numbered in the hundreds that have been actually documented with tapes, transcripts, that sort of thing. What I have seen of that number are all offensive to me. Very few, however, are either defined by the bureau or certainly by me or other commissioners I've talked to as indecent.

You know, unfortunately, we arrive [at the FCC] and no action has been taken for a long time. So there is a huge build-up of complaints. And my view is that the commission needs to act forthrightly, meaning if we think it does not rise to the level of indecent or obscene speech, we should dismiss it. Or if we feel it rises to the level of indecent or obscene speech, I think we should take an action. So we shouldn't just let cases sit here. And so you can expect, from this commissioner, that kind of forthright action. I mean, we will tell you what we think is or isn't indecent, and we will act in a timely manner. And I think to do otherwise would be inappropriate.

My preference would have been that there be no cases, that there had been no cases that predated July 1, say 1989, which was a month and a week or so before I got here. But I've got cases that go way back into 1988.

What does that tell you about your predecessor?

Well, it tells me that the preceding commission was unwilling to act either way, generally. Now, they did take a few specific actions. I don't know whether that was because Chairman Patrick was unwilling to act or whether it was because in a three-person commission there was a commissioner that would tie things up on a given case. So I'm not being accusatory. I'm simply stating that I think now that we have not quite a full group, but close to a full group, I think our obligation is to take timely action.

There have been several significant changes in the competitive picture in the last year. The Time-Warner merger, conspicuously, and Sony's purchase of Columbia. Do these things signal to you a necessity to change the rules for other players in that ballpark, and specifically the networks?

Well, you know, the contest between the networks and Hollywood has been ferocious. They decided some time ago to sit down and talk and see if they could work out their differences. I think they were prepared to do that because circumstances caused them to believe that there needed to be an effort to reconcile. I don't want to do anything to undermine that process. In fact, I'd pretty much like that process to work, and I'd like for such an accommodation to be brought to the commission, and we can then hold it up to the public interest light, if you will, and decide whether it should be a basis for alternate ideas here.

Now, the obvious follow-on question that I've often been asked is, does that mean that you would never take a look at this if the parties cannot reach an accommodation during the period that you're chairman of the FCC? And I have said, "I will never say never." I will never say never because the market, as you have noted in your question, is changing significantly as each year goes by, and you certainly indicated there have been significant changes in this area. So at least for now I'm prepared to encourage negotiation and hope that some reconciliation is reached, but I'm not taking this completely off the table for the period that I'm chairman.

One who has listened carefully to what you have been saying in this interview might question why you're reluctant to step into this area while you're so ready to step into the video distribution scene in

particular. Is one not just as wanting of action as the other?

Well, I don't judge them to be equally meritorious or to equally warrant action. I think that it's become increasingly clear that cable is dominating the local video distribution; we've got a whole bunch of rules that I think need to be re-examined. It's always hard to say why one warrants an examination more than something else. I guess that's a process of setting priorities, but I can judge that this is more in need of contemporary examination, plus the fact I don't know of any kind of industry attempt to resolve some of the questions. I think the most important questions in the cable area—there is of course a discussion about must carry—but my fundamental concern in the cable area is that there are a number of barriers to a more competitive market that need to be examined and really, there's no industry move that's examining those, whereas the area of the financial interest and syndication rules you've got an effort going on.

You said you'd never say never. That's pretty open-ended. Do you have any kind of a deadline in mind as to how long you will wait? Six months, a year, year and a half?

I really don't, but I'd say if you'd ask me in six months I'd probably be able to be a bit more specific then. This is an interesting area. At NTIA, as you all know, we spent a lot of time on a number of subjects, resulting in our *Telecom 2000* report. We did the studio distribution report which caused me to be very active in the area of local distribution of video signals. We did not spend any time on the financial interest and syndication rules because my predecessor had spent a great deal of time on this, and actually called for the alteration or elimination of the rules, and the President interceded and said no. Well, I was appointed by President Reagan and I thought that was a pretty clear signal, and consequently we didn't spend time on this subject at NTIA.

A lot of people come in and talk with me about it now, people from a number of different perspectives. It's not just kind of Hollywood versus network, you've got the independent broadcasters coming in. I've had more of what I might call the independent production community come in and they've talked about it, and I'm becoming more knowledgeable about this overall area. Perhaps in six months or nine months, or I don't know exactly when, but I'm just not at this point prepared to say when the commission might take a look at it.

I would also say that when I say commission I mean commission. And I'm not sure what Sherrie Marshall or Andrew Barrett or Jim Quello want to do in this area, and obviously I would counsel with them.

Regarding HDTV. First of all, I think it was important that you said that you would set a standard. That was always unclear during Patrick's days here. But you also made some comments that HDTV issues can't be reviewed in simple technical terms, that they have to be viewed in the overall culture, both technical and political, that exists; the FCC must be sure to pick a system that is best for Americans. Some people are reading this as saying an American company is going to have an advantage in this upcoming selection process.

Let me tell you what I meant by that. We have our own broadcast culture, one that I'm very proud of, and it's built on localism, on diversity, and I think it is so perfect for a country that believes in free speech and I think it's perfect for a continental-sized nation so that in Albuquerque or in Anchorage they are getting locally originated material frequently made possible by revenue streams from nationwide programming and are not simply listening to or watching what the people in New York or Los Angeles decide should be distributed.

Now, in Japan, on the other hand, you know, they are a small country, they are not nearly as diverse, they are often cited as homogeneous. They decided that they wanted to put priority for future generations of television into satellite distribution, and that's fine. They developed a system supportive of that priority, and I daresay had they been heavily involved in research and development here in the United States they would have probably developed a different system for our broadcast culture, which is quite differ-

ent. The same is true of the Europeans. You know, they've got a 50 hertz environment, while we're a 60 or 59.94 hertz environment.

In audio technology we went from vinyl to eight-track to audio cassette to compact disk in a very short period of time. I think we are potentially on the threshold of going through a series of advanced generations of television. I simply am trying to say to the system proponents, many of which, as you know, are foreign companies, that we're going to pay some attention to their intentions for future research and development in the United States aimed at developing advanced generations of television that are compatible with our broadcast culture here. And one of our broadcast cultures, for example, is that we have made a very heavy commitment to terrestrial broadcasting, and we are in a six megahertz environment.

Additionally, we're in an environment where we've got some \$60 billion invested in television sets. You know, neither the first Japanese system or the first European systems would work on our television sets. Does the FCC want to make the decision that in one fell swoop we'll render obsolete \$60 billion of consumer worth? Hell, no, we don't want to do that.

So that's what I meant. I didn't mean to say that we're going to make a decision based on how many jobs they're going to put here, but the kind of research and development intentions they have as far as future generations of television. That's what I meant to say and I think those should be important criteria.

Getting into radio, and on the subject of standards. Your final proposal at the NTIA, I believe, was to adopt a pilot tone of one or more AM stereo systems that met a certain standard. Are you going to do that now that you're chairman?

I don't know what we're going to do. You know, that's the purpose of the en banc hearing [on AM radio], to hear from broadcasters, to hear from interest groups, to hear from equipment manufacturers, from engineers and consulting engineers who want to come and testify and then will try to make some reasoned decisions as to what we can do in what I think is a long-term aim, and that is to improve the AM radio service. We've got to look at power and modulation and we have to look at the frequencies and we've got to look both at the monaural and the stereo environments, so that really going into that is not a set piece. It really is attempting to bring a kind of a comprehensive approach to AM radio service.

There's a temptation to characterize this interview, and how you approach the broadcasting and cable industries. It sounds to me as though you're going to be conservative toward broadcasting and radical toward cable, in the sense that you're going to keep broadcasting essentially as it is without great upset, but you intend to change the cable marketplace decidedly.

Well, let me say that I don't intend to keep broadcast as it is, that broadcasters will keep broadcast as it is or not.

I think we've got a very healthy broadcast environment. Am I prepared to protect broadcasters? No, I'm not. I've been asked, "What action are you going to take because the Rochester system is beginning to look like a television station?" I said I'm not going to take any action. I think that's a positive development, not a negative development.

Move over to the cable area, and I think cable has added appreciably to our video fare. You know, I can tick off C-SPAN, CNN, Arts & Entertainment, Disney, Discovery, on and on, and so I think a lot of what we enjoy today we enjoy because of a prosperous, healthy, contributing cable industry. I'm simply trying to say that where laws have been written to protect the cable industry from competition, I want to examine those laws and, to a large extent, examine them with a belief that we need to free markets so there can be multiple providers of video distribution signals in the communities of our nation.

I regard that as an evenhanded approach, not as a radical approach. I regard it, beyond that, as quite consistent with my view that what we need to do to the extent we possibly can is free markets so the ultimate customer—consumer, viewer, watcher, listener—can make the decisions, not we here in Washington.

Why did you want the job?

That's complicated. I think there is undoubtedly some personal ambition, you know—you want to achieve as much as you can achieve in life. I think there is an interest in service and I know I have an interest in service, hoping that my country would be well-served by my stewardship, by my leadership. I think there is

something in the challenges that you get to confront, the stimulating people you get to work with.

In contrast to your NTIA service, this is a much more activist platform.

I think that's well put. You know, I have said that I think that NTIA is a great place to look for FCC leadership. NTIA affords one the opportunity to be immersed almost daily in policy matters, because there aren't a lot of management responsibilities. You've got the spectrum management responsibility, but that's very technical, done principally by the engineers, and you've got the public telecommunications facilities program which involves grants, but you know grants have cycles and that's not all that demanding. So you have a great deal of time to work in the policy area. You have time, in effect, to build up intellectual capital.

Here at the FCC, basically, you spend intellectual capital. And you spend it because every day you're facing a lawmaking or adjudicatory agenda, and that doesn't leave you a great deal of time to think. I considered that in considering whether I was well-equipped to come here. In considering whether the issues themselves would be challenging, important, potentially far-reaching, I knew they would because of my tenure at NTIA.

I take it that bringing in the telephone companies to compete with cable doesn't quite cure the problem entirely, or perhaps you think it does. There are other media that feel they need some break in this vertical integration, which you seem to have no problem with on the cable side.

That's a perfect point. There have been a number of questions about the telephone company and whether they should or shouldn't be able to get in, and if they get in, how they should be able to get in, and what I have tried to stress is that I believe we should be moving toward a multiple provider situation in the various video distribution markets.

I think the potential of fiber optic cable providing that is significant, but beyond that I think that the potential of DBS coming in as a competitive alternative is significant. I think the chances of the MMDS coming in as a competitive alternative are significant. In fact, I am told that in some markets that's developing rather rapidly. There are some MMDS systems that are doing well that have received municipal sanction, if you will, that consequently have been able to aggregate the sufficient channels to reach a critical mass, have been able to get programmers to distribute through them, and are beginning to make some real progress, and I'm delighted with that development.

One of the problems is that in the Cable Act of 1984 there's a provision that says that a programmer can only come in through a municipally approved franchisee. So that's one of the reasons that I have talked frequently about municipal law here. There are so many things we can do at the federal level but there are so many things that have to happen at the municipal level. And my view is that municipalities should not restrict programmers coming in through other media, and that's one of the laws that I'd like to see altered that's in the Cable Act of 1984, and I would like to see municipalities, before that law is altered, become much more willing to let additional providers come in and, obviously, additional services come in.

Is there anything you can do or think that needs to be done to break the cable industry's grip on cable programming? The wireless people or the MMDS people complain that they can't get access to the same programming at the same rates and therefore they can't compete. They think they can provide a pretty good package of service at less cost, which would have a good market effect, but they can't get HBO on the same terms and conditions as the franchised cable operator.

That's something that we're going to examine, and that gets to the question of vertical integration. We will be examining that as a part of our overall examination of the cable industry.

Do you believe in the proprietary nature of markets? That creators of programming can protect what they develop?

Let me put it this way. If the law fosters monopolization and if then a number of companies aggregate a number of monopolies and then they take the revenue stream from that and begin to get heavily involved in programming and then, because they're heavily involved in programming, they begin to essentially be a commercial censor, denying other people the freedom of expression, then I have a problem with it. ■

MIPCOM: Big and getting bigger

International programming show drawing more buyers and sellers

MIPCOM, the fall international TV program market that began earlier this decade as an obscure sibling to the long-established spring MIP-TV market, will open in Cannes, France, this week (Oct. 12-16) nearly as big as its predecessor.

Meeting organizers expect approximately 6,200 international TV executives, up 17% from last year's 5,300, with sizeable increases in the number of program buyers (up 26% to 1,143 preregistrants) and participating companies (up 33% to 1,100).

Also on the rise is the number of exhibitors from the U.S., participants from Japan and Southeast Asia, and representatives of cable and home video companies.

Xavier Roy, recently named chief executive of Midem, which organizes both MIPCOM and MIP-TV (as well as a winter music industry gathering in Cannes), told BROADCASTING that this year's market will be only 5% smaller than MIP-TV, with stands and exhibits for the first time filling the basement to the fifth floor of the Palais des Festivals that houses the meeting.

And the growth need not stop there, according to Roy. Although the convention facilities already have close to the maximum of exhibitors, a total of as many as 12,000-15,000 participants could be accommodated.

The expansion is largely a measure of broadening markets for TV programs around the world, as deregulation sparks the growth of new commercial channels and competitors to established broadcasters.

A case in point is the upcoming launch of three new Spanish commercial TV networks recently authorized by Spain's gov-

ernment. Conference organizers are planning a Sunday, Oct. 15, symposium, "New Spanish Television: El Dorado or Illusion?," involving executives from the three new commercial networks, national public broadcaster RTVE, regional public channel TV3, as well as Spanish ad agencies and audience measurement firms.

MIPCOM also falls in the shadow of other recent industry developments, such as Sony's \$3.4 billion buyout of Hollywood major Columbia Studios (BROADCASTING, Oct. 2), and the climax of a European debate to impose quotas on American entertainment programming.

International co-productions are an increasingly familiar formula for program development, and attendees can expect to hear of new partnerships.

Among the co-production deals anticipated is a long-form arrangement involving King World Productions with Harmony Gold and European production powerhouses Silvio Berlusconi Communications of Italy and Beta-Taurus of West Germany. ABC may also announce another in a series of buy-ins to European independent production companies begun earlier this year with the purchase of a minority interest in West Germany's Tele-Munchen. ABC would not confirm reports that France's Hamster Productions would be the next acquisition but it is expected to complete several deals, including one in Spain, soon. U.S. distributor James Phillips will also be detailing plans at the market for his new U.S.-European co-production consortium, Unite.

Taurus will also be pitching, along with a range of co-produced TV movies and series, its mini-series *Phantom of the Opera*, a co-production of Saban/Scherick in association with French broadcaster TF1, Berlusconi and Tricom.

Among U.S. exhibitors, King World

plans to bring its U.S. talk show star, Oprah Winfrey, to the conference to increase international awareness of her show, which has already sold in the UK, The Netherlands, Canada, and most recently, in Japan, for NHK's direct broadcast satellite channel.

New theatrical packages will come from Vestron, offering a half-dozen recent theatrical releases, including "Backtrack," "Blue Steel," "Burning Secret," "Love Hurts," and "Young Guns," and from Orbis Communications, which has two new action-adventure packages featuring Sylvester Stallone "Rambo" movies.

New TV movies will come from Republic, with its *Splash Class*, produced by the Larry Thompson Organization for NBC-TV this fall, and Turner Program Services, which has three, including *Cold Sassy Tree*, starring Faye Dunaway, and made for its Turner Network Television U.S. cable TV service.

Turner will also offer some animated product, as will TMS Entertainment (which did animation for Buena Vista TV's *Duck Tales* and *Chip 'n' Dale's Rescue Rangers*), releasing its CBS-TV network production, *The Noid*, to the world market.

LBS, whose executive Phil Howort has been advocating the establishment of a Pan-European "unwired network" to market commercial inventory across the continent, will be on hand as well, with the addition of non-European distribution rights for seven Procter & Gamble soap operas to its library.

International Creative Exchange will be offering the special, *The Secret Files of J. Edgar Hoover*, airing live in the U.S. in December and looking at FBI files on John F. and Robert Kennedy, John Lennon, Martin Luther King, Elvis Presley, Marilyn Monroe and others.

New offerings from U.S. network international sales arms include, from ABC, a half-hour drama series, *Crosstown*, and hours *Miller and Mueller* and *Visions*, as well as news hour *Primetime Live*. From CBS comes a range of products from the European Co-production Association and members ZDF, Antenne 2 and RAI, as well as the TV newsmagazine *Saturday Night with Connie Chung*. NBC, which recently won the rights to market Major League Baseball overseas along with London sports rights agency Pascoe Nally, will also be on hand.

At least two companies will aim at combining TV rights with ancillary markets for its programming. Worldvision Enterprises, launching the animated *Hanna-Barbera Hour* at the show, will be offering customers merchandising, publishing, home video and other cross-promotion opportunities.

Intelsat plans strategy to meet competition

Intelsat "is at a crossroads" with regard to the Article XIV(d) procedures governing the coordination of separate international satellite operations with the global system. An official of Comsat, the U.S. signatory to Intelsat, said the 25-year-old international organization "is a lot different" than it was in its early years. He noted that Intelsat, for the first time, has a "strategic plan" designed to help it meet the competition of separate systems and fiber optic cable systems. "So the question," said Maury J. Mechanick, Comsat vice president for Intelsat Policy and Representation, "is whether XIV(d) issues rise to the same level of concern as they did 25 years ago."

Mechanick discussed the XIV(d) matters last week in a regular briefing Comsat holds for interested parties following every quarterly meeting of the Intelsat board of governors. The last one was last month. And he noted that the board and the executive organ have embarked on a long-range study likely to affect the procedures that are designed to protect the global system from significant economic harm and technical interference. Enforcement of the Article consumes an increasing amount of the board's time; dozens of intersystem coordinations were cleared at the last meeting. The study, expected to be completed next September, is aimed at determining alternative approaches to quantifying significant economic harm.

And U.S. cable documentary service, The Discovery Channel, will also be focusing on ancillary markets for its original and co-produced programming, including its ventures with the BBC: *Safari Live?*, *Africa Watch* and *Ivory Wars*.

Other U.S. firms with new offerings are Freemantle, with GTG Entertainment's network action-adventure hour *Baywatch*; D.L. Taffner, with TV movies *The Saint* and *Dick Francis Mystery*, and Sunbow, with new animated product. Other offerings come from Palladium, Producers Group International, Initial Film and Television, Granada TV, Telso, Palace TV, Pandora Entertainment and Atlantis Releasing.

First-time exhibitors at this year's market

are, from the U.S.: Home Box Office, Image Organization, Alfred Haber/Alliance Communications, Hemdale and Trans-World Entertainment's Moonstone; from Great Britain: Tyne Tees Enterprises, Eaton Films and Magestic Films International; Ireland's TV3; Telepool of West Germany; FOCA TV of Switzerland and D'Oeon Films of Spain, and Alliance International from Canada. From Asia, new exhibitors include the Nippon TV Network, Toie Co., and Arief Trading of Malaysia.

Other U.S. companies participating include Warner Bros., Columbia Pictures International TV, MCA, Paramount, 20th Century Fox, Orion Pictures, Viacom, New World TV, Reeves, All American TV,

Genesis, ITC, MCEG, King/Phoenix and International Broadcast Systems.

U.S. cable companies on hand include ESPN, MTV and Nickelodeon, USA Network, The Disney Channel, Turner Broadcasting and CNN, A&E, Bravo, Discovery, The Nashville Network and the Travel Channel.

Ad agencies at the conference will be Backer Spielvogel Bates, D'Arcy Masius Benton and Bowles, Grey Advertising, Young & Rubicam and Carat Espace. Also this year, for the first time, MIPCOM will honor a Man of the Year. Andre Rousselet, founder and president of Canal+, France's pay-TV channel will receive the award at a special dinner Oct. 15. -AAG

ITU-COM explores problems ahead for international regulation

First ITU-sponsored gathering urges countries to work together toward new technologies and services

Broadcasting, computer and telecommunications technologies are merging faster than ever and their convergence could bring about a head-on collision between radically different regulatory structures governing those now-distinct areas, according to communications experts gathered in Geneva last week.

Several hundred high-level government ministers, communications industry executives and others at the week-long ITU-COM '89, the first mass media symposium and exhibition sponsored by the International Telecommunication Union (see box, right), offered more caution than solutions, but on the whole encouraged national and international regulatory agencies to find ways to foster innovations in communications technologies while preparing to accept new, hybrid services.

"If we can be sure of one fact in the communications world, it is that no one system of regulations will be suitable for all situations, nor can any system remain applicable in the face of perpetual technological innovation," retiring ITU Secretary General Richard Butler told symposium attendees midway through the meeting last Wednesday, Oct. 4. "Each country will find its own solution, appropriate to its circumstances and its people."

According to Butler, while user demand has forced the creation of new communications options, "it is often the ad hoc way in which the user takes advantage of innovations that have thrown the process of regulation into disarray. For no matter how quickly laws are enacted, developments in the marketplace will easily make them superfluous."

Secretary General-elect Pekka Tarjanne of Finland, who takes over from Butler in November, noted in remarks the same day that "there can be no doubt that the electronic media environment is changing and...at a phenomenal rate."

Tarjanne added: "The influence of these changes on the economic, social and cultur-

al development of people in every corner of the globe seems to be tremendous. With the great power that new technologies have brought to the electronic media, great responsibilities have also arisen. Policy-makers are now required to ensure that the enhanced power of the media is used wisely and well."

Talk of converging computer and tele-

communication technology long commonplace among industry circles is only a forerunner of a broader convergence of broadcasting and publishing with computers and communications, advised another speaker at the symposium.

Richard Stursberg, assistant deputy minister in Canada's Department of Communications, explained at the symposium's

ITU changing with the times

With the global communications industry in a state of technical and regulatory flux, it is little surprise that the international organization that fosters its standards is undergoing its own rapid change. The United Nations-backed International Telecommunication Union is about to change its leadership, must contend with its task under a frozen budget and is in the process of looking at longer-term restructuring to do its job better in the competitive world of standards-making.

The current ITU secretary general, Richard Butler, who retires later this month, spoke at the opening of the ITU's new industry gathering, ITU-COM '89, about the need for "streamlining of the union activities for increased efficiency and more timely and cost-effective outputs," and added that "the changing telecommunication environment means that the ITU will also have to change structurally and otherwise with the times."

While the incoming secretary general, Pekka Tarjanne of Finland, has spoken little publicly on industry and organization matters, some of the ITU's potential new directions were spelled out in Geneva last week by a senior ITU official.

According to the official: "The institution is living with a lot of historical baggage" dating back to decades-old separations between technological jurisdictions and other now-obsolete concerns.

"The 90's are going to be a period of adjustment. International organizations and what they do has become a competitive business, primarily in the standards-making area, but in the other major function of the collection, processing and dissemination of information," he said.

To stay competitive, the official explained, ITU wants to conduct its standards discussions more efficiently and by using electronic bulletin boards, faxes and on-line computer conferencing to "engage in a process of getting consensus electronically."

Meanwhile, to look at the medium-term structure and functioning of ITU, he said, the organization's plenipotentiary meeting last summer in Nice, France, agreed to establish a committee of up to 21 members that will be set up later this year and is to report back within 18 months.

Reviewing the committee's work in the spring of 1991 will be a regular administrative council meeting, which will then decide when a plenipotentiary is to be called to consider the restructuring. Under this special committee process, he said it would not be before early 1992 that an ITU restructuring could begin.

Secretary General-elect Tarjanne will be looking at the same questions, he added, and while it should not conflict with the committee's work, Tarjanne is expected to formulate some ideas on restructuring the organization's workings in time for a special summit of the world's regional telecommunications standards-setting bodies in Washington next February.

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opening day, Oct. 2, that underpinning the coming changes are digital, database, advanced screen and fiber optic technologies, which together will allow "a vast majority of traditional cultural products to be distributed in digitized form via telecommunications networks."

The problem presented by such new media, said Stursberg, is that they do not fit the two basic premises of communications regulations, that of common carriers, with its strict separation of content and carriage, and that of broadcasting, film and publishing, which are centered on content issues. "The emerging integration [of services] carries with it an emerging policy vacuum," said Stursberg. "As the two areas converge, the tensions between them will become evident."

Samsung Vice Chairman Jin Ku Kang, addressing the subject of new technologies from the consumer side, said: "We're now entering a period in which electronics are becoming an integral part of people's lives, requiring increasing levels of intellectual sophistication. The fundamental transformation of telecommunications networks, which are now one of the most important parts of the social infrastructure, is starting to turn the electronics industry into a genuine social innovator."

"The question," he continued, "is basically how to deal with new social phenomena; the interfacing between technology and society, as well as between man and machine. When all's said and done, we must humbly listen to what cultural and social

Baseball overseas

NBC has won the rights to market Major League Baseball games overseas beginning next season. MLB previously gave domestic rights holders NBC and ABC the right to handle the non-U.S. sales of network games. Overseas telecast rights, including cable rights in Canada, and broadcast and cable rights in Mexico, will now be managed by NBC International, MLB and London-based sports marketing firm Pascoe Nally International. The venture will also take on sponsorship, product licensing, publishing, amateur baseball and "overall development" of the game outside the U.S. According to J.B. Holston III, NBC International vice president and general manager, the group will try to build the sport's profile through tailoring of the product to individual markets, and may consider live satellite delivery in some markets.

scientists have to say about that."

Offering his own set of solutions, Butler suggested "more flexible legislation from governments, but also more effective and sensitive judicial review procedures which will insure that standards are maintained and liberties assured."

Tarjanne offered that "multi-lateral cooperation for standardization, regulation and development, for which the ITU has a key role to play, assumes great importance." And once he assumes ITU's reins, Tarjanne said he would promote "greater coordination between traditional telecommunications and broadcasting in at least the standardization and development-related activities of the union." He added: "At the national level I believe that a closer collaboration between the authorities responsible for broadcasting and traditional telecommunications needs to be fostered and encouraged."

Former White House telecommunications adviser and ex-CBS executive John Eger said that while fiber costs continue to drop rapidly, significant regulatory barriers remain before the technology's full advantages can be reached. Argued Eger: "The problem is not the marketplace or the technology, it is the law and media policy."

But on the advent of fiber, former FCC Chairman Mark Fowler of the Washington law firm Latham & Watkins told attendees: "Technology should not drive this debate; it should be the servant of the marketplace instead." Argued Fowler: "Can fiber be cost-justified? Will regulators opt for a broadband pathway to the home through fiber regardless of whether its cost is justified today on the ground that the future compels it? And would the building of a fiber network in the United States amount to nothing more than a redundancy of available video pathways?"

-AAG

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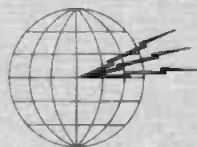
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BROADCASTING's fifth installment in an ongoing series on AM radio—previous segments ran July 3, Aug. 14, 21, 28—looks at what's being done to create program formats that will attract and keep listeners. Other facets of AM will be examined in coming weeks.

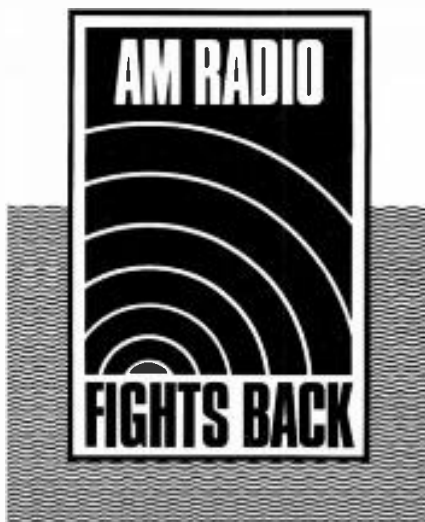
While improving technology is important, in AM the programming's the thing

Much is being written and debated about technological improvements for the AM band. But one important question remains to be answered by AM broadcasters: Are they programming their stations to attract and then retain listeners once they have sampled the band?

A look at the trends in AM formats over the last two years suggests that AM broadcasters are turning away from music formats and are increasingly programming news, talk, or some variation of the two. The only two music-driven formats that have appeared in greater numbers on the AM band are big band (134 stations in 1988 versus 148 in June 1989—a 10% increase) and oldies (401 stations in 1988 versus 498 in June 1989, a 24% increase [BROADCASTING, June 12; 1988 BROADCASTING CABLE YEARBOOK]).

According to comparisons between the 1988 BROADCASTING CABLE YEARBOOK and 1989 data (BROADCASTING, June 12), the following music formats have all decreased in number on the AM band: CHR/Top 40 dropped from 200 stations to 178, an 11% loss; adult contemporary dropped from 1,094 to 1,022, a 6% loss; country dropped from 1,524 to 1,480, a 2% loss, and MOR dropped from 612 to 513, a 16% loss. Formats on the rise include: news, increasing from 246 to 289, a 17% gain; talk, rising from 259 to 369, a 42% gain, and religious/gospel stations, increasing from 576 to 703, a 22% gain.

An increasingly popular AM format is the all business news format. There are three major 24-hour business-format services: Business Radio Networks, Financial Business Network and Money Radio. Business Radio Networks, based in Colorado Springs, has been on the air for more than a year. It now has 40 affiliates, 39 of which are AM stations (the FM affiliate is in Mexico City). The Los Angeles-based Financial Business Network went on the air last April. To date it has signed 12 affiliates, all AM stations. Money Radio began as the format for KMNY(AM) Pomona, Calif. The programming was so successful that neighboring market stations asked about carrying it. Eventually, Money Radio was uplinked



to a satellite and now it has 17 affiliates, all AM stations.

Also carving niches out for themselves on AM are Satellite Music Networks' Stardust and Pure Gold formats, and Transtar's AM Only, Music of Your Life and Oldies formats. Both services have been carried successfully by AM's in large markets.

Program consultant John Parikh, of Joint Communications, believes the industry will continue to see fragmenting of the news/talk formats on AM, as well as Hispanic and other ethnic formats. But to Parikh, the AM band has "nothing to lose" at this point, and he thinks that will ultimately benefit the band, since he believes it will lead to increased format experimentation. "If you are creative and innovative," he said, "AM has potential."

Examples of these innovations, both failed and successful, can be found dotted around the map. WCVG(AM) Covington, Ky., made headlines across the country when it began carrying an all-Elvis format in August 1988. It has since dropped the format and affiliated with Business Radio Network. On the flip side, all-sports WFAN(AM) New York and WIP(AM) Philadelphia continue to grow in their respective markets. A new format with a music con-

centration is Concord, Mass., WADN(AM)'s all-folk music, which broadcasts in AM stereo.

Ed Shane, of Shane Media Services, believes technology is holding the band back. "If I program a successful music format on AM," he said, "an FM that is not doing so well in the market will adopt my format and win." Shane notes that talk formats do not require as great a dynamic range as music formats. He believes the greatest improvements are needed in the quality of AM receivers. "Poor quality receivers," said Shane, "lead to the perception that the AM band is inferior."

And it is the perception of the band that matters the most—since radio depends on that image to sell itself to listeners. And, according to a study conducted by Steven Apel, of Media Perspectives, a Marlton, N.J.-based audience and marketing research firm, through the University of Pennsylvania's Annenberg School of Communications, AM broadcasters need to start changing their image now if technological improvements are to be of any help when they are eventually implemented.

The study found that the radio audience can be divided into three main categories: "a third of listeners are dead set against the idea of ever listening to AM radio. Less than a fifth love what AM has to offer and stick with it loyally. The remainder tune to FM rather than AM largely because they've been given no reason to tune to AM." So the third group is the most likely to be won over to the AM band.

The study found that although a majority of people see the AM band as technologically inferior to the FM band, an even greater number of people view programming on AM as "top-heavy with news and informational programming, nearly devoid of music, over-commercialized and generally out of step with the times."

The study suggests that the adoption of "music-intensive program formats is especially important to rebuilding the audience for AM radio." The study goes on to note that "as more music programming becomes available on AM, radio listeners (in the third group) will begin to sample the AM

band and form an audience coalition with these present-day AM listeners."

Along the same lines, the study reveals that "next to programing, the biggest thing holding AM radio back is the image it has among listeners who dismiss the notion of ever listening to AM." The study found that the image problem is a greater "stumbling block" to AM than the technological issues that need to be resolved.

The study also found that AM stereo's chief value will most likely be as a promotable one. Results showed that "stereo itself doesn't drive listeners in their choice of radio station."

According to Apel, the study showed that "the majority of radio listeners are not making a conscious choice between AM and FM radio based on technical issues and suggests improvements such as the adoption of AM stereo will be meaningless to most radio listeners if AM radio continues to lack programing that is relevant." —LC

NPR to offer member stations more programing options

Board resolves to offer nonnews shows individually starting in October 1990; cultural diversity key to strategic plan for decade

National Public Radio demonstrated flexibility last week as its board of directors adopted a resolution to offer member stations considerably more program buying options at the outset of fiscal year 1991, which begins next Oct. 1.

In a two-day meeting in Washington, the board, devoted much of its attention to further development of its long-range "Strategic Plan for the 1990's," a final draft of which it hopes to adopt next February. The board, which re-elected Chairman Wayne Roth and Vice Chairman Howard White and confirmed Douglas Bennet as president, was also informed by staff that 72 stations were now airing NPR's expanded news service (launched in July). Additionally, staff reported that, pending a final budget decision by Congress Oct. 16, the Treasury Department has sequestered \$12.3 million, or 5.3%, of the Corporation for Public Broadcasting's \$232.6 million 1990 appropriation.

The program sales resolution adopted by the board will add options to NPR's non-news program menu, including the sale of single programs or subgroups from its current all-or-nothing performance package, which will also remain as a menu option. The move reverses a fundamental aspect of NPR's determination to "unbundle" its programing, a process begun in February 1988 when the board resolved to add more a la carte services. At that time, however, the board stated its intent that the news and

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performance packages "not be further divided during a three-year period;" noted last week's resolution. The resolution also said that new programs launched in 1989 and 1990 were added to the performance package and not offered separately. The resolution adopted last week will reverse that policy.

The decision to accelerate unbundling comes on the heels of two independently produced performance programs having moved from NPR to competing public radio program distributor American Public Radio, which already offers 11 programs a la carte (BROADCASTING, Aug. 28). It also comes at a time of voluntary restructuring of NPR's arts and performance department. According to the programming committee report to the board, "the department has had a classical music focus and will be changed into a cultural unit in which there is staff expertise in several areas such as classical, jazz and other traditions." NPR was to launch a new series, *BluesStage*, last Saturday (Oct. 7), and it plans to launch a new mixed format show, *Heat*, Feb. 1, 1990.

The further segmenting of program offerings along target audience lines appears to be an extension of Bennet's perception of a study that in early 1988 concluded that 80% of the nation's listeners were not tuning in to public radio (BROADCASTING, May 30, 1988). The study was, said Bennet, "a license to diversity" for NPR. Indeed, among "a common set of values" appearing in the first draft of NPR's Strategic Plan for the 1990's is "honoring and reflecting the cultural diversity of our country."

And after considering recommendations made earlier this year by a strategic plan working group, NPR will in part predicate its plan on cultural and socioeconomic fragmentation in the United States. Among elements of the coming social "context," said the draft, are "more pronounced economic

distinctions among Americans, with the possible development of a permanent underclass" and "an America that will be a majority of minorities by the year 2000, with an urgent need for new knowledge and sensitivity if we are to compete successfully." —PDL



RAB to track trends

Several changes were announced by the Radio Advertising Bureau following the organization's semi-annual board meeting in Napa, Calif. A long-range planning committee was formed for "tracking economic changes and trends that affect the radio business; new marketing strategies being used in and outside of media, and changes within the radio business itself that will be necessary to equip the radio station of tomorrow." Art Carlson of Susquehanna Broadcasting was named that committee's chairman.

RAB also decided to combine its affiliate and advertiser sales staffs so that all representatives will now handle both functions, said Warren Potash, the association's president. A market-wide training program was announced, with a committee to be formed to develop a

"program and curriculum that would involve the market-wide training of an entire city's radio sales force in order to ascertain the effects of such training on sales and radio's share of dollars in the market compared to similar markets that had not undergone the intensive program."

John F. Dille, president of Federated Media, was elected co-chairman of the Radio Futures Committee, which has mailed to all radio stations a campaign jingle, format-specific adaptations and voice tracks by actor James Earl Jones.

The committee, a joint effort by RAB and the National Association of Broadcasters, asked the stations to customize and use the campaign during its next commercial flight scheduled between Oct. 16 and Nov. 26.

NAB's first Marconi Award winners

The National Association of Broadcasters' first annual Marconi Awards were given in 23 categories during a closing gala dinner of Radio '89. WLS(AM) Chicago received the award for legendary station of the year.

Winners in the personality of the year category were: Paul Harvey, ABC Radio Networks (network/syndicated); Ron Chapman, KVIL-AM-FM Dallas (major market); Bob Steele, WTIC(AM) Hartford, Conn. (large market); Mark Summers, WBQO-AM-FM Augusta, Ga. (medium market), and Billie Oakley, KMA(AM) Shenandoah, Iowa (small market).

Winners in the stations of the year category were KNIX-AM-FM Phoenix (major market); WVK-AM-FM Knoxville, Tenn. (large market); WBQO-AM-FM Augusta, Ga. (medium market), and KBOZ-FM Bozeman, Mont. (small market).

Winners in the stations-of-the-year by format category were: KNIX-AM-FM Phoenix (country); KVIL-AM-FM Dallas (adult contemporary, soft rock, oldies); KMOX(AM) St. Louis (news/talk); KPWR(FM) Los Angeles (CHR, Top 40); KTWV(FM) Los Angeles (jazz/new age); WQBA-AM-FM Miami (Spanish language); WVZ(FM) Chicago (black/urban); WQXR-AM-FM New York (classical); KMPC(AM) Los Angeles (big band/nostalgia); KLT(FM) Dallas (religious/gospel); KABL-AM-FM San Francisco (easy listening/beautiful music); WGN(AM) Chicago (MOR, variety), and WMMR-FM Philadelphia (AOR, classic rock).

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Fed Ex ABC ad ban extends to affiliates

Delivery company is boycotting network and affiliates in response to story that ran on '20/20'

ABC affiliates have been excluded from participating in Federal Express spot buys because the overnight-delivery company is angry with the network. The indirect, or, as some affiliates were saying, misdirected, retaliation was for a *20/20* investigative piece into whether Federal Express adequately met the terms of its Department of Defense (DOD) contract. Federal Express had earlier canceled advertising on all ABC shows except for certain ABC sports events which a company executive said were bought under non-cancelable firm commitments.

The story, "Federal Express or Federal Ripoff?," ran this summer alleging violations of the contract between Federal Express and DOD when the latter is sending, said the report, items such as "explosive devices...computer hardware and even sensitive documents." The report also alleged that Federal Express employees knowingly delivered illegal drug shipments, some-

times stealing some of the drugs while doing so.

Federal Express Chairman Frederick W. Smith complained to ABC Network President John Sias about the broadcast in a July 14 letter which termed the piece "shallow, scurrilous and deceptive." He said that as a result of several objections to the broadcast enumerated in the letter, "We have canceled all prime time advertising with you."

ABC appointed Walter Porges, vice president, news practices, to review the story, and according to a network spokesperson, "The conclusion was that we stand by the report."

This is not the first time that the network has lost advertising because an advertiser was upset at a news broadcast, said Dick Connelly, vice president, public relations, but it was, according to those commenting, the first time the penalizing of affiliates for the content of a network news program has come to light.

The chairman of the ABC Television affiliates organization, Clyde Payne, general manager of WBKO(TV) Bowling Green, Ky., termed the Federal Express action "short-

sighted. I saw the story probably the same time as the people at Federal Express did. But this is not an issue for the association because it does not affect each individual station from ABC on the same terms." Although the boycott theoretically includes every ABC affiliate, Federal Express spot campaigns are not run in many markets.

Dan Copp, Fed Ex director of public affairs, said the boycott of ABC and its affiliates would continue for the indefinite future. He added that he could understand the affiliates' point of view to a certain extent, but "they might let it be known to ABC that if they felt like we did—that the program was unfair—that the network should not have unfair and distorted stories in the future. I don't think it is totally naive to assume ABC would listen to some of their most important customers." Stations excluded from the company's recent spot campaign reportedly included WCVB-TV Boston, WFAA-TV Dallas, KUSA-TV Denver, WPLG-TV Miami, KSTP-TV Minneapolis, and most of the Capital Cities/ABC-owned stations. —GF

Bottom Line

Telemundo stock sale. Telemundo Group has sold \$30 million in new stock to major shareholders over past two months. Spanish language broadcaster sold \$15 million in stock to subsidiary of Reliance Group Holdings, which with affiliate owns 65% of Telemundo stock. Columbia Savings & Loan Association of Beverly Hills bought \$15 million of Telemundo stock in August, bringing holdings in Telemundo to 17.3%. Broadcaster lost \$10.6 million in second quarter.

Flexibility. As expected, Viacom has obtained \$1.5 billion unsecured bank credit agreement providing company with "significant interest rate savings and...more flexible covenant structure." Company will spend \$500 million redeeming 15.5% debentures due 2006. Viacom, which underwent LBO in 1987, said in statement: "By terminating our old credit agreement we have left behind the restrictiveness of the LBO structure and have put in place a more flexible capitalization."

New digs. Viacom International has signed 20-year lease for office space in building in Times Square in New York City. Company will move into 440,000-square-foot world headquarters in mid-1990.

Credit line. Producer/distributor ITC Entertainment group signed \$100 million senior credit agreement with group of banks led by First National Bank of Boston. Company said it planned to expand distribution operations, increase participation in international co-production of long-form programming, and acquire more product for domestic and international television distribution. Management of ITC bought company from Bond Corp. in November 1988.

Meter add. Nielsen Media Research will provide local meter-based audience ratings for TV stations in Tampa-St. Petersburg Designated Market Area. Service is scheduled to begin on Nov. 2. Market will be 23rd metered by Nielsen, bringing metered coverage to more than 46% of all U.S. households, company said.

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Effros rebuts Rochester complaints

CATA head says INTV and NAB claims about cable competition are attempts to gain leverage in must-carry talks

According to Community Antenna Television Association President Stephen Effros, the broadcasters' call for common carriage regulation of cable and their complaints about cable systems' creating "independent-like" channels to compete with television stations are an effort to "extract greater concessions" from cable in the ongoing negotiations over language for a must-carry law.

"That is really what this blizzard of paper being generated by the broadcast industry is all about," Effros said in a Sept. 29 letter to Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii). "We regret that we have had to kill



CATA's Steve Effros
yet more trees to respond to that blizzard. But as we have already informed the broad-

casters, enough is enough. We will not abide by any more mindless 'cable bashing' without giving a full response."

Representatives of the broadcasting and cable industries have been trying to agree on provisions of a law that would require cable systems to carry local broadcast signals for the past year.

The chief negotiators—the National Association of Broadcasters and the National Cable Television Association—thought they had a deal last July, but the Association of Independent Television Stations refused to endorse it, killing any chance it had of becoming law.

INTV demanded as a condition of its support that the agreement include a provision guaranteeing stations that are already being carried the right to their current channel positions on the cable systems. In many

Satellite Footprints

Family in. CBN's The Family Channel (TFC) initiated its first West Coast satellite feed to cable headends on Sept. 30, several days after announcing it had purchased transponder one aboard GE Americom's Satcom F-1R satellite. Located farther west (139 degrees west latitude) than any other domestic U.S. bird delivering television signals, Satcom F-1R was designed to remain operable through the spring of 1993—approximately six months after the scheduled launches of GE's next-generation cable satellites, Satcoms C-3 and C-4. The Family Channel bought a transponder on each of those future satellites to accommodate time-sensitive feeds. Inaugurating a second feed now "will provide true prime time for the important markets on the West Coast," said Rick Busciglio, TFC vice president, marketing, who added that TFC's FunTown block of children's programming will now also be delivered "to kids [on the West Coast] during their peak viewing hours." Terms of the approximately three-and-a-half-year purchase were not disclosed.

In the family. GE Americom has made it official, announcing the completion of an agreement with GE Astro-Space Division, which will immediately begin building Americom's two next-generation cable television satellites, Satcom C-4, to be launched in September 1992, and Satcom C-3, to be launched in November 1992. Showtime, The Movie Channel, The Family Channel, Arts & Entertainment and several other programmers have bought transponders aboard those birds.

Changing neighborhoods. When Hughes Communications launches Galaxy V in 1991, Black Entertainment Television will be aboard, thanks to a long-term lease of one transponder. The 25-million-subscriber basic cable channel will join HBO, ESPN, Turner Broadcasting, The Disney Channel and other top cable programmers, most of which purchased Galaxy transponders for the 12-year design life of Hughes's the Galaxy V and Galaxy I-R next-generation cable satellites.

The Financial News Network also said that it has agreed to a long-term lease of one transponder on Galaxy V, one of two future cable programming satellites Hughes Communications plans to launch in 1991. FNN now distributes video programming—

FNN: Business and FNN: Sports—and a real-time stock market data service via GE Americom's Satcom III-R.

Bird in hand. GTE Spacenet and CNN revealed that their three-transponder agreement announced last month is worth more than \$20 million. Making the five-year-plus deal for additional space aboard GStar II was motivated by projections that the satellite capacity market will grow tighter, said Wes Hanamayer, vice president, satellite systems, Turner Cable Network Sales. "With the rapid expansion in usage of Ku-band capacity," he said, "we felt we needed to enter into long-term leases to ensure that space would be available for us."

Mother, may (TC)I. Attorneys representing several direct broadcast satellite permittees were expected to file replies late last month to a petition for reconsideration and clarification filed at the FCC on Sept. 14 by Tempo Satellite Inc. Facing a petition to deny its DBS application based on a 1986 antitrust violation judgment against its parent company, Tele-Communications Inc. (BROADCASTING, Aug. 7), Tempo has asked that the commission change the status of its 11 DBS channels from "reserved" to granted, the status of four other new applicants' channels. This, said Tempo, would "clarify that Tempo may move forward and secure an orbital position on a conditional basis pending the resolution" of the petitions to deny. And, perhaps adding a wrinkle to the already labyrinthine "paired orbital slot" scheme devised by the FCC to accommodate new and established DBS applicants, Tempo asked that permittees assigned 61.5 degrees West longitude be given the first pick of channels at 148 and 157 degrees to assure the ability to serve all 50 states.

Buy American. Rockville, Md.-based Contel ASC will launch its second communications satellite, ASC-2, aboard a McDonnell Douglas Delta rocket. Scheduled for the first quarter of 1991 at Cape Canaveral, Fla., the launch will constitute one among nine so far contracted to McDonnell Douglas, which on Aug. 27 launched its first commercial payload, British Satellite Broadcasting's Marcopolo I.



Hughes' New Ku-Band Fleet Has Businesses Everywhere Looking Up

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cases the current positions are on the low end of the dial, which for technical and marketing reasons is considered the optimal place to be.

The only channel positioning provision the NCTA is prepared to accept at this point is one that would give stations the right to carriage on the same cable channel as their broadcast channel.

Due primarily to the channel positioning issue, the interindustry talks are stalemated.

NAB President Eddie Fritts and INTV President Preston Padden triggered the current "blizzard of paper," as Effros calls it, three weeks ago with a letter to Inouye and other members of Congress complaining about cable control of local television markets and other legal and regulatory advantages they see cable having over broadcasting (BROADCASTING, Sept. 25). Fritts said the problem has gotten so severe that Congress should consider common carrier regulation of cable.

To make their point, they cited an American Television & Communications system in Rochester, N.Y., which is programming a cable channel as an independent television station and competing head-to-head with broadcasters in the market for programming and advertising.

Fritts said the Rochester situation is an example of cable systems' ability to "exert

monopolistic, gatekeeper control over the local television marketplace" and their interest in programming cable channels as independent television stations.

Much of Effros's letter is a point-by-point rebuttal of the complaints made by Fritts and Padden, even though he dismisses the complaints as no more than an attempt to gain some leverage in the must-carry talks.

Effros called the charge that cable systems exert monopolistic control over a market "silly. If there was ever any concern about a 'gatekeeper' of programming to the public in Rochester, it should have been raised when the broadcasters were the sole source of video programming to the home," he said. "Now there is more than one source. Cable has introduced competition and diversity to the marketplace, and, in reality, that is what the broadcasters fear most."

In response to the broadcasters' admonishments about vertical integration in the cable industry, Effros talks of glass houses. "There is a certain irony to the fact that the INTV sent its letter...complaining about the alleged effect of cable industry vertical integration the same week it was announced that one of its larger members, TVX, was being bought by Paramount. Another large member, of course, is Fox. Both companies

are major video producers and distributors as well as station owners."

If they thought about it, Effros said, the broadcasters probably would not promote the idea of common carrier regulation for cable. "Were this done, for instance, why would the government also continue to allow the public's valuable and scarce spectrum to be used for the redundant purpose of broadcasting entertainment programming? Such delivery could be far more effectively accomplished via the utility they propose."

The underlying premise of the NAB and INTV protestations that cable systems should not be allowed to offer local programming in competition with television stations "flies in the face of years of efforts by the cable industry and federal, state and local regulators to increase program diversity to the public."

The broadcasters, having just recognized that local cable channels can compete, "now want to change the rules of the game...and have even gone so far as to suggest that what we are doing is illegal! [INTV has threatened to file a complaint at the FCC charging that ATC's Rochester channel is a violation of the cable-broadcast crossownership ban.] Their pseudo-legal claims are totally fictitious and disingenuous at best." -HAJ

C-SPAN gears up for the 1990's

New programming initiatives, greater dialogue with operators and viewers, new set are all part of changes

C-SPAN is reaching out. As the network celebrates its 10th anniversary and looks toward the 1990's, cable's chief public affairs vehicle is expanding its programming horizons and aiming to do a better job of informing viewers and cable operators of what it's up to.

"No one will allow us to be static," said C-SPAN Chairman and Chief Executive Officer Brian Lamb. "There is going to be a lot of change in this business in the 1990's and we're not going to get left at the barn door."

The most visible of the programming additions will be seen over the next several months, and the most exciting will likely come in November, when C-SPAN begins running portions of question periods in Britain's House of Commons. "It may be one of the most interesting things we've ever carried," said Lamb.

The centerpiece will be the 15 minutes each week that Prime Minister Margaret Thatcher spends answering questions of the House. It's more like verbal combat with the opposition, said Lamb, and the interesting, humorous and spirited debate will likely prove dynamic television. "There is no doubt in my mind that it is going to turn out to be one of the best things we've ever done," said Lamb. The network will begin carrying several hours a week to start.

But C-SPAN's interest in other foreign governments will continue. The network

produced four specials in August, looking at the House of Lords, legislatures in France and West Germany and the European Parliament. And there are plans to examine Japan and to return to West Germany and France, the latter next April, said Lamb. The aim, he continued, "is to compare what their governments are like...with what we do here."

C-SPAN quietly launched two audio services earlier this month, one a feed of the BBC's World Service, the other a mix of congressional hearings and radio programs from around the world. The services provide a "little flavor of Europe," said Lamb, and are "another small way of providing a service nobody else is doing."

C-SPAN will encourage operators to include the channels in their FM service or on alphanumeric channels. "It will be a very gradual sale and it will take a long time to catch on, but it's there," said Lamb.

C-SPAN also has inaugurated its short subject series, fed in the early morning hours for teachers to videotape and use in their classrooms. It's only the latest in a series of projects C-SPAN has conducted for educators through the years. What's even more important to Lamb, however, is that all C-SPAN programming can be used in the classroom copyright-free. "Our real value is not that short subject," said Lamb. "The value for the teacher is to see how you can use the entire network."

All this new activity will not mean any increase in C-SPAN's affiliate fee. Lamb said he does not anticipate a rate increase until at least 1993. Even then, he said, if

rates go up, it won't be a large increase.

The network has made a greater effort this year to reach out to cable operators. In fact, one of the first things Amos Hostetter, chairman of Continental Cablevision, and newly elected chairman of C-SPAN's executive committee, did was to determine C-SPAN needed more people in the field to talk about its programming. "The word is not getting out," said Lamb. With board approval, C-SPAN immediately doubled its marketing staff, adding eight positions at a cost of \$400,000 in the middle of the budget year. The network has nearly completed the process, adding three field system people, three support personnel, a telemarketer and an office coordinator, said Lamb. The first six staffers will divide the country in sixths and spend two weeks each month on the road and two weeks at home calling on cable operators.

C-SPAN will also continue a project where C-SPAN managers, staffers and new employees will visit cable systems throughout the year. "We have a responsibility to understand the business we're in," said Lamb. Not only will it help C-SPAN staffers, it may help operators. Lamb said that "one pet peeve of mine is that many [operators] don't watch the channels on their systems." The staffer visits, along with more marketing personnel, will heighten the awareness of C-SPAN, and may help the network gain greater carriage for C-SPAN II.

Since C-SPAN makes many last-minute scheduling changes, getting out information on what's on the networks has been diffi-

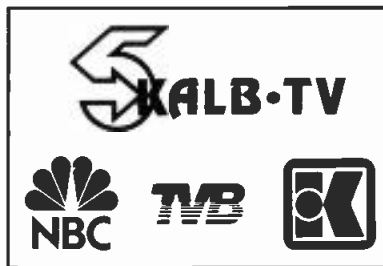
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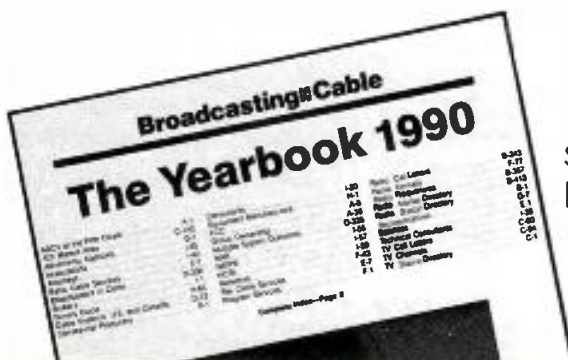
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cult. Lamb hopes to address that for the hardcore viewer through the use of closed captioning technology. C-SPAN is looking at using the vertical blanking interval to transmit constantly updated programing information. Viewers who wish to may purchase a box (for \$179), similar to those purchased by the hearing impaired, to view a rolling scroll of programing schedule information. C-SPAN will likely provide operators information on where viewers can purchase the decoders, which are typically carried by large department stores.

The network is also refining its weekly newspaper, *C-SPAN Update*, and will probably reduce the number of pages from 12 to eight and become a little more pointed. "We serve too many audiences," said

Lamb, and "we're trying to be a little more relevant, a little sharper and less verbose."

Internally, the network is enjoying the fruits of two 50-50 accomplishments. One is achieving 50% penetration (actually 51% as of early September), with a homes count of 46.6 million. The other was its launch several weeks ago in Augusta, Me., the last state capital in the country to receive C-SPAN. "We probably have a disproportionate number of viewers in state capitals," said Lamb, because so much of federal and state government is interrelated. C-SPAN has been covering state issues for many years, and the Augusta launch represents the closing of the state circle.

And there is one other internal change. C-SPAN is consolidating its offices in the

building it occupies at 400 N. Capitol St. in Washington. Along with that will come executive offices with a view of the Capitol, the building being adorned with the C-SPAN name and a new set. The set is designed to look similar to any typical Capitol Hill office, with bookcases in the background. Anyone who knows Lamb will understand his reluctance to make a big deal out of cosmetic appearances. "Frankly, I'm being dragged kicking and screaming by the staff here into the new set because I've held out for 10 years. I'm not that big on sets," said Lamb, and "it's not going to change our viewership one person." It may not, but it will show loyal C-SPAN viewers and operators that the network is not standing still. —MS

Daniels wants to spread the good news of cable

He tells Atlantic Cable Show of results of study tracking positive economic benefits of industry; will publish and disseminate them, and urges operators and others to step up publicity efforts

"It's cable bashing season again," according to Bill Daniels, chairman of the board, Daniels & Associates.

Delivering the keynote address at last week's Atlantic Cable Show, Daniels said that it's "become fashionable, in certain circles, to say that cable has become too successful, too arrogant, too greedy." It's long overdue, said Daniels, to let the world know that cable cares.

"Looking for a dramatic issue or running for President," Daniels said, less than 3% of U.S. Senate members and 2% of U.S. House members "have declared war on 100% of this textbook free-enterprise-serving industry."

Daniels released some of the summary findings of the third biannual study of the cable industry's impact on the American economy and society. Some of the highlights of *Impact '90*, compiled by the research firm of Bortz & Co.:

- The cable television industry will contribute approximately \$42 billion to the Gross National Product in 1990. The cable industry, directly and indirectly, will provide 561,000 jobs, generating income of \$18.2 billion.

- The Bortz report also states that cable operator revenues next year will approximate \$17.3 billion, providing direct employment to 101,400 people. Cable employe income totals \$2.8 billion.

- Direct cable operator employment has increased by almost 14,000 jobs since 1988 and by 24,000 jobs since 1986, Daniels said, quoting the report. Total cable-related employment has expanded by 27% since 1986.

- Cable-related job growth is estimated to account for more than 1% of the country's employment increases since 1986, said Daniels, and the cable industry is the "fastest growing segment of the communications revolution in our nation," he said.

- The report also looked at the contribu-

tions cable is making to society, Daniels said. During the 1980's, the industry contributed more than \$5.5 billion to charities, community organizations and "the municipal coffers of this nation," he said.

Daniels cited other cable accomplishments and statistics, and announced his in-



Bill Daniels

tention to make public what he sees as cable's contributions to its communities.

"As an industry, we have not shared our impressive record of community involvement with the American public," he said. "To correct that, I will publish and disseminate to government and civic leaders—in cooperation with the NCTA and the Cable Television Public Affairs Association—a comprehensive report, entitled *Cable Cares*. It will detail, for the first time ever, our concerted, powerful industry accomplishments in the area of community involvement."

Broadcasters have had to keep pace with cable, Daniels said, and their programing is "much improved" due to the competition. "The bottom line," he said, "is that everyone who views television, even those who don't subscribe to cable, have been the beneficiary of the cable industry's efforts."

Daniels urged his fellow professionals to become more involved in the political and social issues that confront the world today. "Our legacy," he said, is "giving people who never had access to information and entertainment more choice.

"Ours is a story that needs to be heard by the people in our industry, a story that

needs to be heard by the news media, a story that needs to be heard 100 miles away in the halls of Congress and a story that we've got to start presenting to our subscribers." —RG

Looking ahead to fiber and telcos

The threat of telephone company entry into the cable television business was the focus of "Cable Cares About Telcos," a panel discussion at last week's Atlantic Cable Show.

"We need to advance our own vision of what this industry should be doing," said moderator James O. Robbins, president, Cox Cable Communications. Echoing Bill Daniels' call for increased commitment, Robbins said: "Part of that vision must be in programing, and how it can educate Americans at all levels." Cable's vision should also involve containment of health care costs, more choice, individual freedom and the environment, Robbins said.

It is "inevitable" that the cable industry will be in competition with telephone companies, according to James Chiddix, senior vice president, engineering and technology, American Television & Communications. When faced with competition, he said, companies must improve service, improve their product and keep costs down.

Fiber is "just another information medium," Chiddix said, and while it's useful, it has its limits. At the same time, within the next decade "we will see it in homes."

Utilizing slides to explain the basic technological setup of a cable system, Chiddix said that cable's big drawback was high signal loss from coaxial cable. The way to proceed is to "just replace the part that's broken," he said, replacing the trunk with fiber and leaving the rest as is.

This is the way to build new systems and replace old ones, Chiddix continued. "Cable has a problem—loss of transmission—and fiber is the answer. Within the next one to two years, we will see a lot of fiber trunking going in."

Brenda Fox, general counsel, vice president, special policy projects, National Cable Television Association, outlined the broad legal and regulatory issues involving

possible telco entry into the cable business.

Telcos believe, according to Fox, that "if they are to be players in the world of tomorrow, they must be unleashed today." The real issue, said Fox, is "can they be trusted? The telcos have a goal in mind, and they're going after it. We have to stay on top," she said.

Tom Gillette, vice president, business and technology, Transfer Cable Labs, said that the best video network system is a "fiber-coax hybrid network using AM VSB modulation." Such a system enriches a customer's home equipment investment, he said, while digital AM fiber is more complex and more costly. A fiber hybrid network also positions customers for what will come next, said Gillette.

Gillette engaged in a highly technical but hypothetical building of a video network. Fiber to the home and digital video to the home do not make sense for the "foreseeable future," he said. Gillette also said that telcos should stick to the voice and data needs of the U.S. and that "cable will meet video needs better and sooner than telcos."

Cable's business is good, but its PR is bad

The financial side of the cable industry was the subject of "Cable Cares About Profits—Too Much? Not Enough?," a CATA Open Forum held during last week's Atlantic Cable Show.

A number of related issues were raised by moderator Stephen R. Effros, president, Community Antenna Television Association, and discussed by panelists J. Patrick Michaels, chairman and president, Communications Equity Associates, Inc., I. Martin Pompadur, president, R.P. Companies Inc., and Harvey Sandler, general partner, Sandler Capital Management.

Throughout the discussion, Pompadur engaged in some fence-mending, admitting that the situation in West Tennessee, where MultiVision rate increases angered local officials and Senator Albert Gore (D-Tenn.), had been badly handled. There are many different reasons for being in the cable business, he said, one of which is to make money. "We do not try to gouge cable systems without building up asset value," said Pompadur, so the system's relationship with its community is "as good as can be."

Sandler said the cable industry does not have as many shareholders among the general public as many other industries, so on Wall Street there is a "small group of people who know a lot."

Michaels said he believed phone companies "were long-term thinkers," and would eventually be in the television business. "They have a lot more friends in Washington and state capitals than you think," he said.

All panelists agreed that the cable industry would continue to be a valued business, although Sandler said its "PR is awful; no one is telling anyone what the reality is."

"I think the fundamentals of the cable business are still terrific," said Pompadur. "The downside is very limited, if there is one at all. The cable business will continue to be a preferred business to be in." □

Playboy hires MTV's Friedman for new marketing position

His duties include overseeing Home Video, Alta Loma Productions, PPV service, international distribution

Playboy Enterprises Inc., looking to centralize and increase the marketability of its video ventures, announced the formation of the Playboy Entertainment Group and named MTV marketing veteran Robert Friedman as president of the new division. Friedman, who assumes the post this week, will oversee the operations of Playboy Home Video, the Playboy-at-Night pay-per-view service, Alta Loma Productions (the company's recently formed production arm) and international distribution of all programming, including the European-distributed *Playboy Late Night*.

Dick Sowa, president of Playboy Video Enterprises, and Alan Schwartz, executive vice president of Alta Loma Productions and Playboy Productions, will report to Friedman in the new arrangement. While calling Sowa and Schwartz "instrumental in positioning our entertainment businesses for future growth," Playboy Chairman and Chief Executive Officer Christie Hefner said they will "complement" Friedman's "creative and marketing leadership."

The key components in Playboy's expansion plans, as spelled out by Hefner, will include a new push in the foreign export of the *Playboy Jazz Festival*, movie-of-the-week and various long-form projects for cable and broadcast television, event programming and the pursuit of joint ventures to leverage both production and distribution opportunities.

"The recent and exciting growth of our video business—both domestically and internationally—has made it clear that we are well-positioned to capitalize on emerging opportunities," Hefner said. "There is an explosion in the European television market, solid growth in the pay-per-view and syndication markets domestically, and a burgeoning international home video market that all reflect attractive niche opportunities for us."

Friedman originally joined MTV in 1981, under the predecessor company Warner Amex Satellite Entertainment banner, after departing from Grey Advertising's account group, where he handled Procter & Gamble, Citicorp and other major accounts. Responsible for the marketing and promotion of MTV and VH-1 basic cable services, Friedman, 33, was brought to Playboy for his "strength in building assets of well-known trademarks" in the cable industry, according to a Playboy spokesman.

The spokesman added that Sowa and Schwartz were part of the search committee that hired Friedman and that they will all meet this week to map out strategy, with concrete plans to be announced in two to three weeks. Terms of Friedman's contract were not disclosed. —MF

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Engineers discuss television's future

Gathered together to talk about the future of the television industry, engineers representing the three major broadcast networks and the cable industry expressed skepticism that high-definition television would be an important feature of U.S. broadcasting in the foreseeable future.

Charles Jablonski, managing director, engineering, NBC Operations and Technical Services, pointed out the delays in the acceptance of other developments in TV technology. Although stereo television was introduced in the earlier part of this decade, only 7% of the receiver population is stereo, he said. A completely separate production and distribution system is bound to fail, he said, unless it has a universe of several million homes that could support advertising or pay-per-view distribution. He de-emphasized the role of technology in television, pointing out that 7% of NBC's expenses in producing the 1988 Olympics were technology expenses.

There is little disagreement on how television will look 200 years from now, said Richard Streeter, director, advanced development, CBS Broadcast Group. It will probably have a large-size, wall-screen, sharp picture and "superb" sound. What is under discussion, he said, is how and when the change will come about.

"The bottom line [in the development of HDTV] is what kind of programming are you

going to put on this thing that's going to make people buy it?" said Max Berry, vice president, engineering, ABC-TV. In 1967, he said, ABC was losing money on its FM group, although FM technology had been in use for 20 years. Only after the government ruled that simulcasting was impermissible in larger markets and FM stations developed their own programming did they make money, he said. Mentioning the high cost of HDTV and the prevalence of NTSC technology, Berry said: "There's nothing to be afraid of as far as obsoleting NTSC."

It will take HDTV about 15 years to have an impact, said Wendell Bailey, vice president for science and technology of the National Cable Television Association. It will probably take the technology seven years to have a 1% penetration, he said. All consumer HDTV sets will be projection sets, he said, mostly because a 40-inch direct-view HDTV monitor would be too big to get into a house.

The four men spoke on a panel put together by the New York chapter of the Society of Broadcast Engineers. □

Changing Hands

KNTV(TV) San Jose, Calif. □ Sold by Landmark Communications Inc. to Granite Broadcasting. Price was not given, but industry sources estimate station's value to be between \$55 million and \$60 million. **Seller** is headed by Frank Batten. Broadcast division is headed by John Wynne, who is also chairman and chief executive officer of The Weather Channel. Landmark is licensee of KLAS-TV Las Vegas and WTAR(AM)-WLTJ(FM) Norfolk, Va. **Buyer** is headed by W. Don Cornwell, who is also purchasing WPTA(TV)

Fort Wayne, Ind., for \$26.5 million ("Changing Hands," Aug. 21). Granite also owns WEEK-TV Peoria, Ill., and KBJR-TV Superior, Wis. Upon completion of two sales, Cornwell, who is black, will become, in terms of markets, largest black TV broadcaster, according to National Association of Black Owned Broadcasters. KNTV is ABC affiliate on ch. 11 with 80 kw visual, 8 kw aural and antenna 2,770 feet above average terrain. **Broker: Sandler Media Group Inc.**

KBPI-FM Denver and WKRL(FM) Clearwater (Tampa), Fla. □ Sold by Sandusky Radio to Great American Broadcasting. Price was not disclosed but industry sources estimate value to be about \$30 million (\$14 million for KBPI-FM and \$16 million for WKRL). Sandusky is licensee of KDKB(FM) Mesa, Ariz.; KKYI(FM) San Diego; KLSI(FM) Kansas City, Mo.; KEGF(FM) Fort Worth, and KLSY-AM-FM Bellevue, Wash., and is headed by Dudley A. White. It is also selling KLSI(FM) Kansas City, Mo. (see below). **Buyer** is licensee of WBRC-TV Birmingham, Ala.; KTSP-TV Phoenix; KROY(FM) Sacramento, Calif.; WTSP-TV St. Petersburg, Fla.; WKLS-FM Atlanta; WNDE(AM)-WFBQ(FM) Indianapolis; WRIF(FM) Detroit; WDAF-AM-TV-KYYS(FM) Kansas City, Mo.; WKRC-AM-TV-WKRC(FM) Cincinnati and WTVN(AM)-WLWQ(FM) Columbus, both Ohio; KEX(AM)-KKRZ(FM) Portland, Ore.; WDVE(FM) Pittsburgh, and WLZR-AM-FM Milwaukee. Broadcast group is headed by Carl J. Wagner. KBPI-FM is on 105.9 mhz with 100 kw and antenna 900 feet above average terrain. WKRL is on 97.9 mhz with 100 kw and antenna 649 feet above average terrain. **Broker: Chapman Associates.**

KRHT(AM) Los Angeles □ Sold by Beasley Broadcast Group to Liberman Broadcasting Inc. for \$23 million. **Seller** is group owner headed by George Beasley, and is licensee of KRTH-FM Los Angeles; KAAV(AM) Little Rock, Ark.; WRXX(FM) Bonita Springs, WJHM(FM) Daytona Beach and WPOW(FM) Miami, all Florida; WMRO(AM)-WYSY-FM Aurora, Ill.; WYNG-FM Evansville, Ind.; WFAL(AM) Fayetteville, WBIG(AM)-WCKZ-FM Gastonia, WYED(TV) Goldsboro, WFTC(AM)-WRNS(FM) Kinston, WKML(FM) Lumberton and WJMH(FM) Reidsville, all North Carolina; WTEL(AM)-WXTU(FM) Philadelphia; WLIT(AM)-WYAV(FM) Conway, S.C., and KSSR(FM) Bastrop, Tex. **Buyer** is headed by Jose and Leonard Liberman (father and son), and also owns KWIZ-AM-FM Santa Ana, Calif. KRHT is on 930 khz with 5 kw-U. **Broker: Rumbaut & Associates.**

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KLSI(FM) Kansas City, Mo. □ Sold by Sandusky Radio to Apollo Radio Ltd. for \$8.5 million. **Seller** is also selling **KBPI(FM)** Denver and **WRKL(FM)** Tampa (see above). **Buyer** is headed by Bill Stakein. Apollo Radio is affiliate of Apollo Partners Ltd., with managing directors Terrence Elkes, Kenneth Gorman and George Castell. It recently purchased **KJRB(AM)-KEZE(FM)** Spokane, Wash. KLSI is on 93.3 mhz with 100 kw and antenna 1,066 feet above average terrain. **Broker: Blackburn & Co.**

WEEI(AM) Boston □ Sold by Helen Broadcasting to Boston Celtics for about \$8 million ("Top of the Week," Oct. 2). **Seller** is headed by Ralph Guarino, and has no other broadcast interests. **Buyer** is headed by Don Gaston and Alan Cohen. Celtics recently purchased **WFXT(TV)** Boston for about \$20 million. WEEI is on 590 khz with 5 kw-U. **Broker: Gary Stevens & Co.**

Wmyk(FM) Elizabeth City, N.C. □ Sold by Edge Broadcasting to Glen Mahone for \$7.5 million. **Seller** is headed by Paul Lucci and Wayne Suza, who have no other broadcast interests. **Buyer** is principal of Paco-Jon Broadcasting, licensee of **WGCV(AM)-WPLZ(FM)** Petersburg and **WPLC(FM)** Spotsylvania, both Virginia. Wmyk is on 93.7 mhz with 100 kw and antenna 940 feet above average terrain. **Broker: Chapman Associates.**

KKBB-FM Bakersfield, Calif. □ Sold by Clayton Communications Inc. to Kohl Communications Inc. for \$3.3 million. **Seller** is headed by Rick Dames and Steven Bunyard. Dames is president of Olympia Broadcasting, which is licensee of **KXXR(FM)** Kansas City, Mo.; **KYAK(AM)-KGOT(FM)** Anchorage; **KIAK(AM)-KORZ(FM)** Fairbanks, both Alaska; **KMGX(FM)** Hanford, Calif., and **KTRW(AM)-KZZU-FM** Spokane, Wash. Olympia announced last week that it is selling all of its properties, ("In Brief," Oct. 2). **Buyer** is headed by Ken Kohl, most recently station manager at **KFI(AM)** Los Angeles. He has no other broadcast interests. **KKBB-FM** is on 97.7 mhz with 3 kw and antenna 300 feet above average terrain. **Brokers: Media Venture Partners and Americom Radio Brokers.**

WBLM(FM) Lewiston and WHTT(FM) Portland, both Maine □ Sold by General Broadcasting of Florida Inc. to Beacon Broadcasting for \$2.6 million. **Seller** is subsidiary of Southern Starr Broadcasting Group Inc. Southern Starr is headed by Peter Starr and is licensee of **KZLR(FM)** Pine Bluff, Ark.; **WPLR(FM)** New Haven, Conn., and **WPMO(AM)** Moss Point and **WKNN(FM)** Pascagoula, both Mississippi. **Buyer** is headed by Robert and Alford Lessner, who also own **WBNR(AM)** Beacon, **WSPR(FM)** Poughkeepsie and **WENE(AM)-WMRV(FM)** Endicott, all New York. General Broadcasting will be acquiring certain identified assets of WBLM and WHTT, following exchanges between General Broadcasting and J.J. Taylor Companies Inc. on **WHLY(FM)** Leesburg, Fla., and **WHTT(FM)** Portland, Me., and between General Broadcasting and Fuller-Jeffrey Broadcasting Corp. on **WHTT** and **WBLM** ("Changing Hands," April 3). Beacon will receive offices and programing of **WHTT** and combine them with **WBLM**. WBLM is on 107.5 mhz with 35 kw and antenna 630 feet above average terrain. **Broker: Kozacko-Horton Co.**

WDAN(AM)-WDNL(FM) Danville, Ill. □ Sold by Majac Inc. to Neuhoff Broadcasting Corp. for \$2,350,000. **Seller** is headed by Jack Steenbarger and his son Marc. They also have interest in **WVCK-AM-FM** Flint, Mich. **Buyer** is headed by Geoffrey Neuhoff, who also has interest in **WCVS(AM)-EFMB(FM)** Springfield, Ill. **WDAN** is on 1490 khz with 1 kw-U. **WDNL** is on 102.1 mhz with 50 kw and antenna 380 feet above aver-

age terrain. **Broker: Americom Radio Brokers.**

WCLZ-AM-FM Brunswick, Me. □ Sold by Hawthorne Communications LP to Eastern Radio Co. LP for \$2,175,000. **Seller** is headed by Doug Tanger, who has interest in **WBOQ(FM)** Gloucester, Mass. **Buyer** is headed by Alan Stinert Jr. and Lionel Brooks Jr., who have interest in **WGVA(AM)-WECQ(FM)** Geneva, N.Y. **WCLZ(AM)** is on 900 khz with 800 watts day and 60 watts night. **WCLZ-FM** is on 98.7 mhz with 50 kw and antenna 450 feet above average terrain. **Broker: Chapman Associates.**

KJUL(FM) North Las Vegas □ Sold (49%) by Carrigan Communications Inc. to Ragan Henry for \$1.1 million ("In Brief," Oct. 2). Henry has one-year option to buy remaining 51% for \$3.1 million from Carrigan, which has no other broadcast interests. Henry currently owns or has interest in five AM's, 12 FM's and one TV. He is also buying five AM's and three FM's. **KJUL** is on 104.3 mhz with 100 kw and antenna 1,115 feet above average terrain. **Brokers: Sailors & Associates and Doyle Peterson & Associates.**

Wvvy(FM) Grifton, N.C. □ Sold by MC Radio Partnership to W&B Media Inc. for \$937,000. **Seller** is headed by Joyce McCune, who has no other broadcast interests. McCune's husband, Frederick, has interest in **WFIX(TV)** Morehead, N.C., and is nonvoting shareholder in new FM at Nags Head, N.C. **Buyer** is headed by Howard A. Wilcox and George G. Beasley. Beasley is head of Beasley Broadcast Group (see **KRTH(AM)** Los Angeles above). **Wvvy** is on 99.3 mhz with 3 kw and antenna 284 feet above average terrain.

KAPA(AM) Raymond, Wash. □ Sold by Barbara Kazmark to Dorothy Brazeau for \$130,000.

Seller also owns **KAZZ(FM)** Deer Park, Wash. **Buyer** is San Francisco-based freelance announcer. **KAPA** is on 1340 khz with 1 kw.

CABLE

Cable system serving Logan, Utah, and surrounding communities □ Sold by JWB Cable Co. to Sonic Communications, Walnut Creek, Calif.-based MSO ("In Brief," Oct. 2). Price was not disclosed, but industry sources estimate value of system at \$28 million-\$30 million. **Seller** is headed by Jonathan Bullen. **Buyer** is headed by Christopher Cohen and has systems in California serving about 85,000 subscribers. System passes 18,800 homes with about 12,300 basic subscribers. **Broker: Waller Capital Corp.**

System serving Glasgow, Scotland □ Sold by Clyde Cablevision Inc. to Insight Communications Co. UK, which is buying controlling interest in system. **Seller's** major shareholders include British Cable Services Ltd. (Maxwell Communications Group), Cable and Wireless p.l.c. and General Electric Co. **Buyer** is New York-based MSO headed by Sidney Knafel, chairman, and Michael S. Willner, president, which announced last week that it is putting all 10 of its cable TV systems on the market to focus on development of cable television systems in UK ("In Brief," Oct. 9). Insight has systems serving about 200,000 subscribers; locations include suburban communities of Los Angeles, Phoenix, and Atlanta. Sources estimate value of U.S. systems at between \$550 million and \$600 million. System in Glasgow is partially built and currently passes 55,000 homes and serves 5,000 subscribers.

For other proposed and approved sales see "For the Record," page 84.

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USA goes for movies in a big way

Cable network pays over \$52 million for film package from Disney and rights to show them before television stations

Any doubt that basic cable will be a major source of future syndication revenue was banished last week with word that USA Network is paying more than \$52 million for a package of "A" title theatrical films from Buena Vista Television, the Walt Disney Co. syndication arm.

The deal gives USA the rights to 26 Touchstone Pictures features, packaged as Touchstone I, before they become available to over-the-air stations in the syndication marketplace. According to sources with knowledge of the deal, USA paid more than \$2 million per title. Both parties to the deal characterized the USA bid as "preemptive," in terms of the package going to the cable network before local broadcast stations.

USA will be the fourth medium to have access to the films, after home video, Showtime and the three broadcast networks. Most of the films are expected to air

on the broadcast networks before USA, according to Buena Vista Television President Robert Jacquemin. The films will not have a barter window before or after the USA exhibition rights kick in.

Jacquemin said his sales staff solicited interest in the package from over-the-air broadcasters, but in the end, USA "stepped up to the plate" with at least as good a price as the company felt it could have received in broadcast syndication, and without the market-by-market sales costs.

Many of the titles in the package are films that helped make Disney the top-grossing movie studio in 1988, including, "Three Men and a Baby," "Good Morning Vietnam," "Big Business" and "Beaches."

The deal "is a reflection of the change in the marketplace," said Jacquemin, where basic cable has become more aggressive in picking up newer and more competitive programming from the syndication marketplace. "We view it as one business," he said.

The deal comes at a time when there is an abundance of new theatrical packages in the

marketplace. Broadcast station executives contacted last week accepted Jacquemin's position that the deal with USA was the best business decision Buena Vista could make, even though stations are the company's "primary" customers.

"I'm sure they realized when they did the USA deal that whatever money they make from stations down the road will be supplemental at best," said Victoria Gregorian, operations and program director, WSVN(TV) Miami. "It's probably a wise move for them." But given the exposure USA will give the package, she said: "I would give second thoughts to buying it at any price."

The principal architect of the deal for Buena Vista Television was Peter Affe, recently installed as vice president, basic cable sales. Conversations about a possible deal began at the National Cable Television Association convention in May when USA programming vice president David Kenin told Affe the cable network was prepared to "buy out the syndication window of a major theatrical package."

"We see a lot of opportunities to develop and package programs for basic cable," Affe said last week. Among other things, he said, he's working with cable networks to produce original programs at the Disney-MGM Studio in Florida. He also said the off-network version of *Win, Lose or Draw* is available to the basic market.

Kay Koplovitz, president, USA Network, said the deal "marks the first time a basic cable network has preempted the entire syndication market on a major motion picture package. [It] reflects our commit-

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King World gets Boardwalk

Michael King, president, King World Productions, made it official last week—the company will bring a new game show to NATPE next January based on the popular board game, Monopoly. The program, available for fall 1990, has been in development for more than two years, the challenge being to boil down a game that often takes several hours to play to a 26-minute format. Merv Griffin Productions will shoot a pilot in December, King said. A simultaneous network run, which KWP was hoping to obtain, looks doubtful. ABC had first dibs on the network rights, but has passed on the project, according to sources there, as has CBS. An NBC spokesman said the network had not taken a look at the program.

ment to acquire the very best, most desirable movie product."

Exact terms were not disclosed, but Kenin indicated the deal was structured in a way that is similarly to how packages are sold in syndication, where the station usually receives six runs over four years. —SM

Tribune prepares prime time mini-series package

Company will produce with partners and distribute group of original shows

Tribune Entertainment last week confirmed what had been rumored for months—that it would produce with partners and distribute a package of original prime time mini-series under the banner Tribune Premiere Network.

The first program, entitled *Voyage of Terror*, about the Achille Lauro hijacking, will be available next spring. The program, which will cost \$10 million to produce—largely due to costly action segments—is being co-produced by Tribune. Italy's Filmalpha Productions and RAI network, Germany's Beta Taurus Group and France's TFI network.

Tribune Entertainment will begin pitching stations this week. At deadline, only the Tribune station group was committed to the package.

Tribune is asking stations to make a two-year commitment to the project, which would include the first four mini-series. Exact terms weren't clear, but it is understood that stations would get at least three runs, paying with some combination of barter time and cash.

Tribune Entertainment President Sheldon Cooper likened the project to the *Operation Prime Time* mini-series that were funded by a consortium of stations in the early and mid-1980's. However, with Tribune Premiere Network, the partners will not include station groups.

"I don't think that's possible anymore," said Cooper of the OPT arrangement, where participating station groups each had an equity interest in, and helped finance, the projects. "The reason it failed is because some stations pulled out or were only willing to fund projects selectively," as opposed to the entire package, Cooper said. Thus, he said, with dwindling financing, the quality of the OPT programs dropped.

In the case of *Tribune Premiere Network*, Tribune Entertainment will produce each mini-series (four hours and two parts in each case) through co-venture deals with mostly foreign partners. The second project, which began production last month, is entitled *Night of the Fox*, based on the Jack Higgins best seller. It is being produced with ITC. The third mini-series in the package is entitled *To Catch a Killer*, based on the case of convicted serial killer John Wayne Gacy. Tribune is co-producing that with Nelvana Productions of Canada. □

'Hard Copy' asks papers for scoops

Show would give national television exposure to publications in return for letting program air exclusive stories day before they are printed

Paramount Domestic Television's *Hard Copy* is looking to add more definition to its title by going to the source of print copy—150 newspapers in North America. Tom Colbert, story department director for *Hard Copy*, sent letters to managing editors, promising national TV exposure for their publications in return for letting the program break exclusive stories the day before they are printed.

Colbert says up to 25 newspapers have expressed an interest to date, with one newspaper replying that the overture is "breaking away the long-standing tradition of animosity between print and television journalists." However, Colbert admitted some larger city newspaper executives "chuckled over the thought," and that most of the interest has come from "medium-sized" newspapers. "A lot of newspaper executives responded that they wanted to watch the show first, and then make a decision," Colbert added.

Part of the game plan might also include letting *Hard Copy* camera crews shoot print reporters for an interview at the paper's newsroom or at the site of a crime. The

primary focus is to share a headline story with a newspaper and to plug the name of the paper contributing to it. No compensation will be offered to the publications, although national media exposure should provide a boost to any newspaper's circulation.

Colbert, who says he introduced the idea of tapping into print sources to executive producer Mark Monsky, is hoping that building contacts with print journalists will help *Hard Copy* to "gain perspective and depth" on important issues and beat other half-hour syndicated news programs to breaking stories. Before joining the Paramount first-run strip, Colbert worked at KCBS-TV Los Angeles for 10 years as a senior research reporter, relying on printed stories and newspaper contacts to lead the station to other scoops. *Hard Copy* maintains a combined staff of 15 researchers from its Los Angeles studio and New York bureau. *Hard Copy* has an agreement with New York-based *Spy* magazine to share stories.

Relying on newspapers as a source of breaking news is not unprecedented, especially in the case of *USA Today On TV*, which is directly tied to the parent newspaper's newsgathering operations. In addition, Colbert credited Boston TV station WNEV-TV for doing live remotes from the

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city's various newsrooms to "develop" on-going contacts with print journalists. □

Study shows audience gain for prime time newscasts

A study of prime time local newscasts on 18 independent stations over the past seven years indicates that more than two-thirds of the newscasts won increased shares while most of the stations suffered lower shares in the market over their total schedule.

Taking 18 stations (in 14 markets) that have broadcast local prime time news since November 1982, Seltel, the rep firm that conducted the study, found that from July 1983 to July 1989, 13 of the broadcasts had increased household shares in their markets, according to both Nielsen and Arbitron. Either one or two stations had lower shares, depending on the rating service, while the shares of the balance of the newscasts remained flat. Sign-on to sign-off station shares for at least two-thirds of the stations dropped over the same time period. Seltel found similar results comparing numbers from November 1982 and November 1988.

At the same time that the news shares of the independents were increasing, the collective shares of late news broadcasts by affiliates declined in most of the markets studied. In four markets—San Francisco, Washington, Portland, Ore., and Fresno, Calif.—independent newscasts received higher ratings than late newscasts of competing affiliates. Three of those four markets are on the West Coast, where HUT levels are substantially lower at 11 p.m. than they are at 10 p.m., noted Janeen Bjork, Seltel vice president and director of programming. "It's no wonder that the West Coast affiliates are looking at 10 p.m. newscasts," Bjork said.

Seltel's research department drew some tentative conclusions from its findings. Given the contrast between share growth for the newscasts and share decline for the overall schedule, a probable conclusion is that the newscasts, unlike syndicated fare,

Syndication on a roll for the 90's

The syndication market, which has grown dramatically in the last few years, will continue to gather momentum in the 1990's, perhaps becoming the fastest growing segment of the television business. That is the conclusion of a study conducted by Wilkofsky Gruen Associates presented at a syndication seminar in New York last week. The study concluded that syndication revenue from all sources will total \$10.3 billion in 1995, compared to \$3.6 billion in 1988. Domestic syndication revenues will hit \$5.6 billion in 1995, the study projects, compared to \$2.3 billion in 1988. And revenues from cable will grow to \$750 million in 1995, compared to \$100 million in 1988, the study reported. The Wilkofsky report projected that foreign syndication revenues will grow to \$4 billion in 1995, compared to about \$1.25 billion in 1988, and that syndication revenues overall will grow "more than 16%" annually through 1995.

Barter revenues are expected to grow 20% annually, from about \$700 million in 1988 to more than \$2.5 billion in 1995. At the same time, license fees will grow between 9% and 10% annually, with total domestic fees in 1995 totaling about \$3 billion, almost double the 1988 figure. The growth in barter revenues reflects the increasing ratings for first-run syndication product, which contains most barter spots. Wilkofsky Gruen's David Wilkofsky said audience levels for first-run and off-network viewing have flip-flopped in recent years, with first-run programs now commanding about 60% of the syndication audience, compared to 40% for off-network.

are "cable-proof." And—a conclusion the firm said it could not measure—independent newscasts may be "more watchable,

better produced, or somehow more attractive to viewers in their markets in 1989 than they were in 1982." □

'Time is Now' for Qintex

Hour-long, weekly program will focus on environment

Now that Qintex Australia Ltd. has completed its \$1.9 billion acquisition of MGM/UA's television library and production departments, in addition to the theatrical film unit (BROADCASTING, Sept. 18), Qintex Executive Chairman Christopher Skase and Chief Executive Officer David Evans are focusing on a television project they hope will shape the future image of Qintex in first-run syndication.

Qintex is spending upwards of \$20 million on an hour-long weekly "global television show," *The Time is Now*, centering on environmental issues, according to the company's Senior Executive Vice President of Programming, Steve Mills.

Mills said *The Time is Now* will be produced in-house by Qintex, with four or five segments shot each week for the 30 episodes, and one extra segment to be taped additionally each week so the company can "bank" segments to give the show 52 weeks of original episodes. Mills added that Qintex will use worldwide satellite feeds to

cover environmental hot spots, such as a potential oil spill in Alaska or tree-cutting in the rain forests of Brazil. Among the bureaus contributing stories will be Qintex's Australia Television Network (The Seven Network), which will also assist in development and production of the U.S.-produced show.

Ted Landreth, a former CBS News executive who co-produced several documentaries with the BBC, has been named executive editor, and John Lane, a former senior producer of the *CBS Evening News With Walter Cronkite* for seven years, has been named managing editor of the program. Currently, Mills says "initial plans" do not call for the program to be a "host-driven show," but that is still an option.

A major question mark remains the show's commercial viability. Because of that concern, Mills says Qintex executives have pitched the idea to "every major station group," and that all the reaction has been "very favorable." Although no station groups or individual stations have signed yet, Mills says negotiations are at the stage where time periods and pricing are the only hurdles. The program will also be distributed worldwide.

"There is definitely an appetite for this show," said Mills, who added that it will be positioned for weekend airings (daytime and late fringe). "We're going to give it a long-term commitment, possibly longer than one year. A lot of stations have already said they want to be identified as the environmental station in their market. It only enhances their position in the market."

Mills said that corporate sponsor response has been strong, in addition to much interest from environmental groups such as the Sierra Club and Greenpeace. The company is also looking to sign a foreign co-investor from England, France or Germany to help defray production costs.

Qintex hopes to have the show ready to air within the first quarter of 1990. —MF

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House keeps fairness in budget bill

It's unclear whether White House would veto reconciliation measure with doctrine included

Efforts to enact the fairness doctrine into law advanced in the House last week when lawmakers voted 261-162 to keep the provision in a budget reconciliation bill.

Despite the House action, the fate of the doctrine is still uncertain. There are conflicting reports on whether the inclusion of fairness will trigger a presidential veto. Earlier this year, George Bush indicated he is prepared to veto a stand-alone fairness bill (BROADCASTING, April 17). And in April the Justice Department said it would recommend a veto of H.R. 315, a bill adopted by the House Energy and Commerce Committee that would codify the doctrine (BROADCASTING, April 17).

Sources say the White House has indicated there is a "risk" of a veto if fairness remains part of the budget measure. But there has been no official word from the administration.

Massachusetts Democrat Ed Markey argued during the floor debate that "there has been no indication on the part of the White House that they intend on vetoing the reconciliation bill if the fairness doctrine is included." Markey, who chairs the Telecommunications Subcommittee, said using the argument that the bill is "veto bait" is a "red herring."

Moreover, some Hill observers feel Bush will be hard pressed to reject the reconciliation measure, which includes a reduction in the capital gains tax, something the White House sought. But fairness opponents argue there are yet other provisions in the bill that could provoke a veto.

It is also unclear what will happen in the Senate, where fairness is not part of the reconciliation. Some believe the upper chamber will accept the provision during the House-Senate conference on the initiative. Others disagree, saying it is too early to tell what will happen in conference.

It was the third time in two years that the House has wrestled with fairness. Each time the doctrine's support has slipped (the first vote was 302-102, the second was 259-157). The doctrine's key opponents, Representatives Tom Tauke (R-Iowa) and Michael Oxley (R-Ohio), were said to be "pleased" with the final tally, considering that the other side distributed up to nine "Dear Colleague" letters endorsing fairness.

In the past, broadcasters let lawmakers know they think the doctrine is an imposition on their First Amendment rights. This time, Hill aides say there was no evidence of any active lobbying by the industry.

Fairness opponents said it did not belong

in the reconciliation bill, that it violates the First Amendment, and that its inclusion makes the legislation "veto bait."

"We have been without the fairness doctrine for two and a half years. The world has not come to an end. In fact, there are people who would say that it is working much better today than it did before," said Oxley. He added that fairness "is simply government intrusion on free speech and government micromanagement of the news."

The FCC abolished the doctrine in 1987 after President Reagan vetoed a bill codifying it. Reagan threatened to do the same when it was attached to a continuing budget resolution later that year; the House backed off and deleted fairness from the resolution.

Oxley and Tauke both pointed out that this fairness provision enables the FCC to impose civil fines on broadcasters who violate the doctrine. The fines were added as part of the reconciliation process. "The fines clearly are what, to the sponsors at least, make this bill germane," said Oxley, who also said their strategy was to later delete the fines in conference.

Tauke also argued that scarcity is no longer a rationale for upholding the doctrine. There is no scarcity, he said. Moreover, he said it was unfairly applied.

"Why should NBC News be subject to the fairness doctrine while CNN is not? It does not make good sense. But because people are politically angry that an FCC did this without the permission of the almighty Committee on Energy and Commerce, they keep fighting the battle over again," said Tauke. Milton Gross, chief of the FCC's political branch, said cable operators are subject to a fairness rule, but it's unclear whether satellite networks like CNN are.

They were joined by others. An outraged Hal Rogers (R-Ky.) said: "How dare this Congress even contemplate a law which would fine broadcasters whose news coverage the government does not like?"

Markey rejected the claim that fairness

does not belong in the reconciliation package. "If those who object to the fairness doctrine being debated upon at this time object, then we should hear the very same objections on the dail-a-porn legislation which we have also inserted into this legislation."

There is no reason the doctrine should be "kept away from the public simply because some [FCC] commissioner who is already fading from memory had a problem with it," commented Al Swift (D-Wash.).

"It is only fair that when broadcasters own that wonderful right to use the money machine which they are given by the FCC, that they should use it in the public interest," said House Energy and Commerce Committee Chairman John Dingell (D-Mich.). Congressman John Conyers Jr. (D-Mich.) said that "even members of the broadcast industry themselves are supporting the inclusion of the fairness doctrine in our law."

William Dannemeyer (R-Calif.) said he did not trust broadcasters to air opposing views. "I have never heard a rational argument of how we get a recalcitrant radio station to give an opportunity for another point of view without this doctrine," he argued.

-KM

FCC inquiry into TV reception interference sought

Association of Maximum Service Telecasters wants to find way to stem interference from nonbroadcast radio services

Charging that TV broadcasting bands have become "a dumping ground for electromagnetic pollution," the Association of Maximum Service Telecasters asked the FCC last week to open an inquiry aimed at finding a way to mitigate the interference from nonbroadcast radio services that AMST says are degrading television reception.

"It would be a national tragedy if cumulative interference undermined the economic viability of our free and universal television system at the very time the FCC has held its public benefits should be preserved through local stations' offering advanced television service," said AMST President Margita White in a prepared statement.

It is time for the FCC to develop some "consistent procedures for evaluating interference and deciding how much is too much," said AMST Vice President Greg

Fin-syn progress report

Reports from a meeting two weeks ago in Los Angeles between the broadcast networks and Hollywood studios on the FCC's financial interest and syndication rules were upbeat for the first time in months.

According to a statement from the networks, the discussion was "constructive" and the parties will meet again in the "near future." The Motion Picture Association of America said the talks "progressed usefully." Neither group would reveal details.

DePriest.

White, along with Joel Chaseman, chairman of AMST and chairman and chief executive officer of Post-Newsweek Stations, and Jonathan Blake, AMST's Washington attorney, made the rounds at the FCC last Wednesday with a 61-page petition.

It was well received.

Bob Ratcliffe, an aide to FCC Chairman Al Sikes, said Sikes is "sensitive to the quality issue," and AMST's petition "is a comprehensive approach to it."

"I think it's a good move," said FCC Commissioner James Quello. "I'm for it. It's time for us to get all the facts together and see what we can do." Nonbroadcast interference is hard to pinpoint, Quello said. "I think a lot of viewers are receiving interference and don't know where it is coming from."

"At first blush, it looks like a good-government approach to analyzing the interference problem confronting television," said Commissioner Sherrie Marshall.

The AMST petition traces the problem to the FCC's case-by-case approach to evaluating the impact of nonbroadcast radio services on the VHF and UHF television bands.

"Repeatedly, the commission's tolerance of increased interference levels has been justified as being essential to permitting the introduction of a new radio service or the expansion of an existing service," it says. "This need is weighed against the incremental—as opposed to cumulative—degradation of the service provided by stations on one or more television channels. Viewed independently, each proposal may not have universal or devastating interference consequences. But the cumulative effect of numerous proposals can be severe. Like the AM bands, the portion of the spectrum allocated to TV broadcasting has become a dumping ground for electromagnetic pollution."

According to the petition, as a result of the cumulative interference, the "public is experiencing a retrogression in the quality of television broadcast signals reminiscent of the electronic tower of Babel that existed in 1926, when co-channel interference between radio stations was rampant because the absence of any meaningful regulation resulted in incorrect spacings."

The AMST asked for a comprehensive look at the problem. "The commission should seek comment on how it might better regulate existing and proposed nontelevision uses of the spectrum that interfere with the public's television service," the petition said. "It should seek to identify the appropriate measure or measures of such interference. It should seek comment on how technological advances in consumer electronics and rising consumer expectations regarding aural and visual clarity in programming should shape the regulation of interference to television."

The AMST also proposed four "alternative approaches" to evaluating interference and asked the FCC to invite comment on them.

The petition also criticizes the FCC's current reliance on market forces—consumer complaints—for the detection of interfer-

ence. The reliance is based on "unrealistic (and unstated) assumptions about perfect information and low transaction costs," it said. "Moreover, it simply cannot be reconciled with the commission's duties under the Communications Act."

The petition catalogs the sources of the "pollution" on a channel-by-channel basis:

■ Stations on ch. 2 are plagued by citizen band radio and amateur radio. Comparing the problem to traffic on a "narrow two-lane highway," the petition said the "receiver may not be able to squeeze into a sufficiently narrow band to avoid being brushed by a large amateur signal, or worse still, the amateur signal may not be confined entirely within its own 'lane.'"

■ Stations on ch. 2 through ch. 6 are subject to interference from field disturbance sensors used in security systems. The field "may not be well confined, so nearby television receivers tuned to the same frequency as the field disturbance sensor can receive interference...[which] may appear as lines across the face of the picture tube."

■ A number of business and public-service radio services "stuffed" in the four megahertz gap between ch. 4 and ch. 5 can cause interference to either of the television channels in the same way CB and amateur signals do to ch. 2. CB radio can also interfere with ch. 5.

■ Stations on ch. 6 still suffer interference from noncommercial FM radio. To mitigate the problem, affected television and radio stations reached a compromise, which the FCC incorporated into its rules. "The compromise unfortunately allows limited but significant interference to ch. 6 service."

■ Stations on ch. 7, which already re-

ceive interference from government land mobile and manufacturers radio services, are concerned that the commission created a new source of interference two weeks ago with its authorization of a stolen vehicle recovery system using a frequency just below ch. 7. The system's high-power fixed transmitter, which is used to activate a homing device in stolen cars, could cause interference that is "likely to appear as bursts of wavy lines in the ch. 7 picture."

■ The upper end of the VHF band—channels 10 through 13—is subject to interference from adjacent channel land-mobile radio service and the Automated Maritime Telecommunications Service.

■ UHF stations on ch. 15 and ch. 16 can be affected by the use of those frequencies for base and mobile communications on offshore drilling platforms. "This interference problem arises because of the anomalous over-water propagation characteristics of UHF and VHF."

■ Reception of stations on ch. 14 and ch. 69 can be disrupted by intermittent wavy lines across the picture caused by interference from land-mobile services operating either adjacent to channels 14 and 69 or within ch. 14.

The petition also claims that all TV receivers are susceptible to interference from a wide variety of radio services operating on channels between 41 mhz and 47 mhz—the so-called intermediate frequencies all television sets use in tuning TV broadcast signals. Signals for the nonbroadcast services, "if sufficiently strong (and they often are), will pass through the TV receiver and appear as an annoying overlay or wavy lines or bursts of dashes on the picture or, perhaps, voices or noise superimposed on the program sound." —HAJ

Gore introduces home satellite bill

"It is clearly the right of cable programmers to protect their signals, but they have consistently acted in concert with major cable corporations to prevent the evolution of a competitive programming marketplace for home dish owners," said Senator Al Gore (D-Tenn.) when introducing his home satellite measure, S. 1698, on Sept. 28.

The measure is virtually identical to a Gore bill adopted by the Senate Commerce Committee in the 100th Congress and later defeated by seven votes on the Senate floor ("Closed Circuit," Sept. 25). Cable vehemently opposed that measure, which, like the new version, would force cable programmers to permit any qualified third party to distribute its service to backyard dish (TVRO) owners on a nondiscriminatory basis.

"For a variety of reasons, cable companies have refused to serve the overwhelming majority of home dish owners, most of whom live in rural areas. Instead, home dish owners have paid thousands for their receiving equipment, only to be subjected to continuing barriers to competition," said Gore.

The new bill has 11 co-sponsors: Wendell Ford (D-Ky.); Dale Bumpers (D-Ark.); Jim Sasser (D-Tenn.); David Pryor (D-Ark.); Larry Pressler (R-S.D.); William Cohen (R-Me.); Quentin Burdick (D-N.D.); Thomas Daschle (D-S.D.); Mitch McConnell (R-Ky.); James Jeffords (R-Vt.), and John Warner (R-Va.). Pressler and Ford are Communications Subcommittee members along with Gore.

S. 1698 would also beef up the penalties for piracy of satellite program signals, and for those who manufacture, distribute or sell unauthorized descrambler equipment. It also requires the Federal Trade Commission to investigate the pricing and distribution of TVRO programming. A new provision was added that would require the FCC to launch an inquiry to ensure that consumers do not have to bear the brunt of the costs associated with security upgrades on descramblers.

Gore promised last year to revive the satellite measure. He is also sponsoring cable reregulation legislation that would permit the telephone companies to operate cable systems in their telephone franchise areas. □

Pierce blocks broadcasters from House hearing

Former HUD secretary invokes rule to ban radio-TV coverage

It was a case of a double negative when Samuel R. Pierce Jr., the former Secretary of the Department of Housing and Urban Development, appeared before a House subcommittee investigating fraud and mismanagement at HUD during the Reagan administration. Pierce refused to answer questions, invoking his constitutional protection against compelled self-incrimination. And, although the Tuesday, Sept. 26, session was an open one, it was not covered by radio and television. Pierce had successfully invoked a little-used House rule permitting a subpoenaed witness to bar broadcast coverage. However, things may be different when Pierce makes another scheduled appearance before the subcommittee later this month.

Whatever history makes of Congress's investigation of the HUD scandal, it will have to record that the first test of the constitutionality of the House rule permitting a subpoenaed witness to bar radio and television coverage went against the broadcasters. Judge Joyce Hens Green, following an oral argument late Monday afternoon, denied a petition of the four networks for a temporary restraining order that would have permitted them to cover Pierce's appearance before the subcommittee with cameras and microphones.

Capital Cities/ABC, CBS, NBC and CNN, as represented by Tim Dyk, argued that the rule violates the First Amendment guarantee of free press, as well as the Fifth Amendment guarantee of equal protection. He argued that denial of the motion would subject the networks and the public to "irreparable injury" in denying them access to the "unique and significant proceeding." He also argued that the Supreme Court and other federal courts have recognized that the media have an important, if not absolute, First Amendment right to cover events regarding the workings of government.

But Green held that, "on this record," the networks were not likely to prevail at a proceeding on the merits of the case. She said that overturning a rule of another branch of government is "not a matter the judiciary undertakes lightly." She also said that denial of the networks' petition would not cause the public "irreparable harm," since it would still have access to the hearing. She noted that print journalists would be present to cover the hearing and that radio and television journalists could also attend, if without their microphones and cameras.

However, Green made it clear she was prepared to consider the issues raised by the House rule on a fuller record. She set an expedited briefing schedule—with oral argument scheduled for Oct. 12—to enable her to issue a decision on the merits before Pierce's next scheduled appearance before the subcommittee, on Oct. 27. Pierce has invoked the rule for all three of his sched-

uled appearances—the third is set for Nov. 3. One of his attorneys, Paul L. Perito, said Pierce might "waive" his right to bar broadcast coverage at the next hearing. But he also said that while "we want his story told, a congressional forum is not, in our judgment, an ideal place for a witness under compulsion to tell his story. Committees can be unfair."

The possibility emerged, from Pierce's use of the rule, that it may not survive, at least in its present form, regardless of the

effort now under way in court to have it declared unconstitutional. The chairman of the subcommittee investigating the HUD scandals, Representative Tom Lantos (D-Calif.), had no discretion under the rule but to bar broadcast coverage, as requested by Pierce. But he said the rule "is no longer relevant" and "ought to be changed." And he said he had asked House Speaker Tom Foley and the House Rules Committee to consider eliminating or changing the rule. —LZ

Study disagrees with publishers' reasons for preserving telco ban

Citizens for Sound Economy says newspapers' First Amendment argument is really ploy to keep out competition

The ongoing effort of major newspaper publishers to preserve the ban against the Bell operating companies' providing information services has far less to do with protecting the First Amendment rights of the public than it does with protecting publishers from competition, according to a 53-page report released last week by Citizens for a Sound Economy Foundation, a conservative Washington think tank.

The publishers, led by the American Newspaper Publishers Association, claim their opposition to allowing the BOC's into information services is based on their concern that the telcos will eventually dominate the market and consumers will be deprived of the "diversity" of viewpoints that the First Amendment is intended to guarantee, says author Phillip Mink in "Newspaper Publishers & Freedom of Speech: Using the First Amendment to Protect Newspapers from Competition."

In reality, Mink says, the opposition is based "not on the Bells' intoxicated hopes or possible abuse of telephone users, but on [the publishers'] own sober analysis of what the telephone companies might do: provide almost all consumers with access to services that could serve their information needs better than newspapers."

In the study and at a Washington press conference last Wednesday (Oct. 4), Mink said the ANPA has been effective in selling its First Amendment argument. U.S. District Court Judge Harold Greene, who regulates the BOC's as overseer of the 1982 consent decree that ended the Justice Department antitrust suit against AT&T and spun the seven BOC's off from AT&T, adopted the argument in barring the BOC's from information services, Mink said. "I don't think Greene would have formulated the policy out of thin air."

CSEF and its lobbying affiliate, Citizens for a Sound Economy, were founded five years ago to conduct research and advance policies aimed at limiting government regulation of the economy and "returning eco-

nomics decision-making to individual citizens." The principal focus of the groups is taxes and the federal budget, but it has become involved in telecommunications through its Legal and Regulatory Reform Project.

Roger Ream, vice president, development, CSE, told reporters at the press conference that 2% of CSE and CSEF's combined annual revenues of \$4 million comes from the Bell operating companies. The rest comes from other corporations, foundations (most notably, the David H. Koch Charitable Foundation) and some 250,000 individuals who pay annual dues of \$15, he said.

The CSE and CSEF support legislation (H.R. 2180) introduced by House Telecommunications Subcommittee members Al Swift (D-Wash.) and Tom Tauke (R-Iowa) that would remove jurisdiction over the BOC's from Greene to the FCC and eliminate the information services restrictions.

The bill is a favorite of John Dingell (D-Mich.), who chairs the telecommunications subcommittee's parent Energy and Commerce Committee, and is expected to move through the committees next year, if not late this year.

Thus far, Ream said, CES has done little lobbying on telecommunications issues.

Mink said he does not believe the BOC's, if given entry into the information services market, would act anticompetitively. He said he has seen no evidence of anticompetitive behavior by the BOC's in their provision of "enhanced services" and he is confident that safeguards enacted by Congress and implemented by the FCC would prevent anticompetitive behavior.

Even if the information service restrictions were lifted, the BOC's, along with other "independent" telcos, would be barred from providing television services in their telephone service areas by a provision of the Cable Communications Policy Act of 1984.

The CSEF filed comments with the FCC last year urging it to recommend to Congress elimination of the cable-telco cross-ownership ban. Mink said it appears the ban is another "artificial restriction" aimed at "barring some competitors to preserve others." The ban may be the subject of another CSEF study, he said. —HAJ

For the Record

As compiled by BROADCASTING from Sept. 28 through Oct. 4 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

■ WVYV(FM) Grifton, NC (BAPH890915HK: 99.3 mhz; 3 kw; ant. 284 ft.)—Seeks assignment of license from MC Radio Partnership to W&B Media Inc. for \$937,000. Seller is headed by Joyce McCune, who has no other broadcast interests. McCune's husband, Frederick, has interest in WFXH(TV) Morehead, NC, and is nonvoting shareholder in new FM at Nags Head, NC. Buyer is headed by Howard A. Wilcox and George G. Beasley. Beasley is head of Beasley

Broadcast Group, which is licensee of KAAY(AM) Little Rock, AR; WRXX(FM) Bonita Springs, WJIM(FM) Daytona Beach and WPOW(FM) Miami, all Florida; WMRO(AM) and WYSY-FM Aurora, IL; WYNG-FM Evansville, IN; WFAI(AM) Fayetteville, WBIG(AM)-WCKZ-FM Gastonia, WYED(TV) Goldsboro, WFTC(AM)-WRNS(FM) Kinston, WKML(FM) Lumberton and WJMH(FM) Reidsville, all North Carolina; WTEL(AM)-WXTU(FM) Philadelphia; WLIT(AM)-WYAV(FM) Conway, SC, and KSSR(FM) Bastrop, TX. Filed Sept. 15.

■ WNQQ(FM) Blairsville, PA (BALH890914HI: 106.3 mhz; 2.4 kw; ant. 363 ft.)—Seeks assignment of license from Pennsylvania Broadcast Affiliates Inc. to Longo Media Group Inc. for \$485,000 ("Changing Hands," Sept. 25). Seller is headed by Lloyd G. Freed, Arnold Rapoport and Bruce Loch, who have no other broadcast interests. Buyer is headed by John Longo. Longo Media Group Inc. is licensee of WCNS(AM) Latrobe, PA. Filed Sept. 14.

■ KCLE(AM) Cleburne, TX (BTC890907EF: 1120 khz; 250 kw-D)—Seeks assignment of license from Earle Fletcher and George W. Marti to Lloyd E. Moss. Sellers are selling individually, but singularly and collectively represent truthfulness of matters herein represented concerning corporate stock of corporation. Sellers represent that corporation is organized under and existing by virtue of laws of state of Texas, and has its principal office in Cleburne, Johnson County, TX; that it has issued outstanding capital stock of only 6,000 shares of nonassessable common stock of par value of \$10 per share, and that such shares as have been issued are fully paid and are outstanding. Sellers represent that said stock is owned as follows: Earle Fletcher, 5,400 shares, and George W. Marti, 600 shares. Filed Sept. 7.

■ KWNS(FM) Wimsboro, TX (BALH890914HI: 104.9 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Wimsboro Broadcasting Inc. to Richard E. Foster for

\$10,000. Seller is headed by Janie Sue Orton, who has no other broadcast interests. Buyer has no other broadcast interests. Filed Sept. 14.

■ WETK(TV) Burlington, (BALET890915KF: ch. 33; 251 kw-V; ant. 2,680 ft.); WVER(TV) Rutland, VT (BALET890915KG: ch. 28; 247 kw-V; ant. 1,400 ft.); WVTB(TV) St. Johnsbury, VT (BALET890915KI: ch. 20; 42.7 kw-V; ant. 1,940 ft.) and WVTA(TV) Windsor, VT (BALET890915: ch. 41; 589 kw-V; ant. 2,260 ft.)—Seeks assignment of license from University of Vermont and State Agricultural College to Vermont ETV Inc. for no financial consideration. Seller is headed by Lattie Coor, and has no other broadcast interests. Buyer is headed by Hope S. Green and has no other broadcast interests. Filed Sept. 15.

■ KTCR(AM)-KOTY(FM) Kennewick, WA (AM: BAL890913EE: 1340 khz; 1 kw; FM: BALH890913EF: 106.5 mhz; 25 kw; ant. 44 ft.)—Seeks assignment of license from KUTI/KXDD LP, debtor in possession, to 1-82 Acquisition Corp., subsidiary of Contemporary Media Corp., for assumption of debt estimated to be \$2 million. Transaction also includes KUTI(AM) Selah and KXDD Yakima, both Washington. Seller is headed by Victor Ives and has no other broadcast interests. Buyer is headed by Edwin F. Guth III, W.D. Siegenthaler and Brian F. McColl. Contemporary Media Corp. is licensee of KCIX-FM Garden City and KSGR(AM) Nampa, both Idaho. Edwin F. Guth III and W.D. Siegenthaler are sole stockholders of Contemporary Media Corp. Guth owns 91.3% of issued and outstanding stock, and Siegenthaler owns 8.7% of issued and outstanding stock. Filed Sept. 13.

Actions

■ KORG(AM)-KEZY-FM Anaheim, CA (AM: BAPL890726EE: 1190 khz; 10 kw-D; FM: BAPLH890726EF: 95.9 mhz; 2.5 kw; ant. 330 ft.)—Granted app. of assignment of license from Anaheim Broadcasting Corp. to ML

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Greg Merrill



Media Partners for \$15,125,000 ("Changing Hands," July 17). Seller is headed by Tim Sullivan and also owns KHQT(FM) Los Altos and KCAL(AM) Redlands, both California. Buyer is headed by Elton I. Rule and I. Martin Pompadur. It also owns KATC-TV Lafayette, LA; WREX-TV Rockford, IL; WROC-TV Rochester, NY; WTOV-TV Steubenville, IL; WEYI-TV Saginaw, MI; WRDW-TV Augusta, GA; WBRE-TV Wilkes-Barre, PA. and WNWO-TV Toledo, OH. Action Sept. 18.

■ KVM(TM) Vail, CO (BALH890801GR; 104.7 mhz: 80 kw; ant. 1,186 ft.)—Granted app. of assignment of license from Sky Hi-Vail Inc. to Vail-Aspen Broadcasting Ltd. for \$750,000. Seller is owned by Richard Sucher, who has no other broadcast interests. Buyer is owned by Ronald E. Crider, Cara Ebert Cameron, Henry D. Vara Jr. and Charles Goldmark. Henry D. Vara Jr. is chairman of and owns 26.556% of stock of 99 Broadcasting Inc., which owns 100% of Gulfstream Broadcasting Inc., licensee of WKGR(FM) Fort Pierce, FL; he is general partner of WRCC Partners, licensee of WRCC(FM) Cape Coral, FL; and director and one-third owner of TV 44 Inc., general partner of Channel 44 Ltd., licensee of WJTC-TV Pensacola, FL. Cara Ebert Cameron is general partner of WRCC partners, and secretary, director and one-third owner of TV 44 Inc. Action Sept. 19.

■ WAPG(AM)-WOKD(FM) Arcadia, FL (BAL890706GU; 1480 khz; 1 kw-D; FM: BAL890706GV; 98.3 mhz; 1.7 kw; ant. 400 ft.)—Granted app. of assignment of license from Dakos Broadcasting Inc. to Gulf Dunes Broadcasting Inc. for \$2 million. Seller is headed by William and Norma Dakos, who have no other broadcast interests. Buyer is headed by Dennis Hedlund, who has no other broadcast interests. Action Sept. 21.

■ New FM, Fort Valley, GA (BAPH890718GM; 97.9 mhz; 3 kw; ant. 100 ft.)—Granted app. of assignment of license from Valmedia Inc. to S&M Broadcasters Inc. for \$550,000. Seller is headed by Dollie D. Horton, who has no other broadcast interests. Buyer is owned by Lamar Studstill, who is also buying new FM from Valmedia in Fort Valley, GA. Action Sept. 19.

■ WPTA-TV Fort Wayne, IN (BALCT890818KE; ch. 21; 562 kw-V; ant. 760 ft.)—Granted app. of assignment of license from Pulitzer Broadcasting Co. to Granite Broadcasting Corp. for \$25,150,000 ("Changing Hands," Aug. 21). Seller is headed by Joseph Pulitzer and also owns KTAR(AM)-KCLT(FM) Phoenix, AZ; WLKY-TV Louisville, KY; KETV(TV) Omaha; KOAT-TV Albuquerque, NM; WXII(TV) Winston-Salem, NC; WGAL-TV Lancaster, PA, and WYFF-TV Greenville, SC. Buyer is headed by W. Don Cornwell and also owns WEEK-TV Peoria, IL, and KBJR-TV Superior, WI. Action Sept. 25.

■ WNV(L)AM)-WCKU-FM Nicholasville, KY (AM: BA-890726EB; 1250 khz; 500 w-D; FM: BALH890726HV; 102.5 mhz; 2 kw; ant. 122 ft.)—Granted app. of assignment of license from Jessamine County Communications to High Communications Partnership for \$1,050,000. Seller is headed by William Laney, and has no other broadcast interests. Buyer is subsidiary of High Industries and is headed by Terry Kile. High Industries is Lancaster, PA-based cable television company. It has two systems in Kentucky and North Carolina serving 50,000 subscribers combined. Action Sept. 19.

■ WDSU(TV) New Orleans (BALCT890811KE; ch. 6; 100 kw-V; ant. 930 ft.)—Granted app. of assignment of license from Cosmos Broadcasting Corp. to Pulitzer Broadcasting Co. for \$46.8 million ("In Brief," July 31). Seller is headed by James Seftor. Cosmos also owns KAIT-TV Jonesboro, AR; WFIE-TV Evansville, IN; WAVE(TV) Louisville, KY; KPLC-TV Lake Charles, LA; WTOL-TV Toledo, OH, and WIS-TV Columbia, SC. Buyer is headed by Joseph Pulitzer Jr., and owns KTAR(AM) and KCLT(FM) Phoenix, AZ; WLKY-TV Louisville, KY; KETV(TV) Omaha; KOAT-TV Albuquerque, NM; WXII(TV) Winston-Salem, NC; WGAL-TV Lancaster, PA, and WYFF-TV Greenville, SC. Action Sept. 22.

■ KVKI-AM-FM Shreveport, LA (AM: BAL890804EC; 1550 khz; 10 kw-D; FM: BALH890804ED; 96.5 mhz; 100 kw; ant. 1,000 ft.)—Granted app. of assignment of license from Encore Communications Associates LP to Waldron Partners for \$6.8 million. Seller is headed by George Duncan, who also owns KHFI(AM) Austin, TX, and KIKY(AM)-KZOU-FM Little Rock, AR. Buyer's voting stock is owned by H. Patrick Swygert. Action Sept. 21.

■ KFOR(AM)-KFRX-FM Lincoln, NE (AM: BAL890803EB; 1240 khz; 1 kw-U; FM: BALH890803EC; 102.7 mhz; 100 kw; ant. 430 ft.)—Granted app. of assignment of license from Summit-Lincoln Broadcasting Corp. to Arrow Communications Inc. for \$6.6 million ("Changing Hands," Aug. 14). Seller is headed by James Wesley Jr. It also owns KLZ(AM) and KAZY(FM) Denver; WAO-K(AM)-WVEE(FM) Atlanta; WCAO(AM)-WXYV(FM) Baltimore; WAKR(AM)-WONE-FM Akron and WON-ET(AM)-WTUE(FM) Dayton, both Ohio, and KMEZ(AM)-

KJMZ(FM) Dallas. Buyer is headed by Paul H. Rothfuss, who also owns WZNY-FM Augusta, GA; WLRX(AM)-WFFX(FM) Tuscaloosa, AL; WZBB(FM) Poteau, OK; KHUM(FM) Ottawa, KS; KLIO(FM) Clinton, IA; WFRG-AM-FM Rome, NY, and WZOQ Wapakoneta, OH. Arrow also has contract pending for WHDC(AM)-WOLN(FM) Olean, NY. Action Sept. 20.

■ KUDA-FM Pahrump, NV (BALH890711HS; 107.5 mhz; 24.5 kw; ant. 3,715.25 ft.)—Granted app. of assignment of license from Professional Broadcasting Inc. to Americom Las Vegas LP for \$4 million ("Changing Hands," July 10). Seller, headed by Art Keller, is Fairfax, VA-based group, owner of KAMJ-AM-FM Phoenix; KRAK-AM-FM Sacramento, Calif.; WHQT(FM) Coral Gables and WOKV(AM)-WAIV-FM Jacksonville, all Florida; WEZB(FM) New Orleans; KYKY(FM) St. Louis; WEZC(FM) Charlotte, NC; WBZZ(FM) Pittsburgh, and KMPS-AM-FM Seattle. Buyer is headed by Thomas Quinn and Richard Nagler. They are both general partners in Americom and Americom-II. Americom is licensee of KODS(FM) Carnelian Bay, CA, and KHTZ(FM) Truckee, CA. Americom-II is licensee of KVIS(AM)-KFSO(FM) Visalia, CA. Action Sept. 19.

■ WLOE(AM)-WWMY-FM Eden, NC (AM: BAL890505GP; 1490 khz; 1 kw-D, 250 kw-N; FM: BALH890505GQ; 94.5 mhz; 27 kw; ant. 96 ft.)—Granted app. of assignment of license from WWMY-FM Broadcasting Inc. to Seven Chiefs Inc. for \$3.5 million ("Changing Hands," May 1). Seller is subsidiary of Speed-O-Print Business Machines Corp., and has no other broadcast interests. Seller is eligible for tax certificate since it is selling to minority-controlled company. Buyer is owned by Ragan Henry National Radio, Philadelphia-based group principally owned by Ragan Henry Broadcast Group Inc. It also owns WMXB(FM) Richmond VA; WDIA(AM)-WHRK(FM) Memphis; WKSG(FM) Mt. Clemens, MI; WXTR(FM) Waldorf and WWIN-AM-FM Baltimore, both Maryland. Henry is director of WHYI Inc., licensee of WHYI-FM Philadelphia. Action Sept. 20.

■ WLVC-FM Statesville, NC (BALH890720HK; 96.9 mhz; 100 kw; ant. 1,250 ft.)—Granted app. of assignment of license from Capitol Broadcasting Corp. to Trumper Communications Inc. for \$7 million. Seller is headed by Kenneth Johnson and also owns WMJJ(FM) Birmingham, WKSJ-FM Mobile and WKSJ(AM) Prichard, all Alabama; WRKA(FM) St. Matthews (Louisville), KY; WTRG(FM) Rocky Mount, NC; WGFY(FM) Gallatin (Nashville), TN; KQFX(FM) Georgetown, TX, and WCAW(AM) and WVAE(FM) Charleston, WV. Buyer is owned by Jeffrey Trumber, and also owns WLAP-AM-FM Lexington, KY; KQFL-FM Anoka, MN, and KKCW-FM Beaverton, OR. Action Sept. 21.

■ WIII(TV) Cincinnati (BALCT890711KG; ch. 4; 100 kw-V; ant. 940 ft.)—Granted app. of assignment of license from Channel 64 Acquisition Inc. to Atry Communications for \$8 million. Seller is owned by Richard Lamm, trustee, who has no other broadcast interests. Atry Communications is headed by Andrew Banks and Royce Yudkoff. It also owns WNUV-TV Baltimore. WNUV-TV LP has application pending before commission for CP for modification of WNUV-TV. Action Sept. 22.

■ KVIV(AM) El Paso (BAL890804EH; 1340 khz; 1 kw-U)—Granted app. of assignment of license from Fiduciary Broadcasting Corp. to Lorenza P. Butler for \$450,000. Seller is headed by Connie Jackson Thigpen and has no other broadcast interests. Buyer is owned by Lorenza P. Butler, who is secretary, director and 24% voting shareholder of Central Life Broadcasting of Alabama Inc., pre-

posed assignee of WQIM(FM) Prattville and WBLX-AM-FM Mobile, both Alabama; these assignments have been granted by commission; neither has been consummated. Action Sept. 21.

■ KETK(TV) Jacksonville, TX (BALCT890606KF; ch. 56; 5,000 kw; ant. 1,582 ft.)—Granted app. of assignment of license from Texas American Broadcasting Ltd. to Region 56 Network Inc. for \$7,452,323. Seller is headed by Carl Westcott, who has no other broadcast interests. Buyer is subsidiary of Lone Star Broadcasting, which is headed by Philip Hurley, who has interest in WNWO-TV Toledo, OH. Action Sept. 25.

New Stations

Applications FM's

■ Jupiter, FL (BPH890906MI)—Barbara Key Peel seeks 105.5; 3 kw. Address: 5221 Kenwood Ave., Chevy Chase, MD 20815. Principal has no other broadcast interests. Filed Sept. 6.

■ Clarksville, IN (BPH890906MO)—Kentuckiana Radio Partners seeks 93.1 mhz; 3 kw; 328 ft. Address: 306 Salem Court West, Otisico, IN 47163. Principal is headed by Martha Sue Anderson, who has no other broadcast interests. Filed Sept. 6.

■ Clarksville, IN (BPH890906MO)—Clarksville Radio seeks 93.1 mhz; 3 kw; 328 ft. Address: 2606 Hollywood Blvd., Clarksville, IN 47130. Principal is owned by Mary Anne Embrey, who has no other broadcast interests. Filed Aug. 30.

■ Clarksville, IN (BPH890905MN)—Nellie Gaines seeks 93.1 mhz; 3 kw; 328 ft. Address: 19245 Wildwood Ave., Lansing, IL 60438. Principal has no other broadcast interests. Filed Sept. 5.

■ London, OH (BPH890901MD)—William C. Kraner seeks 106.3 mhz; 3 kw; 328 ft. Address: 3936 Price Rd., Newark, OH 43055. Principal has no other broadcast interests. Filed Sept. 1.

■ Paris, TN (BPH890905MM)—Benton-Weatherford Broadcasting Inc., of TN seeks 94.1 mhz; 3 kw; 328 ft. Address: India Road, Paris, TN 38242. Principal is owned by Gary D. Benton, Larry S. Weatherford and Leonard C. Benton. Gary D. Benton and Rhea Benton Weatherford are brother and sister. Rhea Benton Weatherford is married to Larry S. Weatherford, and Gary D. Benton is married to Janice C. Benton. Gary D. Benton is treasurer, director and 14.69% shareholder of Hometown Communications Inc., licensee of WSQR(AM) Sycamore, IL. He is president, director, general manager, and one-third shareholder of Benton-Weatherford Broadcasting Inc. of Tennessee, licensee of WМУF(AM) Paris, TN. Gary D. Benton is vice president, director, and one-third shareholder of Benton-Weatherford Broadcasting Inc. of Indiana, licensee of WCDV(FM) Covington, IN. Filed Sept. 5.

Actions FM

■ Renovo, PA (BPH880729MA)—Granted app. of J.C. Broadcasting seeks 93.1 mhz; 3 kw H&V; 328 ft. Address: Rd. #1, Box 460, Cogan Station, PA 17728. Principal is headed by John A. Kennedy Jr. and has no other broadcast interests. Action Sept. 26.

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Facilities Changes

Applications

AM's

- Riverhead, NY WRIV(AM) 1390 khz—Sept. 1 application for CP to change TL: Riverhead Dr., Riverhead, NY. 40 55 22N 72 38 52W.
- Kinston, NC WELS(AM) 1010 khz—Sept. 13 application for CP to change TL: 4.1 km W. of Kinston, NC; and changes in antenna system: 35 17 02N 77 39 55W.
- Woonsocket, RI WNRI(AM) 1380 khz—Sept. 1 application for CP to make changes in antenna system and correct coordinates to 42 00 58N 71 29 30W.
- Florence, SC WJMX(AM) 970 khz—Aug. 31 application for Mod of CP (BP860522AV) to change in nighttime DA standard pattern.
- Marion, TX KBIB(AM) 1000 khz—Sept. 11 application for Mod of CP (BP840606AC) to augment standard pattern.
- Manti, UT KMTI(AM) 1590 khz—Sept. 11 application for Mod of CP (BP870330AM) to increase day power to 10 kw.
- Sumner, WA KFRS(AM) 1560 khz—Sept. 7 application for Mod of CP (BP870813AA) to increase day power to 5 kw.

FM's

- Cottonwood, AZ 105.7 mhz—Aug. 30 application for Mod of CP (BPH881206MC) to change TL: Mingus Mountain, approximately 11 km SW of Cottonwood, AZ: 34 41 15N 112 07 02W.
- Stonington, CT WVVE(FM) 102.3 mhz—Sept. 7 application for CP to change ant.: 328 ft. H&V.
- Rupert, ID KNAQ FM 92.1 mhz—Sept. 5 application for CP to change ant.: 205 ft. H&V; TL: SE corner. 300 W., 100 S. Puert. ID.
- Colby, KS KCLH(FM) 97.9 mhz—Sept. 1 application for Mod of CP (BPH871120MB) to change ant.: 603 ft. H&V; change TL: Section 21, Kingery Township, KS: Downgrade from class C to class C1.
- Derby, KS KRZZ-FM 95.9 mhz—Sept. 11 application for CP to change freq.: 96.3 mhz; ERP: 50 kw H&V; change ant.: 492 ft. H&V; TL: Hydraulic and 10th Streets in Wichita, KS; change class: C2; (per docket 89-54).
- Rockland, ME WCMC(FM) 93.5 mhz—Aug. 25 application for Mod of CP (BPH880727IC) to change ERP: 31.2 kw H&V; class: B (per docket 88-611).
- Athol, MA 99.9 mhz—Sept. 7 application for Mod of CP (BPH880107MW) to change ERP: 1.86 kw H&V; ant.: 406 ft. H&V.
- Iuka, MS WTIB(FM) 104.9 mhz—July 12 This supersedes public No. 13433, dated Aug. 12, 1985, to make correction. This application was inadvertently accepted under wrong call sign. WTBB; correct call sign is WTIB. CP is hereby forfeited and canceled Sept. 14.
- South Sioux City, NE 107.1 mhz—Sept. 8 application for Mod of CP (BPH861112MM) to change ant.: 101 ft. H&V; change TL: 31st Street at Hwy. 75 N., Sioux City, IA.
- Edenton, NC WBXB(FM) 100.1 mhz—Aug. 30 application for Mod of CP (BPH880721ID) to change ERP: 50 kw H&V; and to change ant.: 301 ft. H&V.
- Athens, OH WXTQ(FM) 105.5 mhz—Sept. 11 application for CP to change freq.: 105.7 mhz; ERP: 19.9 kw H&V; ant.: 328 ft. H&V; class: B1 (per docket 86-29).
- Avis, PA WHOE 99.9 mhz—Sept. 11 application for Mod of CP (BPH870916MC) to change ERP: 450 kw H&V; ant.: 823 ft. H&V; TL: 2.1 miles N of Woodrich, PA.
- South Pittsburg, TN 97.3 mhz—Sept. 15 application for Mod of CP (BPH870629NL) to change ERP: 11 kw H&V; change ant.: 1,043 ft. H&V; TL: 0.65 km at 315 degrees (T) from intersection of Porter Bluff Rd. and Hwy. 73. AL.
- Seattle KLTJ(FM) 95.7 mhz—Sept. 8 application for CP to change ERP: 56.26 kw H&V; ant.: 2,341 ft. H&V; change TL: 6.0 km SE of Issaquah, WA, on W Tiger Mountain.


TV

- Guayama, PR ch. 46—Sept. 21 application (BPCT870331QI) amended to change ERP: 1500 kw (vis); ant.: 2,105 ft. ant.: Andrew ATW 30 L5-HSP-46H; TL: Cubuy Electronic Site, Municipio de Loiza (18 16 48N 65 51 07.5W); DA & BT).

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Actions

AM's

■ Modesto, CA KASH 1360 khz—Sept. 20 application (BP890718AD) granted for CP to change ant. system, reduce nighttime power to 0.95 kw, and change TL: NW corner of Sylvan Ave., and Oakdale Rd., Modesto, CA; 37 41 28N 120 57 11W.

■ San Mateo, CA KOFY(AM) 1050 khz—Sept. 20 application (BMP890306AF) granted for Mod of CP (BP860912AM) to correct coordinates to 37 39 02N 122 09 09W.

■ Perry, FL WPRY(AM) 1400 khz—Sept. 21 application (BP890309AE) granted for CP to change in antenna system and change TL: I Broadcast Place, Hwy. 27 E, Taylor, FL; 30 06 42N 83 34 03W.

■ Chicago WJJD(AM) 1160 khz—Sept. 20 application (BMP880701AD) granted for Mod of CP (BP8800814AD) for nighttime augmentation, also to reduce nighttime power to 5 kw.

■ Bethesda, MD WGMS(AM) 570 khz—Sept. 20 application (BP890517AC) granted for CP to change TL: 0.75 km W. of State Rte. 118, 6 km S. of Germantown, MD; and make changes in antenna system; 39 08 03N 77 18 14W.

■ Menomonie, WI WMNE(AM) 870 khz—Sept. 21 application (BMP890320AB) granted for Mod of CP (BP810925BH) to change freq.: 880 khz; decrease night power to .21 kw; TL: 4.5 km S of S.R. 29, 3.4 km E of Menomonie, WI; make changes in antenna system; 44 50 44N 91 50 45W.

TV's

■ Salina, KS ch. 44—Sept. 11 canceled expired CP and deleted call sign.

■ Lexington, KY WLKT(TV) ch. 62—Sept. 22 application (BMPCT881201KV) returned for Mod of CP (BMPCT871102KF) to change ERP: 5,000 kw (vis); ant.: 1,026 ft.; TL: 1.0 km W of Clintonville Rd., 2.2 km S. of intersection with Kentucky Hwy. 57; ant: SWR Inc/TM-33; 38 03 53N 84 16 56W.

Call Letters

Applications

Existing AM's

- WKVQ(AM) WDBS Eatonton Broadcasting, Eatonton, GA
WGNC(AM) WBIG C&C Broadcasting Inc., Gastonia, NC
WDIX(AM) WYDK Palmetto Communications Corp., Yadkinville, NC
KZIZ(AM) KFRS KRIZ Broadcasting Inc.; Sumner, WA

Existing FM

- KRWR(FM) KNIS Sapphire Broadcasting Inc.; Carson City, NV

Grants

New AM

- KKNC(AM) Silveradio Corp., Folsom, CA

New FM's

- WBAO(FM) Camden Broadcast Associates, Camden, AL
WBAN(FM) Linden Radio Joint Venture, Linden, AL
WJEC(FM) Lamar County Broadcasting Co., Vernon, AL
KWXE(FM) Caddo Broadcasting, Glenwood, AR
WOKF(FM) Jack R. Mays, Folkton, GA
KHRA(FM) Mariposa Grizzly Radio Inc., Mariposa, GA
WMKO(FM) Radio Millen Broadcasting Co., Millen, GA
KAUI(FM) Algoma Broadcasting Co., Kekaha, HI
WBKP(FM) Pyramid Communications Ltd., Leland, HI
KCZQ(FM) Mega Media Ltd, Cresco, IA
KMCH(FM) Susan I. Coloff, Manchester, IA
WLZQ(FM) Larko Communications Inc., South Whitley, IN
WJMD(FM) Hazard Broadcasting Services, Hazard, KY

- WRLV-FM Licking Valley Radio Corp.; Salyersville, KY
WGUY(FM) Daniel F. Priestley, Dexter, ME
WLLB(FM) Kirkley Paige Beal, Topsham, ME
WKBQ(FM) John A. Durkovich & Marcia Young, Van Buren, ME
KBEK(FM) John James Godfrey, Mora, MN
KWFL(FM) Roswell Christian Radio Inc., Roswell, MN
KNSP-FM Staples Broadcasting Inc., Staples, MN
WVSD(FM) MS Valley State Univ., Itta Bena, MS
KWMQ(FM) Gene and Marie Humphries, Southwest City, MO
WCNH(FM) Steven Chartrand, Belmont, NH
KVLC(FM) STL Broadcasting Corp., Las Cruces, NM
WIYN(FM) Delaware Co. Broadcasting Corp., Deposit, NY
WRVE(FM) State University of NY, Watertown, NY
WHLQ(FM) Franklin Broadcasting Corp., Louisburg, NC
WBNV(FM) W. Grant Halley, Barnesville, OH
WNSY(FM) L-COM Inc; Port Allegany, PA
WKXU(FM) Mainline Media Inc.; Portage, PA
KMSD-FM Tobin Broadcasting Co., Milbank, SD
KJWL(FM) Williamson City Communications Inc., Georgetown, TX
KPFX(FM) Multicom Broadcasting Inc., Killeen, TX
WPIG(FM) R. Tyler Bland Jr., West Point, VA
WRLF(FM) Fairmont Broadcasting Co., Fairmont, WV
WLWR(FM) Brillion Radio Co., Brillion, WI

Existing AM's

- KZKZ(AM) KACY(AM) KZ Communications Inc., Greenwood, AR
KKYR(AM) KOSY Broadcasters Unlimited Inc., Texarkana, AR
KLAU(AM) KNZS KMBY Inc., Capitola, CA
WEXI(AM) WZIP Robert B. Taylor, Jupiter, FL
WWCL(AM) WOOJ Robert A. Dwyer, Lehigh Acres, FL
WFBN(AM) WWSS Asti Broadcasting Corp., Lynn Haven, FL
KGGO(AM) KSO Stoner Broadcasting System, Des Moines, IA
KGGO-FM KGGO(FM) Stoner Broadcasting System, Des Moines, IA
KRNO(AM) KCBN Comstock Communications Inc., Reno, NV
KSSR(AM) KSYX Route 66 Broadcasting Co., Santa Rosa, NM
KFXX(AM) KSGO KSGO/KGON Inc., Oregon City, OR
KSJK(AM) KDOV Southern Oregon State College, Talent, OR
WPHE(AM) WYIS Hart Co. Inc., Phoenixville, PA
KNTS(AM) KFQX Ovation Broadcasting Co., Abilene, TX
KDBN(AM) KMEZ Gilmore Broadcasting Corp., Dallas, TX
KTUS(AM) KILE Breckenridge Broadcasting Co., Galveston, TX
KUTR(AM) KEMX Price Broadcasting Co., Salt Lake City, UT

Existing FM's

- WTXT(FM) WHKW Tuscaloosa Broadcasting Co., Fayette, AL
WFX(FM) WQIM Downs Broadcasting Inc., Prattville, AL
KZKZ-FM KZKZ(FM) KZ Communications Inc., Greenwood, AR
KOLL(FM) KLZR Southern Starr of Arkansas Inc., Pine Bluff, AR
KSUV(FM) KXEM Caballero Spanish Media Inc., Bakersfield, CA
KJSN(FM) KFIV Community Modesto Broadcasting Corp., Modesto, CA

- KVFX(FM) KIZS CalValley Radio LP, Manteca, CA
KDAT(FM) KBCY Merced Communications, Merced, CA
KKBT(FM) KFAC Evergreen Media Corp., Merced, CA
KSDO-FM KSWV Pacific and Southern Co., San Diego, CA
WCKT(FM) WOOJ Sandab Communications of Ft. Myers, FL, Lehigh Acres, FL
WAOA(FM) WVTI Silicon East Communications Partnership, Melbourne, FL
KCEM-FM KMYO Frank and Wanda Jean Elwood, Bloomfield, IL
KTSB(FM) KVCB Tri-State Broadcasting Inc., Sioux Center, IA
KFXX-FM KFXX Grant County Broadcasting Co., Houghton, KS
WUKY(FM) WBKY Board of Trustees, U. of KY, Lexington, KY
WBXX(FM) WMJG Liggett Broadcast Inc., Battle Creek, MI
WUBU(FM) WLWJ Larry Langford Jr., Portage, MI
KLES(FM) KNRJ KNRJ Inc., Worthington, MN
WJTA(FM) WJWF Kosciusko Educational Broadcasting Foundation, Kosciusko, MS
KBXB(FM) KQCA Bick Broadcasting Co., Canton, MO
KRNO-FM KRNO Comstock Communications Inc., Reno, NV
WUFX(FM) WPHD-FM Metroplex/ Robinson Broadcasting Co.; Buffalo, NY
WEXT(FM) WQLS Bridge Broadcasting Group Inc., Arlington, NY
WMNM(FM) WHWB Pro-Radio Inc., Port Henry, NY
WCZI(FM) WBRE-FM New East Communications Inc., Washington, NC
WYCL(FM) WBYO Legend Communications of PA, Boyertown, PA
WXTA(FM) WMYJ WinCapp Broadcasting Inc., Edinboro, PA
WWKL(FM) WHKS Quaker Broadcasting Inc., Harrisburg, PA
WDSN(FM) WDDH Clarion City Broadcasting Corp., Reynoldsville, PA
WFXS(FM) WFXU Tennessee Communications LP, Soddy-Daisy, TN
WFXU(FM) WYVY Tennessee Communications LP, Soddy-Daisy, TN
KMGP(FM) KWES Rusk Corp., Monahans, TX
KKYR-FM KOSY Broadcasters Unlimited Inc., Texarkana, TX
WBUC-FM WUBI Upshur Broadcasting Inc., Buckhannon, WV
KCSP(FM) KTKL-FM WEDR Inc., Casper, WY

Existing International

- KHBI(Int.) KYOI The Christian Science Monitor Syndicate Inc., N. Mariana Is.

Existing TV

- WGNT(TV) WYAH Centennial Communications Inc., Portsmouth, VA

Following call letter assignments have been deleted or rescinded by commission

AM's

- WQLL(AM) Sarasota AM Inc., Sarasota, FL
WHXT(AM) Cape Media Inc., Orleans, MA

FM

- KMA-FM KMA Broadcasting LP, Clarinda, IA

TV's

- KXSK(TV) Hefty Communications Ltd., Salina, KS
KMES(TV) Metro Program Network Inc., Ames, IA

Call letter requests that have been withdrawn at applicant's request

FM

- WERQ-FM WDOU Summit Radio Inc., Dowagiac, MI

Classified Advertising

See last page of Classified Section for rates, closing dates, box numbers and other details

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Sales manager for WJMS 5,000 watts. WIMI 100,000 watts in the middle of Big Snow Country, Ironwood, Michigan. Must be personable, be able to train, inspire, direct and carry large list. Great place to live. Group owner. Call Don Roberts, President, 813-966-2287. EOE.

General manager for new C-1 in beautiful San Angelo, Texas. November 1, 1989. Successful sales track record and proven management skills a must. Send resume and salary requirements to Jack Bursack, Walmart Plaza, Smyrna, TN 37167. EOE.

GSM for San Diego Combo. Must have 2-3 years sales management experience to direct, train, motivate and lead large sales staff. Send resume to: Mike Shields, KSDO AM/FM, 5050 Murphy Cyn. Rd., San Diego, CA 92123 or call 619-278-1130. Equal opportunity employer, M/F.

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Operations manager/morning personality. Pays to \$15,000. Beautiful, historic Ohio River Valley. Ski resort. Send resume, air check, commercial work to: WIKI Building, 102 E. Main St., Madison, IN 47250. EOE.

General sales manager: Leading AM/FM Combo on California's Central Coast seeks experienced "on the street" goal oriented sales manager. Must be "hot" on productivity and "hot" on people. Outstanding opportunity in high growth market. EOE. KSNI/KSMA, PO Box 1240, Santa Maria, CA 93456.

Sales manager/Trenton, NJ. Here's your chance to join one of America's best groups! Potential \$35,000. First SM job OK. Send winning track record to John Forsythe, WTTM, 333 West State St., Trenton, NJ 08618. EOE.

Central Florida GSM job. Lead and motivate team of 4 killers. Ideal market. Big \$\$ potential. Winning format. If you've got the drive, this one's for you. Send resume and references to Mr. Hawk, WMMZ-FM, 3602 NE 20th Pl., Ocala, FL 32670. EOE.

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Account executive/sales: Fast track station, well established on California's Central Coast, looking for aggressive, motivated, self-starter. EOE. KSNI/KSMA, PO Box 1240, Santa Maria, CA 93456.

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Big money for selling radio advertising. Earn as high a salary as you deserve. No other company can beat our deal! Highly rated NE 50,000 watt major market station. You are a winner, now start getting paid like one! Call Frank at 401-521-0990 for all the details. EOE.

Come grow with us! We're an aggressive young company headquartered in south Florida. We need a sales manager who is hungry—someone who can sell strong shows with upscale audiences, without using numbers for a crutch. If you can sell, you can prosper while building equity with us. This is the ground floor opportunity you've always wanted. Let's talk, soon! All replies held in confidence. Send full resume with salary history and references. Box H-36. EOE.

Network radio sales: The fastest growing state network in the country has an outstanding opportunity for a seasoned account executive, strong on concept. Send resume or call: Doug Berle, Pres., Radio Pennsylvania, 125 State St., Harrisburg, PA 17170. 717-232-8400. EOE.

HELP WANTED ANNOUNCERS

Announcer/newsperson looking for increased income and career potential. Consider sales with us! Excellent training, pleasant conditions. Base pay plus bonus. Send resume to PO Box 309, Eagle River, WI 54521. EOE.

We're looking for a career-oriented announcer to work a 6-day week with production duties included. Applicants should have good voice, good work habits, and good references that can be verified. We're a 40-year-old company looking for solid employees who'll stay with us. Mail tape, resume, and references to Buddy Peeler, KPAN Radio, Drawer 1757, Hereford, TX 79045. 806-364-1860. EOE.

New East Coast FL Country FM going on-air. All shifts needed. Send T&R to DVR Broadcasting, PO Box 7010, Rockledge, FL 32955. EOE.

KLBJ-AM Austin, a NewsTalk tradition of the Southwest, seeks an experienced Talk show host who is ready to be the talk of the capital of Texas. Must focus on the hot issues of the day. Send tape/resume to KLBJ-AM, Program Director, PO Box 610310, Austin, TX 78761-0310. No phone calls, please. EOE.

Multimedia (Donohue, Raphael) seeks radio Talk host. Contact Jim Burnside, WFBM-AM, Greenville, SC. 803-271-9200. EOE.

HELP WANTED TECHNICAL

Broadcast engineer: Experienced in operation and maintenance of studio and production room equipment. Ability to troubleshoot and repair analog and digital circuitry. Minimum 2 years experience and knowledge of transmitters required. Send resume and references to Fred Rathert, WLIF/WFBM Radio, 1570 Hart Rd., Baltimore, MD 21204. EOE.

Maintenance engineer wanted for major southern California radio station. Prefer NARTE or SBE certified individual with strong studio and transmitter background. Must be willing to work in a smoke free environment with varying hours. Must have dependable transportation and be willing to be on-call for technical emergencies. Interested person with above qualifications should submit resumes to Personnel, KBIG Radio, 7755 Sunset Blvd., Los Angeles, CA 90046. Equal opportunity employer.

Engineering manager: KXOA AM/FM, Sacramento, seeking an individual with a good mix of technical, business, and people skills to lead engineering department. Must have good communication, computer, and troubleshooting skills; also experience with AM DA, FM, and automation systems. Send resumes & letters of interest to: John Geary, General Manager, KXOA, 280 Commerce Cir., Sacramento, CA 95815. Equal opportunity employer, M/F.

Satellite network engineer: National Public Radio seeks a technical project manager to participate in system design and implementation of the next generation public radio satellite system. Responsibilities include establishing requirements for refurbishment and enhancement of over 300 receive terminals, 22 uplinks, and network control center; monitoring vendor contracts, and managing technical liaison with local stations. Qualifications: 5 years experience managing technical projects, 3 years with satellite transmit and receive earth terminals. Broadcast engineering operations experience preferred. Ability to communicate effectively on technical subjects essential. Salary: \$45,000/yr, negotiable. This is a fixed term appointment from 10/1/89 through completion of the project or 12/31/93, whichever occurs first. If the project extends beyond 12/31/93, this position may be extended at the sole discretion of NPR. Please send resume to NPR, Personnel, 2025 M St., NW, Washington, DC 20036. EOE/AA.

Director of engineering: BSU Radio Network. Responsibilities: Designing, installing & maintaining broadcast facilities including transmission, studio & remote; ensure that FCC requirements and EBS standards are met; and teach 1 course per year. Qualifications: BA degree in Electronic Engineering or related field plus 4 years experience in radio broadcast engineering or 8 years of experience, and the ability to function independently with a high level of productivity. Salary: Mid-thirties plus benefits. To apply: Send letter of application, resume, the names of 3 references, and supporting documentation to Dr. Richard Bullington, Chair, Director of Engineering Search Committee, Boise State University, 1910 University Dr., Boise, ID 83725. 208-385-3648. Closing date: Position will remain open until filled. EEO/AA Institution.

HELP WANTED NEWS

News director for All-News station in New England's best city. If you have computer skills, leadership ability and a strong delivery, we have the challenge you're looking for. Resumes only, no tapes, to Box H-27. EOE.

Expanding Washington radio news service seeks entry level correspondent with sales experience. Tape, resume to Berns Bureau, 148 G St., SW, Washington, DC 20024. EOE.

Experienced news anchor/reporter for immediate opening. Writing samples, T&R: Mike McPhillips, WLBK/WDEK, 711 North First St., DeKalb, IL 60115. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Producer: NPR is seeking a producer for its specials project. Incumbent will be responsible for creating "good radio" with public radio reporters and radio artists. Candidate must have college degree, 4 years journalism/radio production experience, including tape cutting and writing, feature, documentary and live events production. Salary commensurate with experience. Deadline: October 14, 1989. Send tape, cover letter and resume to: National Public Radio, Personnel Department, 2025 M St., NW, Washington, DC 20036. EOE/AA.

Production assistant: NPR is looking for an enthusiastic individual to assist the producer, specials project, with production elements of specials programming and research. Candidate must have at least 2 years experience in public radio, ability to edit tape and demonstrated writing and production skills. Salary: \$24,383/yr. Deadline: October 12, 1989. Send tape, writing samples, cover letter and resume to: National Public Radio, Personnel Department, 2025 M St., NW, Washington, DC 20036. EOE/AA.

SITUATIONS WANTED MANAGEMENT

Top ratings = top dollars. 10+ years radio management. Top sales/programming credentials. Bottom line, goal oriented street fighter Bill James, 804-232-5197.

General manager: Excel in station turnarounds. Experienced in start ups. Strong references. Employed but looking for new challenge, not a maintenance. Top 100 market, preferably Southeast. My forte is the heart of the turnaround - Sales! Call Jack at 407-624-2658.

Experienced general manager available. Successful in medium and major markets. 10 years current company. Love turnarounds and rebuilds. Group management experience. Excellent background and references. Relocate for quality opportunity. Deane Johnson, 503-472-1221.

Experienced GM, currently employed, looking for new challenges on East Coast or within driving distance. Track record says it all. Strong on sales and ideas, budgeting, rating increases and results. I don't claim to know-it-all, but my background has both small and medium management, along with large market street selling. If you're content with 5-6-7% increases, read another ad. If you want more, contact me thru Box H-17.

General manager/consultant: Sales & ratings booster! Station designer, builder and problem solver. Available anywhere. Bill Elliott, 413-442-1283.

Sales manager for top radio station in top 60 market seeks position as GM or GSM in smaller Southeast market. Box H-4.

General manager/consultant: Sales & ratings booster. Station designer, builder and problem solver. Available anywhere. Bill Elliott, 413-442-1283.

Sales manager: Top radio station in top 60 market seeks position as GM or GSM in smaller Southeast market. Box H-4.

SITUATIONS WANTED SALES

Radio sales ten years. Station sale pending. Need new scenery. Will consider any Penna. or surrounding state. Reply Box H-2.

SITUATIONS WANTED ANNOUNCERS

Ivy League grad seeks announcing position. Outgoing, dynamic personality. Willing to relocate. Neil, 301-424-4984.

Hiring Janet Lynch: 502-895-5888. Easy-Stop offering 5⁰⁰ hourly, P/T, raw deals, boondocks, overnights. Show courage! Pay competitively. Appreciate Initiative, 6 yrs. exp.

Team player seeks on-air/production with stable operation. Completed AFRTS career. Several years commercial radio experience. Prefer Country, Oldies or A/C, Lite Rock formats. Hampton Roads and Tidewater Virginia only. Box H-41.

SITUATIONS WANTED TECHNICAL

Broadcast engineer. Many years of experience as a CE and consultant. Excellent track record of technical achievements & effective teamwork. Box H-16.

Looking for chief engineer position at medium or major market radio station(s). Have experience with high powered (50 KW/100 KW) major market combo stations. Worked closely with PD to improve ratings and air quality. Have good engineering standards with references to prove it. Have extensive computer experience (8088, 286 & 386). Can fax a resume. Call: 815-933-7090, then dial 1022# (during recorded message, until 6:00 PM, CST).

SITUATIONS WANTED NEWS

Veteran News/Talk ND, OM seeks new challenge. Innovator, motivator. Currently employed, LA metro. Prefers CA, AZ, NV. Box H-3.

Seventeen years on-the-air experience, network, All-News, demographic. Want ND to energize department, or convert to News-Talk format. Reliable, stable, references up the kazoo. Box H-31.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

News/Talk programer and talent. I'm exactly who you're looking for - Someone with major league experience who can be PD and handle talk show. The format can make money with a budget watcher like me. Your medium market must be great place to raise our kids. Mel Young, 602-963-9144.

MISCELLANEOUS

Make money in voiceovers. Marketing and technique for success in commercials and industrials. Seminars: Chicago 11/11-12; NYC 11/4-5. Also available on cassettes. Call for free info. Susan Berkley, 1-800-333-8108.

TELEVISION

HELP WANTED MANAGEMENT

Creative services director: Major market independent seeks hands-on creative person to be responsible for all promotions including on-air, radio, print, and outdoor. Send resume and references to Box J-87 Confidentiality assured. EOE.

Controller wanted for medium market Southwestern network affiliate. Position requires accounting degree, a minimum of 5 years experience (preferably in corporate-owned television station) in accounts payable, accounts receivable, general ledger, financial statements and payroll. Supervisory ability, data processing, credit and collection and fringe benefits experience necessary CPA desirable. This is an opportunity to earn a good salary and enjoy an excellent benefits package in an exciting and beautiful city. Send earnings history and salary requirements to Box H-26. EOE.

National/regional sales manager: Texas' #1 Fox affiliate is seeking individual for new position on management team. Qualified candidates should have minimum three years television sales experience on local or rep levels with solid record of growth and success. Great opportunity to step up to management level position at one of the country's leading Fox affiliates. Send resume (including salary history) and cover letter to: Randy Roberts, GSM, KJTV34, PO Box 3757, Lubbock, TX 79452. EOE.

Local sales manager: NBC affiliate in top 50 NE market. We seek an aggressive, dynamic individual to lead a staff of 10. Sales management background required with proven new business track. Excellent opportunity to grow with a leading television group. Send resume and salary requirements to Box H-42. EOE.

Assistant controller: Candidates must hold an accounting degree and have a minimum of five years experience in the preparation of GAAP financial statements as well as supervising an accounting staff. Resumes and applications to Peter D. Filice, Controller, KTXL, Fox40, 4655 Fruitridge Rd., Sacramento, CA 95820-5299. No phone calls, please. Indicate source from which you are responding. Closing date 10/13/89. EOE.

HELP WANTED SALES

Account executive with one to two years broadcast sales experience needed at NBC affiliate in Savannah, Georgia. An established list is provided, however, candidate must be goal oriented with strong desire and ability to develop new business. Send resume including references to General Sales Manager, WSAV-TV, Box 2429, Savannah, GA 31402. EOE.

Experienced TV sales account executive needed for NBC affiliate in Charlotte, NC. We are in a growth mode, and we seek an enthusiastic, aggressive individual with a strong desire to succeed. Must have a good understanding of TV and customer needs. Excellent communication and presentation abilities required. Degree preferred. Send resume to Hope Brown, WCNC-TV, PO Box 18665, Charlotte, NC 28218-0665. EOE.

HELP WANTED TECHNICAL

Broadcast engineer: Challenging position with rapidly growing appraisal firm. Knowledge of RF systems and studio equipment. College degree and experience preferred. Send resume and salary history to: BIA, Box 17307, Washington, DC 20041. EOE.

Assistant chief engineer for Christian television station. FCC General license required. 3-5 years experience in broadcast electronics. Must be able to repair studio cameras, quad and helical VTR's, switchers, etc. UHF transmitter experience helpful. 18-25K. Send resume to: WDLI TV, 6600 Atlantic Blvd., NE, Louisville, OH 44641. EOE.

Television engineer WGVU/WGVK-TV and WGVU-FM (in Grand Rapids, MI) have an opening for a television engineer, maintenance and operations duties, full time, BS degree or technical school with experience preferred. Salary range \$28,163 - \$29,910. Send letter of application and resume to: Human Resources Office, 121 Lake Superior Hall, Grand Valley State University, Allendale, MI 49401. EOE/AA.

TV engineer: Minimum 2 years experience, studio and field camera and recorder background required. Salary commensurate with experience. Send resume to Chief Engineer, KTYE, PO Box 4339, Monroe, LA 71203. Equal opportunity employer. No calls, please.

Technical personnel: New York City based industry leader in corporate television programming is seeking freelance professionals with broadcast experience in the areas of maintenance, editing and technical operations including video shading, video tape operations, TD, Chyron and audio operations. Experience in live television broadcasting a plus. Send resume and salary history to Box H-1. EOE. No tapes.

New Hampshire Public Television: Director of Engineering, New Hampshire Public Television, a three-station network serving portions of four states, seeks a director of engineering to serve in a senior management capacity. The individual will administer resources including a \$1.2 million budget, a 21-member staff, three transmitters (one VHF, two UHF), statewide microwave network. New studio/broadcast facility and mobile unit support ambitious local production activity. Responsible for long-term planning of \$9 million plant, all capital purchases. Position requires demonstrated technical knowledge and at least 10 years of senior supervisory experience in public or commercial broadcasting. The successful candidate will have superior management, organizational, analytical skills consistent with the needs of a dynamic, competitive organization. Salary range: \$38,240-\$59,780. Anticipated start date: January 1, 1990. Resume review will begin: October 27, 1989. NHPTV is located near the coast 60 miles north of Boston. Send resume and cover letter to: Search Committee, NHPTV, Box 1100, Durham, NH 03824. Non-citizens must include current visa status. Women and minorities are encouraged to apply. NHPTV/University of New Hampshire is an EEO/AA employer.

Maintenance engineer for UHF TV station. Need technician with experience repairing studio equipment. Send resume to: Gary King, WXON-TV, 27777 Franklin Rd., Suite 708, Southfield, MI 48034. Equal opportunity employer.

Broadcast maintenance engineer for growing regional sports network. The New England Sports Network (NESN) has an immediate opening for a broadcast maintenance engineer. Applicant should have at least two years television experience with one year of hands-on maintenance experience. Satellite experience a must. SBE certification a plus. Excellent salary and benefits package. Resume and salary history to Michael Donovan, Chief Engineer, New England Sports Network, 70 Brookline Ave., Boston, MA 02215. EOE.

Chief engineer: Midwest VHF station is looking for a hands-on individual to lead our technical department. Must have solid transmitter, studio, control room, and ENG maintenance experience. Send resume to Box H-33. EOE.

Maintenance engineer needed for Charlotte, NC NBC affiliate. We are looking for a minimum of five years maintaining broadcast and other equipment in a TV station. ENG equipment knowledge a plus. FCC license or SBE certification and college degree preferred. Send resume to Hope Brown, WCNC-TV, PO Box 18665, Charlotte, NC 28218-0665. EOE.

Television technician: 3 POSITIONS. Starts \$28,852. Naval Imaging Command, Washington, DC. Experienced repair & maintenance of recorders and cameras. For more information, call 202-433-2135. Application deadline: October 31. NAVIMACOM is an EOE.

No news! Major NYC program & commercial duplication facility seeks maintenance engineer experienced on Ampex 1", 2", JVC 1/2", Sony 3/4", Bosch routers and assorted other goodies. Regular part-time or full-time. EOE. Reply to Box H-40.

HELP WANTED NEWS

Kiplinger Fellowships. Broadcast journalists with three or more years' fulltime experience are invited to apply to Kiplinger Midcareer Program in Public Affairs Reporting at Ohio State University. Yearlong program, beginning September, 1990, leads to Master's degree. Reporting trip to Washington included. The ten appointed receive full tuition plus monthly living stipends. Selection is competitive. For information and applications, write or call Kiplinger Programs, School of Journalism, OSU, 242 18th Ave., Columbus, OH 43210. 614-292-2607, 292-9087. EOE/AA.

Reporter: We are looking for the best. If you are a strong writer, aggressive, independently motivated and streetwise, you should apply for this reporter position. Only experienced need to apply. Send tape and resume to Billye Gavitt, KWTW, PO Box 14159, Oklahoma City, OK 73113. EOE, M/F.

News reporter: Tulsa's #1 news operation is looking for top-notch reporters to help us grow. Work should demonstrate creativity, aggressiveness and ability to enterprise strong, memorable stories. Send resume, tape and references to Mike Sullivan, News Director, KTUL-TV, PO Box 8, Tulsa, OK 74101. EOE, M/F. No phone calls, please.

Reporter/photographer. Dominant West Texas affiliate seeks a self-motivated professional. Prior experience and degree preferred with demonstrated journalistic and communication skills. 20 person news department with good salary and benefits. Send tape & resume to: News Director, KLST, 2800 Armstrong, San Angelo, TX 76903. EOE, M/F.

TV weather director. Need skilled meteorologist with computer know-how and camera charisma to run 3-person weather office and anchor weeknights at 6 and 11. AMS seal preferred. No beginners. No phone calls. Videocassette, resume and letter to: Weather, WVIR-TV, PO Box 769, Charlottesville, VA 22902. EOE/AA.

News anchor: Southeast Coastal network affiliate seeks dynamic co-anchor to complement our current anchor. If you have experience, excellent credentials and are willing to make a commitment to us, send tape, resume and salary history to: News Director, WSAV-TV, Box 2429, Savannah, GA 31402. Absolutely no calls. EOE.

Meteorologist: Midwest affiliate, 100 plus market needs a weather pro to prepare forecasts and weather graphics. You will anchor weekends and back up weekdays. Entry level, recent graduates encouraged. Send resume only to Box H-34. EOE.

Photographer/editor wanted for local cable news operation. One year experience required. High teens. Great benefits. Rush 3/4" resume tape and qualifications to News Department, Box 7065, Gaithersburg, MD 20898. EOE.

Immediate opening for sports reporter/anchor in aggressive, ABC affiliated Northwest market. Should have BA degree in Broadcasting or related field. Must be able to shoot, edit, write and present on-air. Prefer two years experience. Need highly motivated, self starter with a strong emphasis on high school/local sports. Send resume and tape to: Mr. Thom Spencer, News Director, KVEW-TV, 601 N. Edison, Kennewick, WA 99336. Applications will be accepted through Monday, October 16th, 1989. KVEW-TV is an equal opportunity employer. Minorities are encouraged to apply.

News photographer: ENG shooting, editing skills and a minimum of 2 years experience required. Send tapes/resume to: Personnel Manager, WPEC TV-12, PO Box 24612, West Palm Beach, FL 33416-4612. EOE, M/F.

Wanted: Newscast producer who thrives on meeting a challenge. If you get satisfaction out of putting together that tempting tease or fast-paced show without sacrificing content, send tape and resume to: Scott Pelitjean, Exec. Producer, WKBW-TV, 7 Broadcast Plaza, Buffalo, NY 14202. Minimum two years experience. No phone calls, please. EOE.

Video and feeds coordinator to oversee microwave and satellite feeds for daily early news block, coordinate video production for fast-paced half-hour late evening newscast, liaison between newscast producers and video editors and with other affiliated stations. Applicant must have good news judgment, knowledge of television technology and be able to think on his/her feet. Send resume and letter explaining why you want this job to Edward Schimmel, WPVI-TV, 4100 City Line Ave., Suite 400, Philadelphia, PA 19131. EOE.

Investigative producer/reporters with solid story ideas but no resources or outlet to air them? Team up with our reporter to produce for national broadcast on per-project basis. Extraordinary opportunity for established news freelancers or working reporters who can moonlight to research/setup from where you are, then travel anywhere to shoot and come to Florida to edit/post. Fax resume to 305-384-8852. EOE.

Production assistant. Great organizational skills, sharp research ability needed to support investigative reporters, producers. Ideal candidate: able to relocate to south Florida, building a career in investigative reporting and looking for advancement into network-style field producing/reporting. Two years solid news experience required. Fax resume to 305-384-8852. EOE.

Opening for number two person in 3 member satellite unit. Extensive experience and understanding of satellite technology required. Qualified applicants rush resume to Mark Toney, News Director, WSVN-TV, PO Box 1118, Miami, FL 33141. EOE.

Special projects producer: Tired of cranking it out in two minutes? Progressive organization has formed a six person unit to produce quality, series style material fifty-two weeks a year. Prior experience with long form/special projects material a must. Tape and resume to Jack Cahalan, News Director, WCPO-TV, 500 Central Ave., Cincinnati, OH 45202. EOE.

business television show is looking for an experienced newscaster/interviewer. Business or financial knowledge helpful. On camera experience essential. Send resume and audition tape to: Mr. Glenn, Suite 3200, 141 W. Jackson, Chicago, IL 60604. EOE.

Overnight editor: Produce early morning news, anchor late night and early morning updates. Tape and resume: Steve Hawkins, WCYB-TV, 101 Lee St., Bristol, VA 24201. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Traffic manager: Network affiliate in top 50 Southeast market is in search of an experienced traffic manager. Must have computer experience and familiarity with Columbine traffic system. Send resume to: Robert Ware, General Manager, WPBF-TV, 3970 RCA Blvd., Suite 7007, Palm Beach Gardens, FL 33410. EOE.

Director of distribution for an NYC based production company specializing in syndicated features and fashion news stories. Newsroom experience required. Job entails heavy phone contact with TV news producers nationwide. Send resumes to: Box H-11. EOE.

On-air promotion director: UNIVERSITY TELEVISION. Program, produce and acquire station break material. Perform other promotional production assignments for the statewide Nebraska Educational Television Network. Requires Bachelor's in Broadcasting or related area plus two years experience in television production. Equivalency considered. Experience in production editing, writing, promotion advertising and development, and production of on-air television promotion desired. \$21,429.00 with excellent benefits. Apply by November 9 to: Personnel Coordinator, University Television, Box 83111, Lincoln, NE 68501. AA/EOE.

Creative services producer: Dominate west Texas affiliate seeks self-motivated professional. Prior experience and degree preferred with good creative writing skills a must. Producer will eventually be able to produce full commercial from concept through editing including operating necessary equipment. A chance to do it all. Send tape and resume to: Production Manager, KLST, 2800 Armstrong, San Angelo, TX 76903. EOE, M/F.

Videographer/editor wanted for large south Florida production facility. Our reputation is for the highest quality video in town and we intend to keep it that way. We're looking for exceptional lighting, composition, and editing skills. Must have at least 5 years shoot/edit experience, along with the ability to field produce if necessary. Tape and resume to: Jim Duffy, Video Ventures Productions, 16505 NW 13th Ave., Miami, FL 33169. 305-621-5266. EOE.

Art director: Draw your inspiration from the Bay, create a lasting impression on an incredible city, graphically go where no one has gone before! NBC affiliate in Baltimore in looking for an art director to inspire and amaze us. Experience on the AVA 3 paint system is essential. Prior managerial experience is preferred. Send your tape and resume to Andy Hunt, Creative Services Director, WMAR-TV, 6400 York Rd., Baltimore, MD 21212. EOE.

Cheerleader wanted: I'm looking for an upbeat person who thinks "outside the box" to promote our ABC affiliate. You'll get to run the promotions department because you'll be the department. You'll also do all the PSA's and special projects. You'll do your own writing, shooting, editing and post production. You'll have to dress well, talk well, and "front" for the station with advertisers and civic groups. The hours are long and the pay is short, and if you are the sort of person who thinks that's a description of a perfect job, a mutual love affair is waiting for you in southeast Idaho. Mail a resume to Harry Neuhardt, General Manager, KPVI-TV, Box 667, Pocatello, ID, or, if you can't stand the wait, call me at 208-232-6666. EOE, M/F.

Videotape librarian: BBC New York is seeking a videotape librarian with experience of video formats and production to assist in the reorganization, cataloguing, screening, and computer entry of a varied videotape collection. One-month full-time position, with possible extension. Please send resume to: Sally Irvine, British Broadcasting Corporation, 630 Fifth Ave., Suite 2153, New York, NY 10111. EOE.

Traffic manager: KVII-TV, the top rated ABC affiliate in Amarillo, TX is seeking a traffic manager with a minimum three years experience with Columbine or similar computer system. Duties include producing daily program logs, scheduling syndicated show numbers, writing and keying in national facility orders, and daily back-up and link. Will be working with the latest in IBM computer technology, the AS-400. Please send resumes and salary requirements to: Mac Douglas, Program/Operations Manager, KVII-TV, One Broadcast Ctr., Amarillo, TX 79101. EOE.

Need experienced Quantel Paintbox artist for nationally syndicated show based in the Washington, DC area. Strong design skills a must. Send reel and resume with salary requirements to: Holly Buehler, Graphics Dept., PO Box 799, Washington, DC 20044. EOE.

The best production director in America! A throat of many voices & talents. You can write it, cut it, produce it. Join our Clio quality team. Nat'l accounts. Must be creative & cool under pressure. Able to engineer on 8 track or 4 track. Long hours, excellent salary, & lots of creative room to do your own thing. No ego-heads allowed. KCET or your best to Traxon Audio/Video Studios, 1029 West Lee St., Greensboro, NC 27403. EOE.

Florida Public TV is seeking creative program manager with strong administrative abilities; must have Bachelor's degree in Broadcasting; plus five years of experience, two in supervisory capacity. Excellent opportunity for aggressive, ambitious programmer. Salary minimum range: \$22,421. We are an equal opportunity/affirmative action employer. Interested applicants please call WFSU-TV at 904-487-3170 for further information.

Producer/director for Wyoming Public TV. Wyoming Public TV is looking for a full-time producer/director to do regular public affairs programs, membership spots, program promos and other material for broadcast. Candidates must have at least an Associates degree and two years as a producer and director of both live and taped programs. The station prefers candidates with a Bachelor's degree and three or more years of experience. Demonstrated script writing skills, editing experience and familiarity with a wide variety of both field and studio production equipment is essential. Candidates must have technical and management skills that will allow them to work independently, with minimal supervision. Candidate must submit: 1) sample scripts and tapes produced from those scripts, demonstrating a range of production capability. (Tapes may be on 1/2-inch VHS, 3/4-inch or 1-inch.) 2) Central Wyoming College employment application form. Application forms are available from Edith Everett, Personnel Director, Central Wyoming College, 307-856-9291, 2660 Peck Ave., Riverton, WY 82501. Applications as well as sample scripts and tapes must be received no later than 5 PM, October 30. Interviews will occur within two weeks of closing. Employment begins within 30 days of candidate's selection. EOE/AA

SITUATIONS WANTED MANAGEMENT

Successful broadcast consultant, tired of non-stop travel. Experience as television station manager, sales manager with excellent track record. Looking for position as general manager or general sales manager, with P&L responsibility. Twenty years experience in television station management, sales management, sales, engineering and production. Please reply to Box J-75.

Top three network programming/production executive. 20 years New York based feature film/TV series experience. Looking for senior level opportunity with progressive growth organization. Relocation considered. Box H-18.

SITUATIONS WANTED TECHNICAL

Television worth doing! Broadcasting professional, experienced chief engineer, operations, seeks challenging position outside commercial TV: PBS, educational or instructional, documentary production, etc. Willing to travel. Prefer southern latitudes but all areas considered. Box H-15.

SITUATIONS WANTED NEWS

Psychologist, network experienced, excellent writing, production and interviewing skills. Contact Box 76477, Los Angeles, CA 90076 for tape.

Sports anchor/reporter: Experienced nightly news sports anchor/reporter in Long Island/NYC market. Developed and produced local features. Have host and play-by-play experience. Call Mike, 718-934-1434 Messages 212-545-5661.

Writer/editor/reporter. University grad seeks job in newsroom. Excellent writer. Dedicated. Interned and freelanced in 5th market. Can shoot and edit Anywhere, anytime. C.M McDonald, PO Box 454, So. Weymouth, MA 02190. 617-331-3698.

Liveline Five help available. Map creation. Weather expertise. Total animation. Weather in motion. 131 Orchard Ridge Ln., Boca Raton, FL 33431. 407-750-1151

Personality plus intelligence. Attractive female anchor-host with national experience, MA degree, writing, co-producing background. Will relocate immediately 415-790-2902.

Newscast director currently employed in top ten market tired of the quick fix mentality. You're an aggressive station committed to news with the substance to back up the style. I'm a leader with 10 years experience, including producing. The November book could be the start of a beautiful friendship. Box H-32.

Young, blind sportscaster looking for a position as a sports reporter, anchor, writer. In the sports department, worked for CBS Sports, SportsChannel and WRHU Radio as an sports anchor. Graduated with BA in Communication Arts from Hofstra U. Well versed in all sports, willing to relocate. Call Larry at 516-757-7269.

Excellent, experienced sportscaster looking for an outstanding station in which to work. 216-929-0131.

20-year New York All-News pro wants TV anchor. Has all credentials. Box H-38.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Relocated to CT. Production degree, 14 years combined experience. Camera, editing and directing. Freelance full-time. Call Steve, 203-934-0646.

Production professional seeks freelance opportunities in sports, commercials, industrials, teleconferences. Produce, direct, camera, lighting, Chyron, audio. A quarter century of experience. 1-716-834-8965.

MISCELLANEOUS

Bill Slater and Associates offers talent coaching and career counseling for anchors and reporters, entry level and experienced. Also help with audition tape. 601-446-6347

Reporter, anchor, sports and weather positions available through our unique broadcast listing service. Over 200 TV news positions currently listed. If you are searching for a new opportunity, we can help. Call today for confidential information. National Media Services. 303-839-1770.

1990 Weather Almanac for your market with your local data. Complete, ready to print. WeatherMark, Inc., PO Box 506, Starkville, MS 39759. 601-323-7885.

We want you to own and operate your own cable TV advertising business. 50% commissions. No FCC license required. Thousands of channels available. 918-647-2337.

1:30 Productions: Want to be the best but no one has time to help? We do. Writing, production, delivery. References available. 607-272-3718

ALLIED FIELDS

HELP WANTED INSTRUCTION

Kansas Regents Educational Communications Center (ECC) seeks a teleconference coordinator to serve as liaison between ECC human and physical resources and receive site coordinators. Duties include marketing, facilitator training, system management (including budgeting) and evaluation. Requires MS/MA in EDCI, Ed. Tech or Broadcasting, two or more years experience in educational media or television production (two years as a teleconference coordinator preferred), familiarity with all forms of instructional technology, excellent communication, organizational, management and marketing skills, computer literacy. The ECC serves the Kansas Regents Institutions, public schools, and the general public. Programing began in May to sites in five states. Fixed and transportable uplink and mobile unit on hand. \$6 million building now under construction. Send resume & three references (no calls) by October 20 to Mel Chastain, Director, ECC, 301 Umberger Hall, Kansas State University, Manhattan, KS 66506. EOE/AA.

The Department of Mass Communications at Southern Illinois University at Edwardsville is seeking an assistant/associate professor to teach in the graduate and undergraduate programs. The successful candidate should have competencies in one or more of the following: communications theory, media law, ethics, research and management. Secondary area could be TVR skills courses. Exact responsibilities will be dependent upon candidates interests and needs of the department. The academic year contract is for a tenure track position and will become effective September 16, 1990. Ph.D. required. ABDs near completion will be considered. Quality professional experience and some teaching desirable. SIUE with a student population of 11,000 students is situated on 2600 acres of rolling hills twenty minutes from downtown St. Louis and 30 minutes from Lambert International Airport. Faculty can live in rural, suburban or urban settings all of which are in proximity of the University and are able to take advantage of the benefits of the 18th media market. Submit to: Barbara C. Regnell, Chairperson, Campus Box 1775, Department of Mass Communications, Southern Illinois University at Edwardsville, Edwardsville, IL 62026 by December 1, 1989. As an affirmative action/equal opportunity employer, SIUE offers equal employment without regard to race, color, creed, religion, age, sex, national origin, or handicap and strongly encourages female and minority applications.

Faculty position: The Newhouse School of Communications at Syracuse University seeks a faculty member in its Department of Broadcast Journalism. The successful candidate must have significant practical experience in broadcast journalism and must have a graduate degree. This is a tenure-track position. The person hired will be expected to contribute to the advancement of knowledge in the field as well as meeting teaching obligations. The successful candidate must be able to teach broadcast news writing and should have additional areas of expertise related to reporting and production of television news programs. Rank and salary commensurate with qualifications and experience. The appointment will be effective September 1, 1990. Send vitae and three references to: Broadcast Journalism Search Committee, S.I. Newhouse School of Public Communications, Syracuse University, Syracuse, NY 13244-2100. Applications will be accepted until appointment is filled. AA/EOE.

New and growing firm/video major at Drexel University seeks candidate for anticipated tenure-track position, rank open, starting September, 1990. Person sought who can teach both theory and production in film and/or video. Terminal degree required, plus evidence of creative work or research in the field. Applications should be sent by January 15, 1990 to Burton F. Porter, Head, Humanities-Communications Department, Drexel University, Philadelphia, PA 19104. Drexel University is an EOE/AA employer and especially welcomes applications from women and minorities.

EMPLOYMENT SERVICES

Attention: Earn money reading books! \$32,000/year income potential. Details. 1-602-838-8885, Ext. Bk. 8435.

Government jobs: \$16,040 - \$59,230/yr. Now hiring. Call 1-805-687-6000, ext. R-7833 for current federal list.

Promotion executives/producers. Positions available now, nationwide. All market sizes. Send non-returnable tape (1/2 inch preferred), print samples, and resume to Promotion Recruiters, 11 Rectory Ln., Scarsdale, NY 10583.

EDUCATIONAL SERVICES

On-camera coaching: For TV reporters. Polish anchoring, standups, interviewing, writing, Teleprompter. Learn from former ABC Network News Correspondent: New York local reporter. Demo tapes. Critiquing. Private lessons. 212-921-0774. Eckhart Special Productions (ESP).

MISCELLANEOUS

Promotion people available now. Managers and producers. All prescreened. No more stacks of tapes from unqualified candidates. Profit from our 20 years experience. Howard Burkat Promotion Recruiters, Inc., 11 Rectory Ln., Scarsdale, NY 10583. 914-723-2657.

Attention! Government homes from \$1 (U-repair). Delinquent tax property. Repossessions. Call 1-602-838-8885, Ext. GH-8435.

Attention! Government seized vehicles from \$100. Fords, Mercedes, Corvettes, Chevs. Surplus Buyers Guide. 1-602-838-8885, Ext. A-8435.

WANTED TO BUY EQUIPMENT

Wanting 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" videotape. Looking for large quantities. 30 minutes or longer. Will pay shipping. Call Carpel Video, 301-694-3500.

Make Broadcast pays cash for selected television & video equipment. Phone or fax your list now. 205-956-2227.

Cash or equipment trade for TV antennas, transmitters and/or parts. Jerry Servatius, J.S. Broadcast Antenna-Transmitter Sales and Service, 8604 Hopewell Dr., El Paso, TX 79925. 915-772-2243.

UHF TV transmitter. Citadel Communications seeks 240KW transmitter. Also antenna, transmission line and misc. items for system. Contact Mark at 802-658-8022.

Two 13 GHz microwave systems. Please fax information to 209-523-0898.

FOR SALE EQUIPMENT

AM and FM transmitter, used excellent condition. Guaranteed. Financing available. Transcom. 215-884-0888. FAX 215-884-0738.

50KW AM Harris MW50A (1980), like new. CCA-AM 50,000D (1976), excellent condition. Transcom Corp. 215-884-0888. FAX 215-884-0738.

FM transmitters CCA 28,500 (1980) Harris FM 20K (1980) CSI T-3-F (1985) RCA BTF20E1 (1976, 1976) 3.5KW McMartin (1985) 5KW Gates FM 5G (1967) RCA 5D (1967) CSI T-12-F (1980) Transcom Corp. 215-884-0888. FAX 215-884-0738.

1KW AM transmitters: Harris SX-1 (1985), Harris MW1A (1980), Sparta SS1000 (1981), Collins 20V3 (1967). Transcom Corp., 215-884-0888, Fax 215-884-0738.

5/10 AM transmitters: Collins 828E-1 (1978), RCA BTA-5L (1975), CCA AM 10,000 (1970), Harris MW5A (1976/81), Gates BC-5P2 (1967), McMartin BA2, 5k (1981). Transcom Corp., 215-884-0888, Fax 215-884-0738.

New UHF TV transmitters: Klystron. MSDC Klystron, Klystrode, all power levels 10kw to 240kw. Call TTC. 303-665-8000.

RCA UHF transmitter: 30 or 60kw, available as is, or converted to MSDC Klystrons with new TTC warranty. Call TTC. 303-665-8000.

New LPTV transmitters: UHF and VHF, all power levels. Turn-key installation available. Call TTC. 303-665-8000.

1000' Kline tower. Standing in Nebraska, including 1000' of 6 1/8" coax. Great for TV or FM. Can be moved economically. Call Bill Kitchen, TTC. 303-665-8000.

120 KW UHF transmitter package TVT/Varian transmitter package just traded in on a new TTC 240 KW system. Excellent condition. Now tuned to Channel 54. Includes 1000' waveguide and antenna. Low price. Call Bill Kitchen. TTC 303-665-8000, Ext. 101.

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

Sony BVH-3100s, Ampex VPR-6s. Sony BVW-40s, BVW-25, BVW-10, BVW-15. Sony BVU-800s and 110s. Many other items of all kinds. 1" VTRs, film islands, character generators. Call for a complete list. There's a new one every month. Also, rent production trucks, mobile uplinks, and portable microwave systems. Media Concepts. 919-977-3600.

Orban 8100A Optimod, excellent condition. 5 - year old. Highest offer. Box 1161, Hunt Valley, MD 21030.

Marti STL system for Mono-AM in factory sealed cartons, complete. Highest offer Box 1161, Hunt Valley, MD 21030.

SCA radios & receivers. McMartin TRE6B radios \$15, ABS Industries radios \$10, McMartin TR55D receivers \$50, Pacesetter radios and receivers \$45 each. Large quantities of each available. Call 309-557-3252. Ask for Ron.

Sony MSU-360 master set-up unit for controlling multiple BVP-360/360P video cameras. Unused. Original box. Phone 800-548-7073.

Video equipment: 2 Thomson 701 cameras with CCU's, studio & field viewfinders, 2x lenses, 22K, 1" portable recorder, Sony BVH-500A \$11k. Mobile Video, 202-944-2800.

Assorted VHF & UHF 2-way radio equipment. Portables, mobiles. 100 watt x-miter, pagers & more. Call for complete list. Mobile Video, 202-944-2800.

Need a tower? Fax your tower height and loading requirements to 504-522-2662. We'll offer you a very good deal within 24 hours. Tower Management Systems. 504-266-8661.

Transmission line, refurbished 6 1/8", 75 ohms, 20 ft. sections. EIA bolted flange, 83 sections. \$600.00 each, heavy duty hangers included. Call 904-796-4531.

Save on your videotape stock! We have 3/4" & 1" evaluated broadcast quality videotape. Available in all time lengths. Call IVC, 516-862-7156.

Kline tower 645 ft with two platforms, has been dismantled 205-322-6666. WBRC-TV.

RCA TP-66 film projector and RCA TP-15 multiplexer for sale. 205-322-6666. WBRC-TV.

Give someone you love a microwave tower TMS.

RADIO

Help Wanted Management

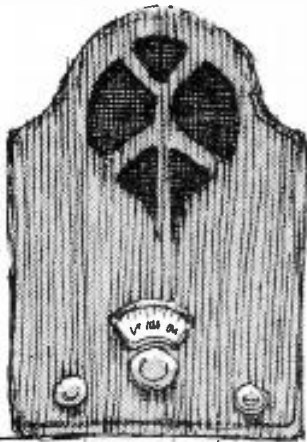
GENERAL MANAGER

Rare opportunity to be a Key Player in one of the Nation's most admired, innovative, and growing Radio Groups. Formation of a new division is creating this opening. Great mid-market Combo: Mid-size, mid-South, Market dominance, excellent Technical facilities. This position requires Proven ability to Coach, Train, and build Sales. Knowledge and appreciation for Full Service AM as well as well-targeted killer FM, Vigor, Vision of Customer Focus. Acknowledgement of internal performers. Ability to think and act Strategically. Mesh with a company-wide culture that emphasizes Performance, Recognition, and an environment of considered risk taking. In return, you'll work hard, receive recognition for your accomplishments, and get satisfaction of being in a great, professional environment with others who get the same joy from doing it as you do. Send complete background, together with how you could fit into this description and why you want to STRICTEST confidence.

Yes, we are an Equal Opportunity Employer
Box H-29

National Sales Manager

Don't touch that dial



You've just found the station that will make your career... CBS News 88. Since you grew up with CBS, you already know our history. And since you know the business of radio, you also already know just how powerful three little initials can be.

This position is vital to our continuing success, and requires nothing less than a sales heavyweight. Someone who can take responsibility for the sales effort from supervision to development and promotion between all our sales offices. This includes providing local contact and support for all national accounts.

Impressive, recent sales experience is required, preferably in advertising/media sales. National sales or rep experience and a background in radio are major pluses. Some travel is required.

If you've got the sales ability, the supervisory skills, and the desire for growth that can help you become a big hit at WCBS News 88, you can expect an excellent compensation package including base, commission and full benefits. To apply, please call or forward your confidential resume to: Mr. Richard Silipigni, 212/975-2135, WCBS News 88, CBS Department B, 51 West 52nd Street, New York, NY 10019. Equal Opportunity Employer M/F.



Miscellaneous

Blind Box Responses

BOX ???
c/o Broadcasting Magazine
1705 DeSales St., NW
Washington, DC 20036
 (No tapes accepted)

THE WEATHER SOLUTION

Edward St. Pe' & National Weather Networks
 The 1988 National Weather Association Radio contributor of the year. **AMS Seal Certified** customized weathercasts...complete barter.
CALL 1-800-722-9847

Help Wanted News

RADIO NEWS ANCHOR

The Christian Broadcasting Radio Network has an immediate opening for a News Anchor. Candidates should have journalism experience within a major market.

Join our energetic team with this rapidly growing network in sunny Virginia Beach, Virginia. Send your audio tape and resume to:

CBN EMPLOYMENT
BOX K-1
CBN CENTER
VIRGINIA BEACH, VA 23463



#1 Hot Rockin' Flame Throwin, CLASSICAL station in USA seeks MORNING TALENT. Energy and personality a must. AC/CHR jocks encouraged to apply. Forget everything you've heard about the format. We'll teach you the names. This is not your father's classical radio station. **NO CALLS. Tapes and Resumes ONLY to:**

Mario Mazza, PD/OPs Mgr.
WNCN-FM
 1180 6th Ave.
 New York, NY 10036
 EOE

Help Wanted Technical

BROADCAST ENGINEER

WRKO-AM/WROR-FM in Boston has an immediate opening for an experienced engineer for studio maintenance, remote broadcast setup/operation, some transmitter work on 50KW AM and 100KW FM plants. Extensive, state-of-the-art facilities in Top 10 market. Applicants must have FCC license and must be willing to work some evenings and weekends. Send resumes to: Karen Hackett, WRKO/WROR, 3 Fenway Plaza, Boston, MA 02215. An EOE. M/F/H/V.

Technical Director

Senior position in charge of Technical Operations and R&D at Acoustiguide Corporation, international market leader providing audio interpretation to museums and historic sites. Responsibilities cover managing all technical operations in the U.S. and overseas including R&D, project feasibility, budget preparation, personnel management and field technical support. Requirements include audio and RF background with a minimum 5 years technical experience; good verbal communications skills; technical sales engineering experience useful. Send resume to:

Ms. Eaton
 Acoustiguide Corporation
 177 East 87th Street
 New York, NY 10128

TECHNICAL SUPPORT ENGINEER

Orban, manufacturer of **OPTIMOD** audio signal processing equipment, seeks an experienced troubleshooter to assist customers with application and maintenance issues via telephone and FAX.

Must be familiar with radio transmitters, sites and practices, understand analog circuits and possess strong interpersonal skills.

SBE Cert. helpful.

Please forward resume to:
D.B. Smith, Dept. CSA
ORBAN
 a division of **AKG Acoustics, Inc.**
 645 Bryant St.
 San Francisco, CA 94107



EOE

Situations Wanted Management

TOP 75 MARKETS GENERAL MANAGER AVAILABLE

Substantial experience as
General Manager
in medium and major markets.
10 years with current company.
Love turnarounds and rebuilds.
Group management experience.
Excellent background and references.
Relocate for quality opportunity.

Deane Johnson
(503) 472-1221

TURNAROUND PRO AVAILABLE!

As a broadcast owner with a sick
property(s) how would you like
the sound of 500% increases in
revenue in two and a half years
on a top 25 stand alone AM or a
146% operating profit increase
in 15 months for a chain or a 40
percent ratings increase? If you
like the sound of those kinds of
accomplishments you and I
need to talk. The first step is
responding to this ad.

Box H-9

TELEVISION

Help Wanted Management

NATIONAL SALES MANAGER

Fastest growing Fox Independent
in Top 15 market
is expanding its staff and needs a strong
NSM. Prefer applicant with 2-3 years
experience in television sales
management with a strong emphasis on
sports and independent sales.
Will consider television salesperson
ready to move up.

Marty Sokoler, General Sales Manager
KITN-TV
7325 Aspen Lane North
Minneapolis, MN 55428

Qualified women and minorities are encouraged
to apply. KITN-TV is an equal opportunity
employer of Nationwide Communications, Inc.

MANAGER/MARKETING

NBC Owned and Operated Station in Miami, Florida,
the 14th market, is currently seeking a highly motivated
individual to head its Marketing/Research area. Will be
responsible for developing and implementing major
station marketing and research projects. Miami, Florida
is a dynamic break-through market, and the person we
want must have a demonstrated track record of aggressive
thought and action. Position requires interaction
with news, promotion, programming and sales. A minimum
of 3 years experience in marketing is necessary.
Enjoy excellent company benefits, plus working on the
NBC team and living in sunny South Florida. Come on
over to NBC. Send resume to:

Manager, Employee Relations
WTVJ
316 N. Miami Avenue
Miami, FL 33128

An equal opportunity employer
M/F/H/V

Help Wanted News

News Promotion Writer/Producer

WCVB-TV Boston seeks an enthusiastic and talented Promotion
Writer/Producer to create on-air promotion for news series, specials and
topical news promotion. If you are the Best of the Best, this is a chance
to make your mark in an extremely competitive local news market.

The position requires one or two years' prior television promotion
experience and a familiarity with the operations of a television news-
room. The candidate should be able to function creatively under tight
deadlines and demonstrate strong interpersonal skills. Bachelor's
Degree preferred.

Interested applicants should send resume and reel to Carol Nicholson
Bolling, Human Resources Manager, 5 TV Place, Needham, MA
02192. No phone calls please.

Equal Opportunity Employer
Minorities and Females Encouraged to Apply.

WCVB 5 TV

Help Wanted Technical

CNN

TELEVISION ENGINEERS

Turner Broadcasting System, the leading
News, Sports and Entertainment system in
satellite communications, has career
opportunities for engineers with broadcast
maintenance experience. These positions
demand an extensive background in
television engineering and at least two
years or training in electronics technology.
Turner Broadcasting System offers an
excellent benefit and compensation
program. Send resumes to:

Mr. Jim Brown, Engineering
Turner Broadcasting System, Inc.
One CNN Center
P.O. Box 105366
Atlanta, Georgia 30348-5366
404-827-1638

TBS is an equal opportunity employer.

Help Wanted Programing Production & Others

SPECIAL PROJECTS PRODUCER

KREM-TV, a King Broadcasting
Company owned station, has an
opening for a Special Projects
Producer. Must have a broad range
of hands on producing experience,
news/programming. Responsible for
series, documentary and station
project programs.

Qualified applicants send resume
and tape to Bob Melisso, News
Director, KREM-TV, 4103 South
Regal, Spokane, WA 99223. KREM-
TV is an Equal Opportunity Employer.

Director The Good Day Show!

WCVB-TV seeks an enthusiastic, creative, well organized director for its live daily one-hour
local talk show. The individual should have extensive knowledge of major market, studio, post
and remote production. In addition, the successful candidate should have the ability to direct
talent for dramatic and musical productions.

The position requires a B.S. Degree in Communications or the equivalent with experience as a
director in a major market television station.

Interested applicants should send resume, reel and salary history to Carol Nicholson Bolling,
Human Resources Manager, 5 TV Place, Needham, MA 02192. No phone calls please.

Equal Opportunity Employer
Minorities and Females Encouraged to Apply.

WCVB 5 TV

VIDEOTAPE EDITOR

KNBC, Los Angeles' Number 1 rated television station, is seeking an accomplished, talented and highly creative 1" Videotape Editor who will have a direct impact on our on-air product.

KNBC is the station singularly known for its quality, style and innovation, and we seek the same for this position. To qualify for this marvelous opportunity, you must demonstrate at least 3-5 years expertise on the following equipment:

- CMX 3400
- AMPEX 2 channel ADO
- Sony BVH 2000
- Grass Valley Horizon Routing Switcher
- Grass Valley 300 Switcher
- Chyron 4100 EXP

You will use these skills in KNBC's multi-format post-production facility working on station promos, entertainment, sports, news, and nationally syndicated programs.

If you are the type of professional who can turn challenges into accomplishments, we'd like to hear from you. Please send your resume (no sample reels) to:

NBC Employment
Dept. VT
3000 W. Alameda Ave.
Burbank, CA 91523



Equal Opportunity Employer

Miscellaneous

CORPORATE COUNSEL

Position as in-house attorney for cable television MSO. Must be admitted to the Florida Bar. Send resume and salary requirements to

General Counsel,
Storer Communications, Inc.
12000 Biscayne Blvd.
Miami, FL 33181
EOE

PROMOTION PRODUCER/DIRECTOR

For Fox affiliate Indy in 44th market.

Must be able to edit, and produce "killer" promos for a station on the move!! Good writing skills and ability to work under deadlines a must! Must have strong working knowledge of ADO, Chyron.

Opportunity for person to be strong #2 in department. Send resume, salary requirements and demo tape to:

Director of Promotions
WNAC-FOX 64
33 Pine Street
Rehobeth, MA 02769
EOE



KVCR

Development Associate

Public TV station covering Inland Southern California and parts of Los Angeles seeks a self-starting development person to assist our Development Director. Licensed to the San Bernardino Community College District. Will assist in all fundraising efforts including "Quiet Appeals," direct mail, underwriting, program guides, premiums, grants, and on-air events. Must have an AA degree or two years of college, preferably in a marketing related field, and some experience in microcomputer use, marketing, fund-raising, or sales, preferably in public broadcasting. Salary range is \$17,700 to \$21,504, with excellent family medical, and dental benefits and employee life insurance benefits. KVCR is an Equal Opportunity/Affirmative Action Employer.

Applications must be postmarked by October 20, 1989. Apply to:

Patricia Mollica, Personnel Director
KVCR-TV/FM, SBCCD
441 West 8th Street
San Bernardino, CA 92401
714/884-2533, Extension 13

CABLE

Help Wanted Sales

SALES DIRECTOR NCA

National Cable Advertising, cable's largest national spot representative firm, is seeking a Sales Director for their Atlanta and Dallas offices to represent major market systems in the sale of national advertising time.

The candidate should have a proven track record in selling advertising both on the agency and client level. Please send your resume in confidence to:

Peter E. Murray
Senior Vice President
National Cable Advertising
575 Fifth Avenue (20th floor)
New York, NY 10017
NCA
EOE

ALLIED FIELDS Help Wanted Instruction

FACULTY POSITIONS Penn State

The School of Communications at Penn State seeks tenure-track and fixed-term faculty members with the ability to contribute to the broad intellectual and/or creative life of an interdisciplinary Communications school, for the academic year 1990-91. The School offers five undergraduate programs leading to the BA in Advertising, Broadcast/Cable, Film and Video, Journalism, and Mass Communications. At present, the School offers an MA in Communications, and MFA in Film and Video and participates in an intercollegiate Ph D. program. Total upper division undergraduate and graduate enrollment in the school is over 1,100. Normal teaching load is five courses per year. There are over 50 full-time equivalent faculty. Founded in 1855, Penn State offers 172 baccalaureate and 25 associate degree majors throughout the system and enrolls more than 37,000 students at University Park and an additional 32,000 enrolled at 21 other locations.

BROADCAST/CABLE: Teach production courses in radio or television. Non-news production experience will be valued. Applicants should also have an interest in media management and marketing or in broadcast/cable law regulations, ethics and history. Professional experience and a graduate degree required. Rank and salary are negotiable.

JOURNALISM: Teach primarily production in print or broadcast newswriting. One person will teach in photojournalism and related areas. The Journalism program combines print and broadcast reporting courses with an emphasis on writing for the different media. Rank and salary negotiable; however, one position will be filled at full professor.

Send a letter describing qualifications/position interest, resume and the names of three references to:

Brian Winston,
Dean, Box J/BC-2,
Penn State School of Communications,
201 Carnegie Bldg.,
University Park, PA 16802.

Application Deadline: November 1, 1989.

Please specify which position you are applying for on your letter of application. An Affirmative Action/Equal Opportunity Employer. Women and Minorities Encouraged to Apply.

Wanted to Buy Equipment

WE'RE BUYING

West Coast Broadcast group seeks information on quality used UHF broadcast equipment including the following:

60 kw transmitter
(Klystrone or Klystrode)


10 kw transmitter
5 kw transmitter

Microwave Dishes
Portable Microwave Equipment
Tower Structures
Building Enclosures

Test Equipment
(I.E. Wave Form/Vectorscope)

Send information and pricing by FAX to Roger Terneuzen. (805) 485-6057.

Educational Services



Marlene Sanders Narrates
**A JOURNALIST'S
 GUIDE TO
 FEDERAL
 CRIMINAL
 PROCEDURE**

"Excellent... A 'must-view' for reporters covering the courthouse."
 —Judith D. Hines
 Executive VP, ANPA Foundation

Explains all steps in federal criminal cases from investigation through appeals; identifies key players & documents.

The 60-minute 1/2" VHS program & handy pocket guide are \$105.

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 Chicago, IL 60611
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 A JOURNALIST'S GUIDE TO
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Broadcast Job Bank
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- Inside Job Listings
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- Continuously Updated

\$2 per minute From any touch tone phone

**PROMOTION AND
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Great jobs are available...but do you know about them? The MediaLine daily telephone report puts you in touch with the best jobs. MediaLine has jobs for reporters, anchors, sportscasters, weathercasters, producers, assignment editors, promotion and production and programming people. For details call:

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THE BEST JOBS ARE ON THE LINE
 PO Box 51909, Pacific Grove, CA 93950

Help Wanted Sales

SALES
**BROADCAST AND INDUSTRIAL
 VIDEO PRODUCTS**

Latin American and Mexico

Prestigious manufacturer of video products requires an aggressive and motivated person for a **REGIONAL SALES MANAGER** position headquartered in our Maywood, New Jersey office. Candidate must have a solid background and experience in sales, as well as the ability to perform English and Spanish translations. Extensive travel outside the continental USA will be required. Compensation includes salary plus commission, car allowance and a paid benefits package. Interested candidates should send a resume in confidence outlining your qualifications and salary history to:

Ikegami

Ikegami Electronics (U.S.A.), Inc.
 37 Brook Avenue
 Maywood, New Jersey 07607
Attn: Mr. Frank LoCascio
 Equal opportunity employer, M/F

Programming Services



**Lum and Abner
 Are Back**

... piling up profits
 for sponsors and stations.
 15-minute programs from
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*Make The Most Of Your Cities Mature Audience**
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 (512) 558-9009 • (800) 272-5055

Business Opportunities

**Owners of AM 1KW Full-time
 and Class A FM CP seeks
 30-60-80-100% Investors**
 Principals only
 904-584-2972 or 584-9565

REQUEST FOR PROPOSAL

Arizona State University will be receiving proposals for **Lease Excess Instructional Television Fixed Service (ITFS) Capacity**. These Proposals will be received in the office of the Director of Purchasing, Arizona State University, Purchasing Department, Tempe, Arizona 85287-0401 until 3:00 pm M.S.T., November 10, 1989. Specifications may be obtained at the above mentioned office.
602-965-3271.

**JOIN THE NATION'S
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 MEDIA BROKER**

BROKERS WANTED

**TEXAS - MID-WEST
 NEW YORK AREA
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**OPPORTUNITY TO MAKE
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We want to add a few veteran Broadcasters to our Coast To Coast broker group in select areas. No draw or Salary Independent contractor status. Note: There are more station sales in Texas than other state.



the millar company u.s.a., inc.

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 Fort Pierce, Florida 34982

Send Resume or Call
HUDSON MILLAR, Chairman
 407-466-5086

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MINORITY SEEKS TO PURCHASE

AM-FM RADIO STATION IN MID-SIZE MARKET. MUST BE WELL ESTABLISHED STATION WITH GOOD CASH FLOW. ALL REPLIES HELD IN STRICTEST CONFIDENCE

BOX H-28

For Sale Stations

- * More than 90 radio & TV stations nationwide listed for sale.
- * Call to get on our mailing list.



Broadcast Communications Division
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615-756-7635 — 24 Hours

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Atlanta, GA 30318
404-355-6800

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Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday, & a special notice announcing the earlier deadline will be published above this ratecard. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **NO** make goods will be run if all information is not included. No personal ads.

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The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the classified advertising department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

Fates & Fortunes

Media



Barnett

Ray Barnett, VP and general manager of KCBS(AM) San Francisco, retires after 10 years in that position. He spent 26 years with CBS.

Luann M. Simpson, VP, finance, The Travel Channel, New York, named president.

Jim Matthews, president and general manager, KITV(TV) Honolulu, joins WJKS(TV) Jacksonville, Fla., as VP and general manager.

Al Blake Jr., general sales manager, WGIR-AM-FM Manchester, N.H., named general manager.

Jim Donahoe, sales manager, XETRA-FM Tijuana, Mex. (San Diego), joins KMZQ-FM Henderson, Nev. (Las Vegas), as general manager.

Gregg Filandrinos, director of sales, KPLR-TV St. Louis, joins KDNL-TV there as VP, station manager.

Lindsay Wood Davis, VP, general manager, WFAD(AM)-WCVM(FM) Middlebury, Vt., joins WMBD(AM)-WKZW(FM) Peoria, Ill., as station manager.

Peter Elde, account executive, KNAZ-TV Flagstaff, Ariz., joins KMOH-TV Kingman, Ariz., as station manager.

Michael L. Ward, counsel, Columbia's Tri-Star Pictures' distribution and marketing departments, New York, joins Showtime Networks there as counsel, sales and marketing. **Anthony Giugliano**, accounting supervisor, accounts payable, Reuters Information Services, New York, joins Showtime as director, accounts payable.

Paul R. Thomson, senior audit manager, Price Waterhouse, Los Angeles, joins Westwood One Stations Group there as controller.

Marketing

Lynn McAdams, senior account executive, WJJD(AM)-WJMK(FM) Chicago, joins Group W Radio Sales there as VP, regional sales manager.

Lewis J. Leone, account executive, Capital Cities/ABC national television sales, St. Louis, named sales manager.

Bob Drewel, local sales manager, KSDK(TV) St. Louis, named general sales manager.

Paul Robinson, local sales manager, KLZ(AM)-KAZY(FM) Denver, joins

WCAO(AM)-WXYV(FM) Baltimore as general sales manager.

Appointments at Group W Sports Marketing: **Kent Atherton**, national sales manager,



Atherton



Murphy

Group W Television Sales, to sales manager, New York; **Ron Murphy**, president, Game Plans Marketing, Chicago, to sales manager there; **Jim Liberatore**, broadcast sales account executive, MMT Sales, Detroit, to sales manager there; **LaVada Brown Heath**, general manager, Seltel, Los Angeles, to sales manager there; **Dale Foshee**, general sales manager, WCAV-TV Nashville, to sales manager, Dallas; **Mike Panethere**, account executive, Katz Communications, Atlanta, to sales manager there.

Mark Remington, general sales manager, KBPI-FM Denver, joins KRFX(FM) there in same capacity.

P.J. Ryal, local sales manager, WVAH-TV Charleston, W.Va., named general sales manager.

Brad Leggett, sales manager, WTGE-FM Baton Rouge, named general sales manager.

Adrian T. Bogart III, manager, travel sales and market research, The Travel Channel, New York, named director, advertising sales. **Sheri J. Daniel**, director of marketing, Vision Cable Communications, Englewood Cliffs, N.J., joins The Travel Channel there as director, marketing.

Appointments in affiliate relations, Western division office, QVC, home shopping network, Englewood, Colo.: **Peter A. Parmelee Jr.**, regional marketing manager, Cable Value Network (CVN), Denver, to regional manager, Southwest; **Joan Rickett**, director of marketing, Douglas Cable Communications, Topeka, Kan., to regional manager, Northwest; **Diana Taylor**, account executive, MHC Productions, Denver, to regional manager, North Central; **Mark Welsh**, marketing manager, CVN, Denver, to regional manager, South Central; **Wanda Thomas**, supervisor, corporate information, Ameri-

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Firm commitment. The Washington law firm of Verner Lippfert Bernhard McPherson & Hand is expanding its communications law practice with the addition of a new partner, former FCC Common Carrier Bureau Chief Bert Halprin. Verner Lippfert is Halprin's third firm since leaving the FCC in May 1987; he was also with Dewey Ballantine Bushby Palmer & Wood and then Myerson Kuhn & Sterrett. "I have been involved in telecommunications practice—some domestic and some international," said Halprin. "At Verner Lippfert I hope to get more involved in mass media issues. I've always had a high interest in this area." Halprin can always talk shop with his wife, Janice Obuchowski, newly appointed head of the National Telecommunications and Information Administration.

can Television & Communications, Denver, to office manager.

Andrew Fisher, senior account executive, WPLJ(FM) New York, joins KDKA(AM) Pittsburgh as local sales manager. **Cheri Earl**, sales account executive, KDKA, named national sales manager.

Karen Heniger, national sales manager, KDNL-TV St. Louis, joins KATU(TV) Portland, Ore., in same capacity.

Richard Kay, account executive, WMCA(AM) New York, joins WBUD(AM)-WXXW(FM) Trenton, N.J., as national sales manager.

David H. Fiske, of counsel, Goodwin & Sobble, Washington-based law firm, joins Edward Aycoth & Co., public relations and consulting company, Washington, as senior VP.

William F. Russell, national sales manager, Colgate-Palmolive Co., New York, joins

MMT Sales there as marketing manager.

Roger Strawbridge, director of sales and marketing, Adams-Russell Electronics, Arvis division, Waltham, Mass., joins New Hampshire Public Television, Durham, as marketing director.

Donna Collins, director of sales and marketing, Connecticut Public Television, Hartford, named VP, sales and marketing.

Eve Chaney, executive secretary to chairman of pediatrics, Albany Medical Center, Albany, N.Y., joins WNYT(TV) there as supervisor of client services.

Kevin O'Kane, director of regional sales, WTEN(TV) Albany, N.Y., and WCDC(TV) Adams, Mass., joins WXXA-TV Albany, N.Y., as national sales manager. **Kelly Kutzer**, account executive, *Capital District Business Review*, Albany, N.Y., joins WXXA-TV as account executive.

Gina Smith, sales coordinator, CBS television stations, national spot sales, Boston, named account executive.

David Avalos, freelance promotion producer, Los Angeles, joins The Spotwise Agency there as account executive.

Jon Greenburg, account executive, *The Merchandiser*, Rockville, Md., joins WRQX(FM) Washington in same capacity.

Appointments in marketing department, WDSI-TV Chattanooga: **Linda Klesche**, operations manager, Nutri System, Chattanooga, to account executive; **Jim Powell**, account executive, WPTT-TV Pittsburgh, to same capacity; **Teresa Rhoades Gurdine**, sales assistant, WDEF-TV Chattanooga, to account assistant.

Deborah L. Kaplan, assistant business manager, WSMH(TV) Flint, Mich., named account executive. **Christopher Y. Loisel**, production assistant and intern, WNEM-TV Bay City, Mich. (Saginaw), joins WSMH as account executive.

Brian Bishop, production manager, WVNY(TV) Burlington, Vt., named account executive.

Programming

Bill Gamble, program director, WKQX(FM) Chicago, adds duties of regional VP, programming, for parent company, Emmis Broadcasting.

Michael J. Grossman, executive VP, Coca-Cola Telecommunications, Burbank, Calif., joins Ventura Entertainment Group,

Los Angeles, as senior VP.

Appointments at Reeves Entertainment, Burbank-based television program production company: **Jean F. Bonini**, director of business affairs, adds duties of director of labor relations; **David L. Woolson**, director of legal affairs, to director of business and legal affairs; **Sandra Sweeney**, administrative assistant, contract administration department, ABC, Los Angeles, to manager of contract administration.

Mary W. Burke, manager of corporate planning, MCA Inc., Universal City, Calif., named corporate director of planning.

Susan Auerbach, VP, daytime sales, NBC, New York, joins Vitt Media International there as group VP, director of television network broadcast operations.

Russ Morley, regional program director, WOKV(AM)-WAIV-FM Jacksonville, Fla., joins Taylor Communications, West Palm Beach, Fla., as corporate director of programming.

Keith M. Swinehart, owner, Keith Swinehart Company, New Canaan, Conn., adds duties of Eastern sales manager, Telemedia, Dallas-based television producers and syndicators. He will be based in New Canaan.

Kenneth Berg, sales manager, Mid-America Ag Network, Wichita, Kan., joins Wax Works Radio Network, Emporia, Kan.-based nostalgia/music radio program, as national sales manager. **Edwin Metcalfe**, recently retired VP and general manager, WPTA(TV) Fort Wayne, Ind., joins Wax Works Radio Network as representative for Indiana and Ohio.

News and Public Affairs

Velma Cato, Southeast news bureau chief, NBC, Atlanta, joins KCBS-TV Los Angeles as managing editor.

Alan Parcell, producer, *CBS Morning News*, New York, named bureau manager, CBS News, Dallas.

Armen Keteyian, reporter and producer, NBC Sports, New York, named correspondent, ABC News there.

Cynthia Samuels, producer, *Today*, NBC, New York, joins Whittle Communications as executive producer, *Channel One*, news program for schools. *Channel One* will be produced in New York.

David Goldberg, VP, news, Gillett Communications, Nashville, joins KHOU-TV Houston as news director.

Adrienne Laurent, news director, KMST(TV) Monterey, Calif., joins KSBW(TV) Salinas, Calif., in same capacity.

Ron Soergel, air personality, KXDC-FM Carmel, Calif. (Monterey), named news and operations director.

Doug Merbach, sports director, KIMT(TV) Mason City, Iowa, named news director.

Jodi Fleisig, producer, WTNH-TV New Haven, Conn., joins WABC-TV New York in same capacity.

Mark Sliemp, independent producer, Wash-

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David N. Whitcombe
Vice President/Operations

ington, joins WMAR-TV Baltimore as executive producer.

Appointments in news department, WGRZ-TV Buffalo, N.Y.: **Dick Lucinski**, executive editor, WKBW-TV Buffalo, to managing editor; **Mark Buckley**, news producer, WTEN(TV) Albany, to producer; **Laurie Lisowski**, general assignment reporter and weather anchor, WKBW-TV, to morning weather anchor and health reporter; **John Carroll**, photographer. WKBW-TV, to photographer-editor; **Jeanne Vining**, intern, to weekend night assignment editor.

Appointments at *Marketplace*, daily international business program, American Public Radio: **Ron Sanders**, correspondent and anchor, Financial News Network, Los Angeles, to editor; **Hal Plotkin**, editor, Long Beach, to same capacity, Los Angeles; **Penny Dennis**, program director, noncommercial WHIL-FM Mobile, Ala., to assistant editor.

Carol Anne Strippel, reporter-producer, WCNN(AM) Atlanta, joins Health NewsFeed, Johns Hopkins' Baltimore-based health and medical news service, as director.

Technology



Bonica

Steven Bonica, VP, engineering, NBC, New York, joins Panasonic Communications & Systems Co., Secaucus, N.J., in newly created position of VP, audio and video planning. He had been with NBC for 21 years.

John Gray, chief engineer, New Hampshire Public Television, Durham, joins Northwest Public Radio, Pullman, Wash., as director of technical services-chief engineer.

Appointments in engineering department, WDSI-TV Chattanooga: **Rick David Jordan**,

King's Goodwill tour. Larry King has been named anchor for Turner Broadcasting System Inc.'s telecast of the 1990 Goodwill Games from Seattle. Nick Charles, CNN sports anchor and reporter, and Hannah Storm, CNN's only female sports anchor, will co-host the 17-day sports event.

chief engineer-operations manager, to corporate director of engineering; **Glenn Coffey**, assistant chief engineer, succeeds Jordan as chief engineer; **James Robinson**, master control operator, succeeds Jordan as operations manager.

Judith Young, senior art director, Epsilon Data Management, Burlington, Mass., joins WNEV-TV Boston as design director.

Rupert L. Stow, director, production systems analysis, CBS, New York, joins Captain of America, New York-based HDTV production services and consulting company and Eleven Twenty Five Productions, New York-based leaser of HDTV equipment and remote facilities, as director of information.

David Dever, national sales manager, Quantel, Stamford, Conn., named VP of network sales.

Appointments at Micro Communications, Manchester, N.H.-based designer and manufacturer of radio frequency (RF) equipment for television and FM stations: **Gary Krochmal**, production supervisor, to production manager; **Jim Banker**, RF lab supervisor, to production engineer; **Al Kula**, RF lab technician, succeeds Banker.

Promotion and PR

Charlie Katz, manager of business analysis for marketing, The Disney Channel, Burbank, Calif., named director, marketing planning and public relations.

Susan Bluttman, manager of program publicity, The Disney Channel, Burbank,

Calif., joins KHJ-TV Los Angeles as director of publicity.



Giofre

Dom Giofre, manager, corporate information, NBC, New York, joins Fox Broadcasting Co. there as director of publicity, East Coast.

Amy M. Fread, marketing and promotion consultant, Weinstein, Otterman & Associates, New York, joins CBS Ad-

vertising and Promotion there as director, promotion.

Laurie Lawrence, marketing consultant, New York, joins CNBC, Fort Lee, N.J., as advertising and promotion manager.

Peggy Penders, creative services assistant manager, WGRZ-TV Buffalo, named creative services director. **Sue Dobmeier**, creative services producer, WGRZ-TV, named creative services senior producer.

Lori Lester, assistant promotion director, WAPI-FM Birmingham, Ala., joins WABB-AM-FM Mobile, Ala., as promotion director.

Allied Fields



Grasz

Lynne M. Grasz, executive director, Television Information Office, New York, joins Broadcast Marketing & Promotion Executives, Los Angeles, as executive director.

Lonny C. Low, account executive, Independent Television Sales, Los Angeles, joins Association of

Independent Television Stations there as director of marketing, West.

Robert Vaughn, VP of membership and con-

Outgoing on M Street

Several top-level FCC staffers who were instrumental in forging agency policy during the chairmanship of Dennis Patrick, which ended in August, are finding their ways in the private sector.

Gerald Brock, chief of Patrick's Common Carrier Bureau, who was a key player in the team that developed price caps for AT&T and a yet-to-be-adopted price caps proposal for local telephone companies, has accepted a telecommunications teaching post at George Washington University in Washington. In addition, he hopes to provide consulting services.

John Kamp, at one time director of the offices of public affairs and congressional liaison, Public Affairs, resigned as the FCC inspector general to begin a new career last week as vice president of the Washington office of the American Association of Advertising Agencies. In his new post, Kamp will represent Four A's positions on Capitol Hill and at the Federal Trade Commission and FCC.

He joined the FCC in June 1980, and over the years held a series of jobs at the agency. After Patrick announced his resignation last April, Kamp gave up his job as head of public affairs to become the agency's first inspector general. Kamp said the AAAA job was "a tremendous opportunity" that he could not

refuse, adding that he regrets not having the opportunity to serve Al Sikes and the commission.

Lisa Hook, who was Patrick's legal aide on mass media issues, has announced she will leave the agency within the next two weeks to join Time Warner in New York as assistant to Marty Payson, vice chairman and general counsel. She said the new job, which begins Nov. 6, will involve "various corporate deals and projects" rather than legal work.

After Patrick left office in August, Hook worked briefly with his successor, Alfred Sikes, and then joined the staff of newly appointed commissioner Sherrie Marshall as her senior advisor to help her get settled in her new job.

Noel Gunther, mass media aide to Commissioner Patricia Diaz Dennis, whose last day was Sept. 29, is foregoing the practice of communications law to join a broadcast marketing company as co-owner and senior vice president. According to Gunther, Inter-Active Marketing Inc., Great Falls, Va., promotes radio and television by means other than those media themselves, most notably telemarketing and direct mail. IAM's president is former radio executive Tom Durney. Gunther said the company has garnered more than \$3 million in revenues since its start in 1987.



Public service award. Capital Cities/ABC Chairman and Chief Executive Officer Thomas Murphy was given a humanitarian award by the RP Foundation Fighting Blindness, at a dinner hosted by actress Jane Seymour. Pictured above (l-r): Murphy, Seymour, Gordon Gund, chairman of the RP Foundation board of trustees, and Robert Wright, president and CEO of NBC. Among others attending the dinner were Metro-media Chairman John Kluge and CBS President and CEO Laurence Tisch.

ferences, Radio-Television News Directors Association, Washington, named VP and adds association administration to his responsibilities.

Barry Goldwater, former Senator (R-Ariz.) and public affairs professor, Arizona State University, Tempe, nominated by President Bush to board of directors of Comsat.

Charles M. Rush, chief scientist, National Telecommunications and Information Administration, Washington, named associate administrator for Office of International Affairs at NTIA.

Susan L. Lorenz, marketing assistant, Southern California Broadcasters Association, Hollywood, named director, community affairs.

Patrick Watson, Canadian television journalist and film maker, named member of board and chairman-designate of Canadian Broadcasting Corp., Ottawa. **Gerard Veilleux**, former secretary of Canada's Treasury Board, named CBC president and chief executive officer.

Glenn R. Jones, chairman and chief executive officer, Jones Intercable and Jones Spacelink, Englewood, Colo., joins C-SPAN, Washington, on executive committee of board of directors.

Carol Hanley, client service representative, Radio Station Services division, Arbitron, Chicago, named account executive, Radio Advertiser/Agency Services. **Mary Ellen Nortier**, account executive, Television Advertiser/Agency Services, Dallas, named Southwest regional manager, Radio Advertiser/Agency Services.

Changes at Birch/Scarborough Research, Coral Springs, Fla.: **Thomas C. Birch**, founder and chairman, chief executive officer, will leave company in January 1990 to head Opus Media Group, newly formed Coral Springs-based group owner; **William P. Livek**, president, adds duties of chief executive officer; **William E. Engel**, executive VP, and VNU operations center president, will be responsible for research and special projects now under Birch's direction.

David E. Salzman, president, Lorimar Television, Culver City, Calif., received Brooklyn College Alumni Life Achievement Award.

Deaths



Pellegrin

Frank E. Pellegrin, 81, founding partner and president, H-R Representatives and H-R Television, New York, died Sept. 22 at his home in Pelham, N.Y. He had cancer. Pellegrin began his broadcasting career in Omaha as sports announcer on WOW(AM) and KOIL (AM) while studying at Creighton University there. After graduating in 1931 he stayed at Creighton for seven years, teaching news writing and publicity in journalism school. In 1938 he joined Central States Broadcasting System (KFAB(AM) Omaha, KOIL and KFOR(AM) Lincoln, Neb.) as local sales manager, and was later named general sales manager. He joined National Association of Broadcasters, Washington, in 1940 as director of broadcast advertising department (forerunner of Radio Advertising Bureau and Television Bureau of Advertising). From 1942 to 1945 he served in Army, first in public relations at War Department and later as communications officer in North Africa. He rejoined NAB in previous capacity from 1945 to 1947, leaving to build

KSTL(AM) St. Louis in 1948 and serve as president and general manager. He joined Transit Radio Inc., New York, in 1954 as VP in charge of sales, position he held for two years. He co-founded H-R Representatives in 1950 and served as president of H-R Television from 1962 to 1965. He moved into cable television in 1965, when he built and managed five systems in Florida. He is survived by his wife, Eleanor, one daughter, Anne-Marie, and two sons, John and Daniel. John Pellegrin is president of Pellegrin & Levine, Washington-based communications law firm.



Grams

Harold Otto Grams, known as "Hod," 75, former vice president for broadcasting, Pulitzer Publishing Co., St. Louis, died Sept. 28 of congestive heart failure at Lee Memorial Hospital, Fort Myers, Fla. He started in broadcasting in mid-1930's as part-time announcer for WOC(AM) Davenport, Iowa. He became regular staffer in 1936 and next year moved to WHO(AM) Des Moines. He began his 41-year career with Pulitzer company in 1938 as news and sports announcer at KSD(AM) St. Louis. In 1943 he was named program manager. He added programing duties for KSD-TV when it went on air on Feb. 8, 1947. He was named general manager of radio and television stations 10 years later. In 1967 he was named vice president in charge of all Pulitzer radio and television stations. He served in that capacity until his retirement in 1979. He is survived by three sons, Peter, Hal and Jon.



Chapman in 'Jake's Journey'

Graham Chapman, 48, founding member of British comedy troupe Monty Python's Flying Circus, died of throat cancer Oct. 4 in London. Chapman was physician who studied at Cambridge before he began his comedy career. Monty Python's Flying Circus went on air in England in 1968. Chapman starred as cranky knight in limited run comedy show, *Jake's Journey*, which CBS added to its 1988 fall schedule because of writers' strike. Python troupe celebrated its 20th anniversary three weeks ago by filming television special which will be released later this year. Recently Chapman had been writing for television in U.S.

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Warren Potash: helping radio sell itself

Radio Advertising Bureau President Warren Potash has been beating the bushes for radio since he took his first job selling time for WKBW(AM) Buffalo, N.Y., in 1958. He had been selling signs and outdoor advertising for Whitmeyer & Ferris. One day, he happened to sit next to WKBW VP and general manager Clinton D. Churchill on an airplane and sold him a sign for the station.

Churchill later offered him a job, saying: "If you can sell radio the way you can sell signs, you could make a lot of money." With two children and a wife to support, Potash signed on with the radio station and was immediately hooked on the medium. "It is the excitement of radio that has kept me there," he says.

Potash considers himself fortunate to have started in the business under the direction of a man he considers a "great entrepreneur." Churchill's father and station owner, Clinton H. "Doc" Churchill.

"Doc" Churchill provided him with the freedom to succeed or fail from the very beginning, he says. "I worked on full commission from the day I started in radio until the day I joined the management ranks in 1966." That was how he wanted to work. "The sales department of a radio station is the place where creativity begins. It allows you to test your business acumen. It is a very exciting field."

Potash believes luck is one element of success. "I was lucky. I started by being associated with a great entrepreneur, and then by being associated with a magnificent man in American business, Tom Murphy." Murphy, former chairman of Capital Cities, met Potash when the group bought WKBW in 1961.

Murphy, now chairman of Capital Cities/ABC Inc., calls Potash "a total professional as a radio operator. I have nothing but the highest regard for him."

Potash values the business lessons he learned from both Churchill and Murphy. Churchill, he says, gave him a piece of advice he has never forgotten, and has passed on to many of his employees. "Churchill says, on handing me my first commission check: '15% might be good, but 85% is a whole lot better.'"

The incentive for Potash, though, went beyond money. "Of course we work to make money," he says. "But there is so much more—personal satisfaction, pride and a sense of achievement. It is terribly important for the human spirit." The key to a successful operation, be it "an office unit or an entire company," he says, is to develop that sense, that striving on a collective basis.

One person who has been on Potash's team is Jim Stanton, currently general manager of KHVN(AM)-KJMZ(FM) Dallas-Fort Worth, where Potash was president and



WARREN POTASH—president and chief executive officer, Radio Advertising Bureau, New York; b. May 29, 1931, Buffalo, N.Y.; general studies, University of Buffalo, 1948-49; various positions, North Elms Restaurant, Buffalo, 1949-57; salesman, outdoor advertising and signs, Whitmeyer & Ferris, Buffalo, 1957-1958; account executive and general sales manager, WKBW(AM) Buffalo, 1958-70; vice president and general manager, WPRO-AM-FM Providence, R.I., 1970-74; president and general manager, WBAP(AM)-KSCS(FM) Fort Worth, 1974-86; board member, Cellular Communications Inc., since 1984; board member, Darome Inc., since 1985; present position with Radio Advertising Bureau since February 1989; m. Marie Canestaro, April 23, 1952; children—Jamie Ann, 36; Mitchell Leigh, 34.

general manager. "Warren is one of the toughest, smartest and most demanding people you could ever work for," Stanton says, "but he trains you to think, and he gives you autonomy. He expects quite a bit from you, but never any more than he expects from himself."

Although there has been concern among some in the industry about the suitability of Potash's style to the Radio Advertising Bureau, there has also been a good deal of support from those who feel he is the man for the job. Dean Sorenson, president, Sorenson Broadcasting Corp., was on the search committee that chose Potash for the RAB presidency. "As with any change in administration," he says, "there is a natural resistance to change from within an organization. But the time is right for Warren."

Sorenson points out that Potash didn't need the job, but wanted the opportunity to "give something back to the industry." As for Potash's management style, Sorenson approves: "He is the most no-nonsense individual I know. He takes criticism and direction well. He gives people their territory and is not given to tampering with it."

But he will not hesitate to change methods and structures he believes need im-

provement—the expansion of the traditional RAB "platform presentations, for example." The RAB used to make its presentation to potential advertisers, and "then go home," says Potash. "We changed some of that. We started by making our speech, presenting samples of commercials. Now we ask if anyone would like a copy of the commercials they heard. Then we collect their business cards, photocopy them and send them out to member stations in their area. From 85 business cards, in one instance, we sent 410 stations letters with copies of the cards. Hopefully that means we helped generate 410 sales calls in that market."

Potash has been involved in many civic activities. He is former vice president of the United States Jaycees, and former president of both the New York State and Buffalo Jaycees, as well as New York State chairman for the Muscular Dystrophy Association. He recalls it was a past civic involvement that supplied him with one of his favorite stories about the power of radio.

He opened the newspaper in Buffalo one Christmas Day and found that the members of the city council had given themselves a raise on Christmas Eve. Outraged, he organized a group and collected 40,000-some signatures (they only needed 20,000). He received a phone call from a Marvin Cohn, who owned a small haberdashery in the oldest section of Buffalo. Cohn, who was calling to commend him on his political efforts, asked Potash to stop by the store because he was thinking of buying some radio time.

At the time, Cohn, who did not advertise his store, told Potash he wanted to spend \$200. Potash convinced him he was thinking small, saying "if it is not worth my while [Potash would not make enough commission on \$200 "to keep me in cigarettes for a week"], it is certainly not worth yours."

Cohn started with \$100 a week for 13 weeks, which bought one spot a day. Potash made a deal with him. "I told him, I will handle all of the copy. You will do nothing except take care of the customer. At the end of 13 weeks, I will ask you if you have seen any people in this store you have never seen before, and if these 13 weeks are improved over the same time last year? If you answer either of these questions 'yes,' I don't leave here until I get a renewal."

At the time of Cohen's death several years later, that schedule was still in place. "And when he died, he was living in a home that he never dreamed he could own. He lived in the nicest section of Buffalo. We both made a lot of money together. The reason it's the best story is because it is so identifiable. A single retailer using one radio station, once a day, year in and year out. It's a reach and frequency medium. You give it time, and there is no telling what you can do in this business." ■

Opening up new front in its ongoing newspaper war with A.H. Belo Corp.'s *Dallas Morning News*, **Dallas Times Herald called on FCC last week to revoke license of Belo's WFAA-TV** Dallas or force Belo to sell ABC affiliate on ground that Belo allegedly used WFAA-TV and its other stations to help *Morning News* wrest package of popular newspaper features from *Times Herald*. In petition, *Times Herald* alleged that Universal Press Syndicate last August canceled 26 features—Doonesbury, Dear Abby and Far Side, among them—appearing in *Times Herald* pursuant to deal between Belo and Universal for development of television shows based on Universal features. Agreement, *Times Herald* alleged, gives *Morning News* first and exclusive rights to all Universal features in Dallas. FCC rules prohibit newspaper-television crossownership, but Belo's crossownership is "grandfathered"—that is, it is permitted because it predated imposition of crossownership ban in 1975. By "leveraging" its ownership of WFAA-TV to benefit its newspaper, *Times Herald* said, Belo has abused its grandfathered status and forfeited it.

Tele-Communications Inc., in filing with FCC last week, put as much distance as possible between corporate executives and incidents that led to \$35 million antitrust judgment against cable operators in 1986. Issue of whether judgment stemming from franchise renewal battle in Jefferson City, Mo., disqualified it to hold broadcast licenses was raised after it applied, through Tempo Satellite Inc. subsidiary, for direct broadcast satellite license. In response to questions raised by FCC Mass Media Bureau, TCI argued that activities of Paul Alden during renewal fight that weighed heavily in jury decision against TCI were undertaken without authorization or knowledge for TCI executives. Filing said Alden was fired in December 1982 for activities unrelated to Jefferson City. It also said lawsuit it filed against city and decision to withhold franchise fees were done in "good faith," not in effort to put pressure on city to renew its franchise.

Getting cameras in court

The cause of cameras in the courtroom has suffered another setback. A committee of the U.S. Judicial Conference has released a report containing the tentative conclusion—endorsed by four of its five members—that a current ban on broadcast coverage of federal court proceedings should be maintained. The committee, under the chairmanship of Robert F. Peckham of the U.S. district court in San Francisco, noted that 44 states permit some degree of broadcast coverage of their courts. But it also noted that a Judicial Conference in 1984 had rejected a petition by 28 news organizations requesting a lifting of the ban on broadcast coverage of federal courts. And its consensus, it said, "is that circumstances have not changed so drastically" since then "as to warrant further extension at present."

The committee recommended that technological advances and experiences of state courts continue to be monitored to determine whether modifications would be warranted. Judge John Moore of the U.S. Court of Appeals for the 10th district dissented. He said that disruptive aspects of broadcasting have been eliminated by modern technology, and would authorize the judicial council of any circuit to permit broadcast coverage of federal courts in those states where state courts permit such coverage. The committee is now soliciting comment on the report and on Moore's views, and will submit its recommendation to next March's Judicial Conference meeting. The committee is not unaware of the benefits of television technology. It discussed the issue June 16 and July 7 in teleconferences.

ESPN's old college try

ESPN and the College Football Association last week finalized a 1991-94, 110-game television rights deal, for which ESPN will pay 66% more than it is paying for its 1987-90 CFA package, said Chuck Neinas, CFA executive director. The CFA represents the Atlantic Coast, Big Eight, Southeastern, Southwest and Western Athletic conferences and 20 independent colleges and universities, including Notre Dame, Penn State, West Virginia, Miami and Florida State.

Terms of the agreement were not revealed, but sources have put current ESPN-CFA rights fees at between \$16 million and \$19 million to cablecast a minimum of 27 games per season (BROADCASTING, Aug. 14). Splitting the difference between those figures, a 66% increase over \$17.5 million per season (again for 27 games) would bring fees to \$29,050,000 annually, \$116.2 million over four years, or just more than \$1 million per game.

Constituting ESPN's "highest-rated and most-watched collegiate sports series since 1984," said the network, the CFA schedule will include 14 prime time games on Saturdays, seven others in prime time, mainly on Thursday nights, and six late Saturday afternoon games. The contract provides ESPN with the option to add an unlimited number of games each season, but, said Neinas: "I doubt that they would add more than one game per season."

Senate Commerce Committee approved FCC authorization legislation last week for fiscal 1990 and 1991, among other measures. Commerce also adopted S. 1009, bill that makes political ads nonpreemptible and gives candidates fixed spots at lowest unit rates. NAB opposes S. 1009.

Sony Corp. last week launched its \$27 per share tender offer for Columbia Pictures Entertainment (BROADCASTING, Oct. 2). Sony said it had credit commitments from five Japanese banks for \$3.55 billion it needs to buy Columbia stock and pay takeover-related expenses. In tender offer, Sony gave indication of how much it values its hoped-for executive team of Peter Guber and Jon Peters. In addition to previously announced \$200 million offer for their Guber-Peters Entertainment Co., Sony plans to pay each man more than \$2.8 million annually for five years. Management team headed by pair is also slated to get up to 8.1% of new Columbia's stock along with cash bonus based on company's earnings before interest and taxes. Guber and Peters, producers of *Batman* and *Rain Man*, last week were negotiating to get out of contract with Warner Bros. unit of Warner Communications, reportedly in deal involving ownership of Burbank studio co-owned by Columbia and Warner. Spokesman for Warner would only comment that Guber and Peters "are still under contract to us."

Qintex Australia Ltd., media group that plans to acquire MGM/UA Communications, has yet to deliver to MGM/UA \$50 million irrevocable letter of credit required by last month's agreement. Companies said they were discussing modification of merger agreement concerning MGM/UA receipt of security, but they do not expect change in price for MGM/UA.

Effort is under way in House of Representatives to change rule that permits witness to bar broadcast coverage of committee hearings. Representative Tom Lantos (D-Calif.) last week introduced resolution (H.Res. 253) that would enable majority of quorum of committee to override witness's call for ban on broadcast coverage. As chairman of subcommittee investigating scandals at Department of Housing and Urban Development, Lantos was obliged two weeks ago to honor request of former HUD Secretary Samuel Pierce to bar cam-

eras and microphones from his appearance (see page 83). But Lantos is said to feel time has come to change rule. One problem Lantos must overcome is that rules normally are changed at beginning of each session, not during one. However, aide said Lantos's chances of moving resolution are good if broadcasters support it. And David Bartlett, president of Radio-Television News Directors Association, sent letter last Friday (Oct. 6) to House Rules Committee doing that.

CBS News announced three appointments late last week: **David Corvo**, executive producer of *CBS This Morning* and *CBS Morning News* has been named VP, administration. Replacing Corvo will be **Erik Sorenson**, previously VP and station manager, of O&O KCBS-TV Los Angeles. **Ted Savaglio**, VP, administration and deputy director of news coverage has been named senior producer of *CBS This Morning*.

CBS and Major League Baseball said they are renegotiating network's five-year contract to televise baseball with intent of increasing number of regular-season games CBS would carry. Pact, for \$1.1 billion, currently anticipates dozen regular season games per year, in addition to playoffs, World Series and All Star Game.

Fox O&O KTTV(TV) Los Angeles has purchased 52 episodes of new **Adam-12** and 52 episodes of new **Dragnet** from **MCA TV**. Station will begin airing first-run series on Oct. 23, with *Adam-12* scheduled on Monday, Wednesday and Friday, and *Dragnet* airing on Tuesday and Thursday. Both are sched-

uled at 7 p.m. as lead-in to *A Current Affair*. KTTV joins MCA-owned WWOR(TV) New York as only domestic broadcast outlets for both series.

Walt Disney Co. has submitted petition to FCC to change call letters of its KHJ-TV Los Angeles to KCAL-TV. Move is part of major revamping of independent station's image.

In reaction to Oct. 3 vote in House of Representatives that defeated Rep. Mike Oxley's (R-Ohio) amendment to remove **fairness doctrine** provision from budget reconciliation bill (see page 81), **RTNDA President David Bartlett** said: "The House of Representatives has missed an opportunity to vote against government control of radio and television news." Bartlett added that "imposing civil fines for fairness doctrine violations—as this bill would do—is a tax on free speech."

Wscs-TV Charleston, S.C., CBS affiliate, was sold by Crump Communications to AnchorMedia Corp. Price was not disclosed but Crump Communications bought station for about \$59.6 million two years ago. Sources familiar with station said price may not have been much more than what Crump paid for it and possibly may have been less. Crump Communications is headed by Harold Crump and Petry Television President Dave Allen. Neither returned phone calls last week. AnchorMedia is headed by Alan Henry, who would not comment. AnchorMedia is licensee of three TV's, three AM-FM combos. WSCS-TV is on ch. 5 with 100 kw visual, 20 kw aural and antenna 1,960 feet.

Burke memo backs up Afghan footage

It took *CBS News* a week to investigate the New York Post's allegations that the network had aired faked footage in its coverage in the mid-1980's of the Afghan war (BROADCASTING, Oct. 2), and it still has not issued a detailed public response. But last Wednesday (Oct. 4), *CBS News* President David W. Burke circulated a brief internal memorandum among division employees asserting that the allegations "are simply not true."

Burke said he based that conclusion on "extensive conversations with persons in the United States, as well as a searching discussion" with the freelance photographer whose actions are at the heart of the issue—Michael Hoover. He had flown to New York from an assignment in New Zealand to discuss the matter with Burke after the Post broke the story. Burke acknowledged only one error in the coverage—"the unintentional use of a misidentified aircraft." That was a reference to *CBS News*'s identification of a Pakistani plane on a training flight as a Soviet aircraft on a bombing run.

Burke defended the work of the *CBS Evening News* program on which most of the footage at issue was shown, Dan Rather, the anchor and managing editor of that program who had provided the narration for the pictures, and the producers involved in the coverage "of that distant war back then." Burke said they had "met all of their professional obligations and met them with complete integrity."

CBS News indicated the matter was now closed. "It's over," said a spokeswoman.

Hoover for the first time responded to the charges himself, in a letter to Burke that was made public by *CBS News* and in interviews with reporters. In his letter, he said statements about "faked Afghan battles and phony clashes with Russians" are "absolute rubbish." The principal charge of staging involved pictures of the Mujahedeen blowing up electrical pylons that supplied Kabul with power. Hoover said the reporters on the Post story "based their claims on interviews with people that were not with me, and, in fact, not even in Afghanistan at the

time our footage was taken." He also said the accusations regarding the Mujahedeen operations are old ones that "come out of the vicious in-fighting among rival Afghan rebel groups based in Pakistan."

He added: "I am proud of the work that we have produced for *CBS* and stand totally behind it."

Similarly, Post editor Jerry Nachman stood behind the newspaper's story. "We're very comfortable with what we've printed. The Post met its burdens of proof. I don't see anything in these two statements indicating that either *CBS News* or Mr. Hoover met their burdens."

The reaction to the *CBS News* response was not unanimous, either way. Everette Dennis, executive director of the Gannett Center for Media Studies at Columbia University, called the Burke memorandum "a terribly spare response to serious charges. It's quite inadequate." Indeed, he said it is the kind of "cavalier" response that, if copied often enough by broadcast news organizations, could lead to a return to "draconian government regulation."

But one of those *CBS News* most wanted to persuade evidently has been persuaded. Some of the footage involved in the controversy and aired in 1984 helped *CBS News* win a du Pont Silver Baton award for broadcast journalism. And two weeks ago, the Post, in an interview with the dean of the Graduate School of Journalism at Columbia, which administers the awards, raised the possibility that the award could be stripped from *CBS News* if the allegations of faked footage were proven. Last week, the dean, Joan Konner, indicated there was no danger of that.

She said Burke had called her directly to express his concern about the "integrity of the award," adding: "We are satisfied they are concerned with their integrity and with the integrity of the *CBS News* report. They spent a lot of time investigating [the allegations]. We take their word for their concern as to their integrity in reporting the news."

-LZ

Editorials

The Sikes FCC

Any who thought Al Sikes would be a caretaker chairman of the FCC should have been disabused by now. He was in office only 17 days before setting out to rid the airwaves of indecency, and—as he makes clear in the interview with BROADCASTING editors that leads this issue—that's only the beginning of his regulatory agenda. In ways large and small, he means to create an "irreversible momentum" in telecommunications policy that will carry into the next century.

There will be ample opportunity to judge the success of that ambition in the months and years ahead, but it's not too early to comment on the man himself, and what he brings to the party. He is ambitious; he is determined to put his mark on history. He is deceptively nice. That is, he is easy to relate to, so much so that one may at first miss the steel in his resolve. He knows the issues thoroughly; his years at the National Telecommunications and Information Administration prepared him for all the policy issues the FCC faces. He now has the opportunity to put into practice all that he preached within the executive branch.

Broadcasters will surely rejoice at his stewardship. He is one of them, having owned stations in his own right, and he champions the public trustee model that many broadcasters believe is the right stance to strike to merit special status in the government's eyes. Cable, on the other hand, might well be terrified to have as FCC chairman someone so open to telco entry and so determined to rewrite the rules of cable's status quo.

Al Sikes comes to the chairmanship at a critical time. So many telecommunications issues are in the balance—high-definition television, broadcaster vs. cable, the financial interest and syndication rules, telco entry, AM survival, media freedom (the fairness doctrine, indecency)—that he, with his colleagues, will indeed have the opportunity to affect the electronic communications future for decades to come. Few could have come to that responsibility better fitted for the task.

Honor roll

Last week, the House voted 261 to 162 to keep the fairness doctrine reenactment provision within the budget reconciliation bill (see story, page 81), defeating a move led by Michael Oxley (R-Ohio) and Tom Tauke (R-Iowa) to strip the provision from the measure, and moving the issue closer to a possible showdown with an administration that is on record against the doctrine.

The 162 members who voted against recodification, and thus for broadcaster freedom, are to be applauded. They represent the growing number of legislators who recognize the importance of that freedom. (Sadly, they also apparently outnumber the dwindling ranks of broadcasters willing to defend themselves from government micromanagement.) Below are listed those who stood with (or, perhaps more accurately, stood in for) the Fifth Estate in opposing fairness doctrine recodification.

Democrats—Douglas Applegate (Ohio), Tom Beville (Ala.), Lindy Boggs (La.), Douglas H. Bosco (Calif.), Benjamin L. Cardin (Md.), Thomas R. Carper (Del.), Gary Condit (Calif.), Jerry F. Costello (Ill.), Glenn English (Okla.), Bart Gordon (Tenn.), Ralph M. Hall (Tex.), Lee H. Hamilton (Ind.), Charles Hatcher (Ga.), James A. Hayes (La.), Carroll Hubbard Jr. (Ky.), Jerry Huckaby (La.), Andrew Jacobs Jr. (Ind.), Marvin Leath (Tex.), Richard H. Lehman (Calif.), Marilyn Lloyd (Tenn.), Romano L. Mazzoli (Ky.), G.V. Montgomery (Miss.), Jim Moody (Wis.), Bruce A. Morrison

(Conn.), David R. Nagle (Iowa), William H. Natcher (Ky.), Mike Parker (Miss.), Elizabeth J. Patterson (S.C.), Lewis F. Payne Jr. (Va.), Donald J. Pease (Ohio), Timothy J. Penny (Minn.), Carl C. Perkins (Ky.), Nick Joe Rahall II (W.Va.), Richard Ray (Ga.), Bill Richardson (N.M.), Tommy F. Robinson (Ariz.), Bill Sarpalius (Tex.), David E. Skaggs (Colo.), Charles W. Stenholm (Tex.), Robin Tallon (S.C.), W.J. Tauzin (La.), Harold L. Volkmer (Mo.), Wes Watkins (Okla.), Jamie L. Whitten (Miss.).


Republicans—Bill Archer (Tex.), Richard K. Armey (Tex.), Richard Baker (La.), Cass Ballenger (N.C.), Steve Bartlett (Tex.), Joe Barton (Tex.), Herbert H. Bateman (N.Y.), William S. Broomfield (Mich.), Hank Brown (Colo.), Jack Buechner (Mo.), Jim Bunning (Ky.), Sonny Callahan (Ala.), Tom Campbell (Calif.), William F. Clinger Jr. (Pa.), Howard Coble (N.C.), Larry Combest (Tex.), Lawrence Coughlin (Pa.), C. Christopher Cox (Calif.), Philip M. Crane (Ill.), Tom DeLay (Tex.), Michael DeWine (Ohio), William L. Dickinson (Ala.), Chuck Douglas (N.H.), David Dreier (Calif.), John J. Duncan Jr. (Tenn.), Mickey Edwards (Okla.), Bill Emerson (Mo.), Harris W. Fawell (Ill.), Hamilton Fish Jr. (N.Y.), Bill Frenzel (Minn.), Elton Gallegly (Calif.), George W. Gekas (Pa.), Newt Gingrich (Ga.), Porter J. Goss (Fla.), Willis D. Gradson Jr. (Ohio), Fred Grandy (Iowa), Bill Grant (Fla.), Steve Gunderson (Wis.), John Paul Hammerschmidt (Ariz.), Melton D. Hancock (Mo.), James V. Hansen (Utah), J. Dennis Hastert (Ill.), Joel Hefley (Colo.), Paul B. Henry (Mich.), John Hiler (Ind.), Clyde C. Holloway (La.), Larry J. Hopkins (Ky.), Duncan Hunter (Calif.), James M. Inhofe (Okla.), Craig T. James (Fla.), John R. Kasich (Ohio), Jim Kolbe (Ariz.), Jon Kyl (Ariz.), Robert J. Lagomarsino (Calif.), Jerry Lewis (Calif.), Tom Lewis (Fla.), Jim Lightfoot (Iowa), Bob Livingston (La.), Bill Lowery (Calif.), Donald E. Lukens (Ohio), Ronald K. Machtley (R.I.), Edward R. Madigan (Ill.), Ron Marlenee (Mont.), David O'B. Martin (N.Y.), Lynn Martin (Ill.), Alfred A. McCandless (Ala.), Jim McCrery (La.), Joseph M. McDade (Pa.), Bob McEwen (Ohio), Jan Meyers (Kan.), Robert H. Michel (Ill.), Clarence E. Miller (Ohio), Guy V. Molinari (N.Y.), Carlos J. Moorhead (Calif.), John T. Myers (Ind.), Michael G. Oxley (Ohio), Ron Packard (Calif.), Charles Pashayan Jr. (Calif.), Bill Paxon (N.Y.), Thomas E. Petri (Wis.), John Edward Porter (Ill.), James H. Quillen (Tenn.), Ralph Regula (Ohio), John J. Rhodes III (Ariz.), Pat Roberts (Kan.), Harold Rogers (Ky.), Dana Rohrabacher (Calif.), Ileana Ros-Lehtinen (Fla.), Toby Roth (Wis.), John G. Rowland (Conn.), Steven Schiff (N.M.), Richard T. Schulze (Pa.), F. James Sensenbrenner Jr. (Wis.), E. Clay Shaw Jr. (Fla.), Norman D. Shumway (Calif.), Bud Shuster (Pa.), Joe Skeen (N.M.), Denny Smith (Ore.), Lamar S. Smith (Tex.), Peter Smith (Vt.), Robert C. Smith (N.H.), Robert F. Smith (Ore.), Virginia Smith (Neb.), Gerald B.H. Solomon (N.Y.), Floyd Spence (S.C.), Arlan Strangeland (Minn.), Cliff Stens (Fla.), Bob Stump (Ariz.), Thomas J. Tauke (Iowa), Craig Thomas (Wyo.), William M. Thomas (Calif.), Frederick S. Upton (Mich.), Robert S. Walker (Pa.), Vin Weber (Minn.), Curt Weldon (Pa.), Bob Whittaker (Kan.), Chalmers P. Wylie (Ohio), C.W. Young (Fla.).



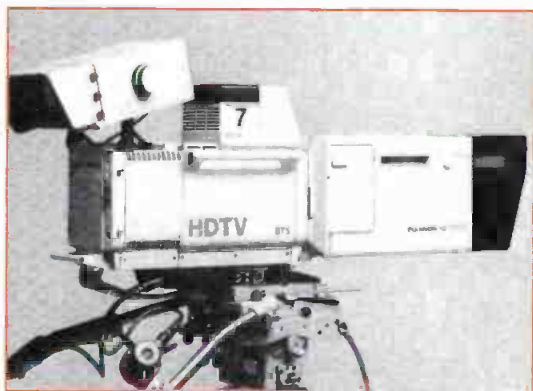
Drawn for BROADCASTING by Jack Schmidt

"I'm sending my name to the stamp advisory committee in case they bypass Murrow again."


SPECIAL REPORT

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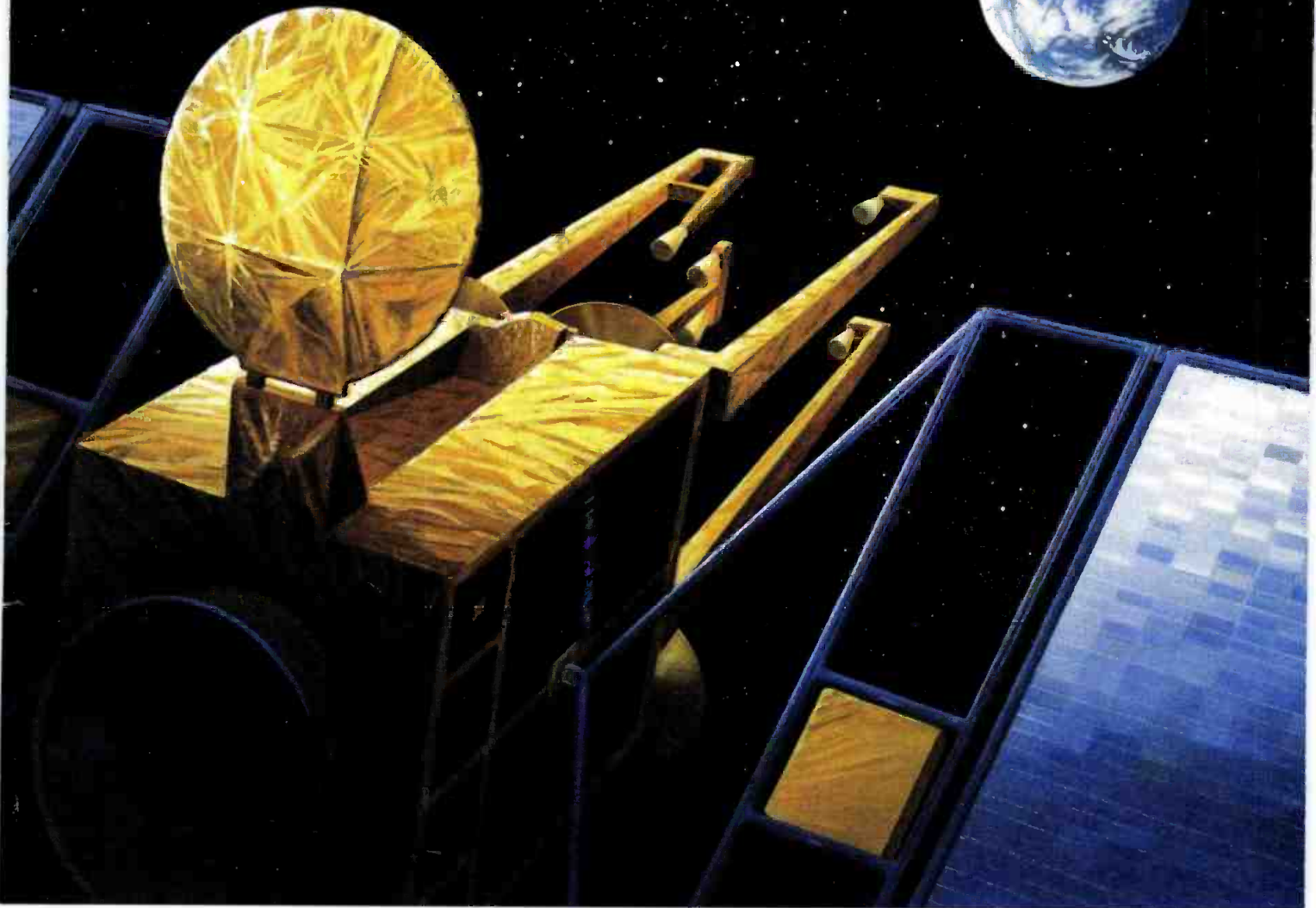
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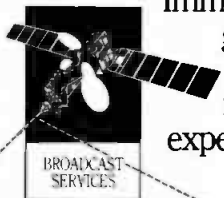
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