

# Broadcasting Jul 16

Incorporating Broadcasting / Cable

59th Year 1990

## RADIO / 70

*Half-year check shows  
FM and group sales up,  
AM sales down*

## TELEVISION / 65

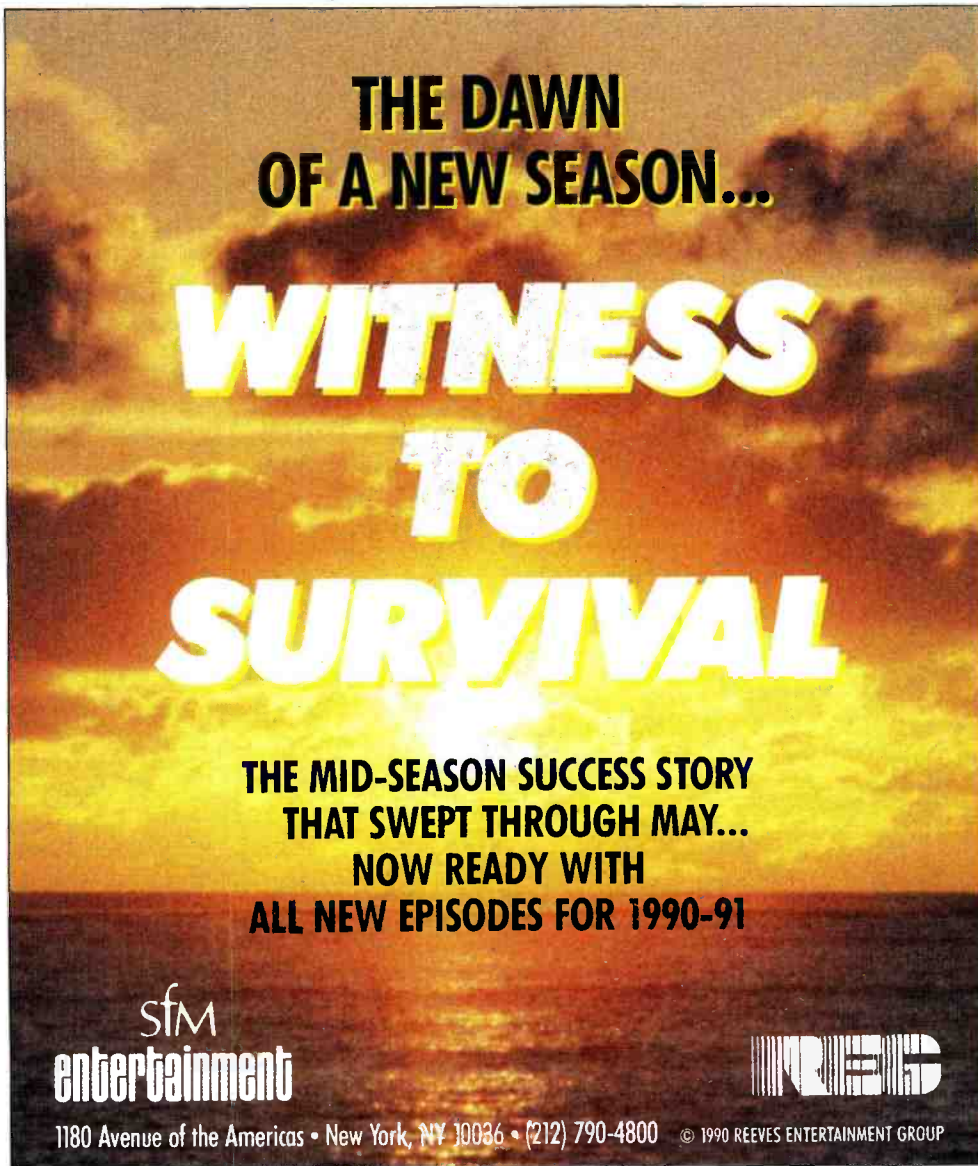
*Fox meets the press  
in Los Angeles;  
New daytime head for ABC*

## CABLE / 33

*CTAM '90 in San Diego:  
Fundamental changes  
for maturing business*

## SATELLITE / 86

*SBCA in Nashville:  
Brave new world  
of compression, DBS*



**THE DAWN  
OF A NEW SEASON...**

**WITNESS  
TO  
SURVIVAL**

**THE MID-SEASON SUCCESS STORY  
THAT SWEEPED THROUGH MAY...  
NOW READY WITH  
ALL NEW EPISODES FOR 1990-91**

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CABLE ACT '90**  
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on indecency, would  
throw away key

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# THIS WEEK

## 27 / FIN-SYN: CONTEMPLATING THE AFTERMATH

In-house production by the television networks is growing and the FCC is set to change the financial interest and syndication rules. But what will these changes mean to network and studio profits? A look at life after fin-syn.

## 29 / CABLE CLIFFHANGER

There is little doubt that Congress is serious about reregulating the cable industry. However, observers differ on the chances of a bill passing this year. The upside and the down.

## 30 / INDECENT AT ANY HOUR

The FCC has unanimously adopted a report arguing that the 24-hour-a-day ban against indecent programming on radio and TV is "narrowly tailored" and thus a constitutional means of protecting children from indecent programming.

## 32 / PROGRAMING FOR PRIME TIME

Two major market independent stations—MCA Broadcasting's WWOR-TV New York and Chris-Craft United's KCOP(TV) Los Angeles—have entered a co-production venture with MCA Television Entertainment to produce three hour-long prime time programs that will debut on the stations next October. The first show is an adventure series; the second is an action/adventure, and the third is a so-called



TNT's original movie 'Heat Wave,' based on 1965 riots in Watts, Los Angeles, premieres Aug. 13. Shown (l-r): James Earl Jones; Cicely Tyson, and Blair Underwood (page 33).

"buddy comedy," about two aliens who take a year to study abroad on Earth.

## 32 / UP FOR A VOTE

A Senate vote on children's advertising bill is expected this week. The National Association of Broadcasters has signed off on the measure after reaching a compromise on less restrictive language than was part of an earlier version.

## 36 / CALIFORNIA CABLE RUSH

Cable marketers are meeting in San Diego this week, ready to grapple with a rapidly maturing basic business, a mature pay environment and a still-to-be-tapped PPV market. Many MSO marketing executives see further segmentation of today's basic package in

the future, as advances in technology will allow for more consumer choice. The pay networks are mapping plans for 1991, with greater emphasis on retention. And all eyes are on the "Continuous Hits" experiment, as PPV proponents are examining the early returns to see if Hits is a hit (page 40).

## 43 / TURNER GOODWILL

Coming this week in Seattle: the 1990 version of The Goodwill Games, Ted Turner's outreach to the world. Never expected to make money, they will lose even more than the original projections.

## 66 / TEMPEST IN A NATPE\*NET

Former NATPE financial consultant warns in letter to

executive committee members that organization's failure to heed his advice on new electronic mail service "will drain substantially your association's accumulated [cash] reserves by the end of this year and reduce them to their 1980-81 levels." The official reaction: a polite yawn.

## 65 / FOX MEETS THE PRESS

Fox's children's network got most of the attention at the kickoff of the Television Critics Association tour in Los Angeles last week, but other areas also came in for attention: PSA's, *21 Jump Street*, the fin-syn rules and *The Simpsons* vs. *Cosby*, among others.

**70 / GOOD NEWS/BAD NEWS IN FIRST HALF RADIO TRADING**

Station trading in the first six months of 1990 show mixed numbers—AM slides and FM improves overall, versus the same time period in 1989.

**72 / ON HIS WAY TO 28**

Ragan Henry talks about his year-long quest to maximize his string of radio stations and details his upcoming plans for the Philadelphia-based broadcast group that bears his name.

**73 / RADIO DAYTIME TALK IN GOOD HEALTH**

In wake of ABC's cancellation of daytime talk radio programming, stations and other talk programmers see little threat to local, national talk format.

**76 / NAB ASKS FCC TO LET UP ON CHARACTER GUIDELINES**

National Association of Broadcasters calls reporting requirements "extremely burdensome" and asks the commission to relax those and other elements of its newly modified character policy guidelines.

**79 / DAB TASKS**

The National Association of Broadcasters digital audio broadcasting (DAB) task force met for first time in Washington last week to begin setting a strategy to influence DAB's introduction in the U.S. The technology has had mixed support. Some broadcasters feel DAB will improve service to listeners; others see it as a threat to existing AM and FM services.

**80 / JOA'S: ONE IS BETTER THAN TWO**

Advertisers in markets with newspaper joint operating arrangements such as York, Pa., and



**FBC's Jamie Kellner at last week's TV critics tour (page 65).**

Detroit, often provide extra advertising revenue for the Fifth Estate, according to some broadcasters. Because of rebellion against the papers' new ad rates, advertisers are going to television and radio.

**86 / HOME SATELLITE FORECAST**

High- and mid-power DBS, video compression and program access were the three major issues emerging at the Satellite Broadcasting and Communications Association trade show in Nashville.

**89 / GROWING FIBER WEB**

Vyvx National Video Network is making backhaul and news studio linking by fiber optics an economical supplement—and sometime alternative—to satellite links. Video switching centers throughout its 11,000-mile network—now in 10 cities—will soon be in 60 cities. CBS, ABC, the Cable News Network and C-SPAN are among Vyvx's regular customers.

**90 / CZECHOSLOVAKIAN VIEW**

Like other Eastern European countries emerging from socialism, Czechoslovakia is having

trouble developing a viable broadcasting system that will serve democracy and survive in a market-driven economy. Czechoslovakia lacks trained people as well as financial resources. It has the additional problem of being confronted with a separatist movement on the part of Slovakia. And foreign journalists who attended a conference in Prague heard a speech from the President's press secretary that alarmed some of them.

**111 / TAKING RISKS IN TELEVISION**

Leslie Moonves, executive vice president of Lorimar Television, oversees all program production for the largest producer of network television. His rapid ascension through the ranks of television program production has been characterized by risk-taking and chance—as well as talent.

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# THE BIGGEST SYNDICATION

PROGRAM	W18-49	M18-49	W25-54	M25-54
<b>ENTERTAINMENT TONIGHT</b>	<b>5.1</b>	<b>3.6</b>	<b>5.8</b>	<b>3.9</b>
<b>Jeopardy</b>	5.0	3.4	5.8	3.8
<b>Wheel of Fortune</b>	4.7	3.3	5.8	3.7
<b>A Current Affair</b>	4.2	2.8	4.9	3.5

Source: NTL, May 1996 (4:26-7:23 AM)  
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TAKEOVER SINCE CAPONE.

Sure, we muscled in on *Jeopardy*, *Wheel of Fortune* and *A Current Affair*. Nothing personal, just business. Now we're back on top, where we belong. This is one long-term franchise that keeps paying off.

Hey, you want to be in the right place at the right time, put ENTERTAINMENT TONIGHT in your access time slot. We're a real syndication hit. And we aim to keep it that way, see.

ENTERTAINMENT<sup>®</sup>  
TONIGHT



A Paramount Communications Company

# CLOSED CIRCUIT

## Washington

### Westward ho

At least one FCC member isn't waiting for financial interest-syndication solutions to come her way; she's venturing out to field in search of them. Commissioner Sherrie Marshall has scheduled fact-finding trip to West Coast week of Sept. 10; among others, she anticipates meeting with Jeff Sagansky at CBS and Robert Iger at ABC, and also will see Bob Daly at Warner Bros. and, among independents, producer Jerry Leider.

### Weighing anchor

Contributing factor in postponement of FCC satellite TV proceeding last week (see box, page 31) was FCC Commissioner Ervin Duggan's concerns about pending requests for satellite operations, particularly Anchor Media's. Group broadcaster has proposed buying dark WAXA-TV Anderson, S.C., for \$2 million and operate it as satellite of its WLOS(TV) Greenville-Spartanburg, S.C.-Asheville, N.C. Duggan believes FCC should make final decision on deal, now before commission on reconsideration, before taking up rulemaking so FCC will "not be open to charge of dealing with WAXA in back door way."

Duggan joined FCC Chairman Alfred Sikes and other three commissioners in denying Anchor Media's original request for approval of deal last April, although he expressed serious reservation about his vote in concurring statement. He is now lobbying other commissioners to reverse decision, arguing in June 29 memo that opposition to deal from another area broadcaster has been dropped

### OLD SWITCHEROO?

Scuttlebutt at upper levels of MGM/UA Communications: If Pathe Communications Chairman Giancarlo Parretti fails to come up with the remainder of \$1 billion-plus in financing to complete acquisition of MGM/UA, the deadline for which has been extended until October 23, MGM/UA chairman and principal shareholder Kirk Kerkorian is considering the possibility of doing the reverse and acquiring Pathe. According to an MGM/UA source, Kerkorian and MGM/UA have "a surplus of liquid assets," collecting over \$250 million in nonrefundable escrow deposits from Pathe already, which the source said could be applied to the Pathe acquisition. Corporate players ready to descend, according to the source, are 20th Century Fox and Turner Broadcasting System.

and satellite would bring WLOS's programming to mountainous areas that have trouble receiving it directly. Approval would also allow elderly widow who owns WAXA to recoup \$2 million of \$11 million invested in station, memo says. "Subordinate concern," it says, is that issue has become matter of "intense concern" to South Carolina's congressional delegation, including Senate Commerce Committee Chairman Ernest Hollings (D).

Despite appeal, word on eighth floor of commission last week was that decision would not be reversed.

### Proliferating points of view

Although FCC Chairman Alfred Sikes removed "effective competition" cable rate regulation rulemaking from July 26 meeting agenda in deference to Congress's legislative interest in rate regulation, language and recommendations that were to have gone into that item have been included in proposed report of cable marketplace that was distributed to other commis-

sioners last week. Not everyone is pleased with inclusion. Offices of at least two commissioners indicated that they would be working during next two weeks to yank effective competition discussion from report.

Proposed 100-page report, prepared jointly by Office of General Counsel, Mass Media Bureau and Office of Plans and Policy, also addresses horizontal and vertical integration, access to programming and exclusivity, must carry and compulsory licenses. In some cases, discussion led to specific recommendations; in other cases, not.

According to one source, proposed report recommends repeal of compulsory copyright license or, as alternative, creation of right of retransmission consent.

### Not dead yet

National Security Council's interagency study of government's international broadcasting services does not, reportedly, provide encouragement for anyone looking for peace dividend from end of Cold War. Study

has been completed and sent to White House for President Bush's consideration, and is understood to state that demands on U.S. international broadcasting in post-Cold War era will probably be more, not less, than they have been. According to sources familiar with it, study's explanation is that there will be greater need to communicate with individual voter to explain U.S. position. Among other things, study calls for expansion of reach of VOA Europe, which leases time on stations throughout Western—and, now, Eastern—Europe to air music and news. And while study calls for merger of VOA and Broadcasting for International Broadcasting's Radio Free Europe/Radio Liberty (see "In Brief"), it does not call for transferring to VOA of assets that served as surrogates for European outlets throughout Cold War.

### Federal Cable Commission

Cable legislation pending in House and Senate would give FCC large role in overseeing and regulating industry, and could lead to ballooning of agency's budget and bureaucracy. Drawing from analysis by FCC Office of Managing Director, FCC sources said Senate bill would have greater impact, requiring, among other things, 11 rulemakings and six adjudications. To implement it, FCC would need as many as 120 additional employees and up to \$22 million extra each year. More moderate House bill, which would trigger 14 rulemakings and four adjudications, would require up to 86 more staffers and as much as \$6 million annually. In current 1990 fis-



# DO-ERS PROFILE:

## ELDIN BERNECKY

HOME: Washington, D.C.

AGE: 35

PROFESSION: Town-house painter/"artiste."

HOBBY: Acting as Murphy's amateur psychologist.

LAST BOOK READ: *THE AGONY AND THE ECSTASY*.

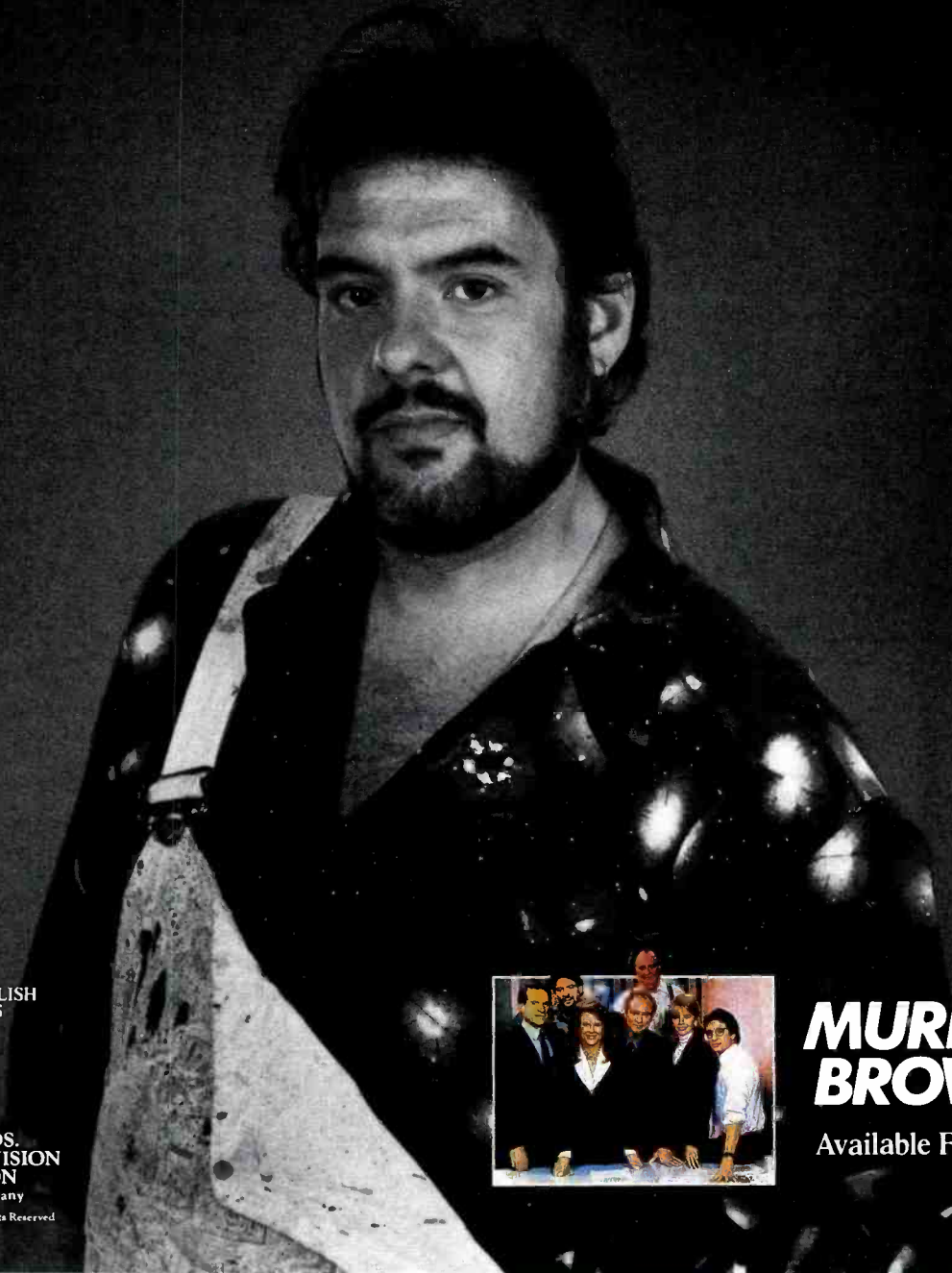
LATEST ACCOMPLISHMENT: Being hailed by the critics as a member of the cast of television's brightest new comedy.

WHY I DO WHAT I DO: "Listen, without me, Murphy would have no man in her life. Someone's gotta take care of her... and I guess that someone's gotta be me."

ROLE MODELS: Rembrandt, Van Gough and Andy Warhol.

PROFILE: Creative, philosophical, and totally and completely relaxed.

FUTURE PLANS: To do for your station what *MURPHY BROWN*, CBS's top-rated comedy, has done for the network.



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# MURPHY BROWN

Available Fall '92

cal year, FCC is operating with 1,750 employees and \$107.5 million budget.

## New York Back to back

Look for word soon that WNBC-TV New York will schedule *The Joan Rivers Show* next season at 3 p.m., leading into *Donahue*. This season, *Rivers* has aired on WCBS-TV at 9 a.m. It's also expected that WNBC-TV will air *Preview*, new magazine from Television Program Enterprises, at 9 a.m. Station confirmed last Friday that it acquired rights to Buena Vista's new game show, *Challengers*, which had originally been picked up by WCBS-TV. WNBC-TV will air game show in access at 7:30 p.m., opposite *Wheel of Fortune*, *Entertainment Tonight* and *Current Affair*. To make room for *Challengers*, station has decided not to renew King World's *Inside Edition*.

## For good measure

A.C. Nielsen is going extra mile to provide overnight ratings on Turner's Goodwill Games, which begin this Friday. Complication arose because cable programmer is allowing systems option of televising games on either WTBS or, for those who want to sell local ads, on spare local channel. Choice means that Nielsen has had to recalibrate, from operations center in Florida, over 1,000 households in national sample to properly measure viewership on additional channel. Process, which began last year, has also involved calling cable operators to find out their intentions.

## First taker

Hearst Entertainment has begun selling new weekly first-run action adventure hour, to be available in October, called *Neon Rider*. Independ-

ent WWOR-TV New York was first station to pick up show for next fall. Station executive said it will air in as-yet unscheduled prime time slot. Produced in Canada by Atlantis Releasing of Toronto, show is about big city psychologist who launches program for troubled city kids at ranch in Rockies. William Kunkel, senior vice president, Hearst Entertainment, said last week that company has several bids on show from stations in both Los Angeles and Chicago. Show is being offered for barter, 7 minutes local, 5 minutes national, for two runs of 26 episodes over 52 weeks.

## To market, to market

Television Affiliates Group (TAG) resurfaced two weeks ago in meeting with newly formed Network Television Association. TAG is banner under which station executives had informally gathered last year to improve marketing effort of affiliate TV stations. Recent meeting was to discuss possible areas of marketing cooperation between networks and affiliates. Among those leading effort on station side were Alan Henry, president of Anchor Media; James Sefert, president of Cosmos Broadcasting; Jim Crowther, president

of H&C Communications, and Tom Cookerly, former president of Albritton Communications' station group. One of those attending said discussion was positive although no further meetings are currently scheduled.

## Big spenders

Look for food and beverage advertisers to prove to have ranked as number one spenders on radio in New York market last year in 1989 Advertiser Analysis figures to be released next week. Top spenders put \$33 million into radio, followed by automotive category with \$31 million.

Ranking by advertiser, Seaman's furniture outspent everyone to tune of \$3.1 million, New York Lottery ranked second with \$2.7 million. WCBS-TV ranked fourth with \$2.06 million.

## Nashville

### Who's got the button?

Source of three-degree spacing controversy at home satellite show last week (see page 86) was not, as reported in daily trade, SBCA. Sporting glittering silver on black '30' lapel button, Representative Billy Tauzin (D-La.) told

July 8 gathering of home dish dealers that FCC reversal of current two-degree spacing between satellites, increasing gap to three or more degrees, could allow more powerful birds in fixed satellite arc to reach smaller dishes and "double or triple" TVRO market.

Buttons were circulated at show by as yet unidentified manufacturer of receiving equipment, not by SBCA, which at show's end announced neutral position on FCC revisit of issue, explaining that only two of its membership segments—manufacturers and programmers—support three-degree-plus goal articulated by Tauzin and H. Taylor Howard, vice chairman and director of research for manufacturer Chaparral Communications. Third segment—powerful group of satellite operators—opposes it vehemently. "With almost \$2 billion committed" to birds it will begin launching next October, said Hughes Communications President Steve Petrucci, "the FCC cannot be changing the fundamentals."

## Piece of the action

Word has it that only executives willing to buy equity in company formed in Forstmann Little & Co. buyout of General Instrument will be invited to stay on. Management—as of May 2, GI officers owned total of 418,000 shares worth \$18.6 million at current \$44.50 trading price—would be asked to take on 15%-20% of equity in new company, which tender offer put at \$200 million in common stock.

"Interesting proposition, when you're talking about \$1.4 billion in debt," said GI President George Safiol, on hand at SBCA trade show in Nashville where GI subsidiary Videocipher put on first public demonstration of DigiCipher video compression and HDTV system. As of May 2, Safiol owned 27,823 shares, worth about \$1.2 million.

## LOSS LEADER

As a billboard for potential customers, Jones Intercable is considering providing noncable subscribers free access to a broadcast tier in systems where it is testing new interdigitation technology. The technology obviates the need for a set-top descrambler with cable-ready sets, so turning on a broadcast tier peppered with cable promotions would cost relatively little. John Mathwick, group vice president, marketing, said the company would promote cable services in the dormant channels of the tier to encourage those homes to subscribe to some or all basic and/or pay cable services. He said that because many homes in the Chicago test area already have a drop into the house, the cost of bringing cable to the nonsubscriber's home has already been borne by the company. There is a level of faith involved in providing a free service for an extended period of time, he said. "You have to believe that the product is going to sell."

On Wednesday night,  
NBC reported the unexplained  
disappearance of 1,334,778  
women within 30 minutes.\*

# DATEBOOK

■ indicates new listing or changed item.

## THIS WEEK

**July 14-16**—*Television Programing Conference*. Hyatt Regency hotel, Nashville. Information: Jerry Fox, (606) 233-3600.

**July 14-17**—*California Association of Broadcasters* Western Region Broadcast Convention. Fess Parker's Red Lion Resort, Santa Barbara, Calif. Information: (916) 444-2237.

**July 15-18**—*Cable Television Administration and Marketing Society* annual conference. Marriott, San Diego. Information: (703) 549-4200.

**July 15-18**—*New York State Broadcasters Association* 29th executive conference. Gideon Putnam/Ramada Renaissance, Saratoga Springs, N.Y. Information: (518) 434-6100.

**July 16-18**—*Television Bureau of Advertising* sales management meeting and product usage seminar. Sheraton International at O'Hare, Rosemont, Ill. Information: (212) 486-1111.

■ **July 16-18**—*Arbitron* television advisory council meeting. Napa, Calif.

**July 18**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Lance Heflin, executive producer, *America's Most Wanted*, Fox Broadcasting

Corp. Copacabana, New York. Information: (212) 768-4510.

■ **July 18**—*American Women in Radio and Television, Houston chapter*, meeting. Speaker: Joe Pollero, Pollero Advertising, Dallas, on "automotive advertising." Holiday Inn Crown Plaza, Houston. Information: (713) 840-9500.

**July 18-19**—*Sony* Government Technology Exposition. Washington Sheraton hotel, Washington. Information: (212) 505-9900.

**July 18-19**—*Wisconsin Broadcasters Association* annual summer convention. Landmark Resort. Egg Harbor, Wis. Information: (608) 255-2600.

**July 18-20**—*National Religious Broadcasters* Southwest regional convention. Harvey hotel, Dallas. Information: (602) 254-5001.

**July 19-21**—*Public Radio News Directors Association* annual conference. Ramada Renaissance, Washington. Information: Pat Kemp, (813) 974-3733.

**July 19-21**—*Colorado Broadcasters Association* 41st annual summer convention. Manor Vail, Vail, Colo.

**July 19-21**—*Idaho State Broadcasters Association* annual convention. Sun Valley Resort, Sun Valley, Idaho. Information: (202) 345-3072.

**July 19-21**—*Cabletelevision Advertising Bureau*

fourth annual sales management school. University Place Executive Conference Center on campus of Indiana/Purdue Universities, Indianapolis. Information: (212) 751-7770.

**July 21**—"Trends in Public Television: A View for the 90's," co-sponsored by *KCET* and *Public Broadcasting Service*. Mark Goodson Screening Room, AFI campus, Los Angeles.

## ALSO IN JULY

**July 22-24**—*Wireless Cable Association* national convention. Denver Tech Center, Denver. Information: (202) 452-7823.

**July 22-27**—Management development seminar for television executives, sponsored by *National Association of Broadcasters*, in conjunction with *J.L. Kellogg Graduate School of Management at Northwestern University*. Northwestern campus, Evanston, Ill. Information: (202) 429-5368.

**July 23-24**—"Newsroom Technology: The Next Generation," technology studies seminar for media professionals sponsored by *Gannett Center for Media Studies*. Gannett Center, Columbia University, New York. Information: Shirley Gazsi (212) 280-8392.

■ **July 24**—"New Directions in Buying and

## MAJOR MEETINGS

**July 15-18**—*Cable Television Administration and Marketing Society* annual conference. San Diego Marriott, San Diego.

**Sept. 12-15**—Radio '90 convention, sponsored by *National Association of Broadcasters*. Hynes Convention Center, Boston. Future meeting: Sept. 11-14, 1991, San Francisco.

**Sept. 16-18**—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Washington Convention Center, Washington. Future meeting: Aug. 25-27, 1991, Atlanta.

**Sept. 21-25**—International Broadcasting Convention. Brighton Convention Center, Brighton, England. Information: London, 44 (1) 240-1871.

**Sept. 24-27**—*Radio-Television News Directors Association* international conference and exhibition. Convention Center, San Jose, Calif.

**Sept. 25-27**—Atlantic Cable Show. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

**Oct. 4-7**—*Society of Broadcast Engineers* fifth annual national convention. St. Louis. Future meeting: Oct. 3-6, 1991, Houston. Information: 1-800-225-8183.

**Oct. 11-15**—*MIPCOM*, international film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

**Oct. 13-17**—*Society of Motion Picture and Television Engineers* 132nd technical conference and equipment exhibit. Jacob Javits Convention

Center, New York. Future conferences: Oct. 26-30, 1991, Los Angeles; Nov. 11-14, 1992, Metro Toronto Convention Center, Toronto.

**Oct. 21-24**—*Association of National Advertisers* annual convention. Ritz-Carlton hotel, Naples, Fla.

**Oct. 30-Nov. 4**—*National Black Media Coalition* annual conference. Hyatt Regency, Bethesda, Md.

**Nov. 14-16**—*Television Bureau of Advertising* annual members meeting. Loews Anatole, Dallas.

**Nov. 28-30**—Western Cable Show, sponsored by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif.

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

**Jan. 14-18, 1991**—28th annual *NATPE International* convention. New Orleans Convention Center, New Orleans.

**Jan. 24-27, 1991**—*Radio Advertising Bureau* Managing Sales Conference. Opryland hotel, Nashville.

■ **Jan. 25-29, 1991**—*National Religious Broadcasters* annual convention. Sheraton Washington, Washington.

**Feb. 1-2, 1991**—*Society of Motion Picture and Television Engineers* 25th annual television conference. Westin Detroit, Detroit. Future con-

ference: Jan. 31-Feb. 1, 1992, Westin St. Francis, San Francisco.

**Feb. 27-March 1, 1991**—Texas Cable Show, sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio, Tex.

**March 6-9, 1991**—22nd annual Country Radio Seminar, sponsored by *Country Radio Broadcasters*. Opryland hotel, Nashville. Information: (615) 327-4487.

**March 24-27, 1991**—*National Cable Television Association* annual convention. New Orleans Convention Center, New Orleans.

**April 7-9, 1991**—*Cabletelevision Advertising Bureau* 10th annual conference. Marriott Marquis, New York.

**April 15-18, 1991**—*National Association of Broadcasters* 69th annual convention. Las Vegas Convention Center, Las Vegas. Future conventions: Las Vegas, April 11-14, 1992, and Las Vegas, May 1-4 (tentative), 1993.

**April 19-24, 1991**—*MIP-TV*, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

**April 21-24, 1991**—*Broadcast Financial Management Association* 31st annual convention. Century Plaza, Los Angeles.

**May 15-18, 1991**—*American Association of Advertising Agencies* annual convention. Greenbrier, White Sulphur Springs, W.Va.

A similar problem was  
reported to have affected  
1,012,575 men on  
the same evening.\*

Selling TV Advertising," panel discussion sponsored by *New York Women in Cable*. Warner Conference Center, New York. Information: (212) 916-1040.

**July 24-25**—*National Association of Broadcasters* research summit for television and radio. NAB, Washington. Information: (202) 429-5380.

**July 24-26**—*Florida Cable Television Association* annual convention. Sheraton Bonaventure, Fort Lauderdale, Fla.

**July 25**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Marc Weiss, executive producer, *P.O.V.*, weekly public TV series of nonfiction film. Copacabana, New York. Information: (212) 768-4510.

**July 25**—*Radio Advertising Bureau* regional sales training workshop, "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Chicago. Information: (212) 254-4800.

**July 26**—*Radio Advertising Bureau* regional sales training workshop, "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Kansas City. Information: (212) 254-4800.

**July 26**—*USA Network* local ad sales/marketing seminar. Marriott Research Triangle Park, Morrisville, N.C. Information: Tracey Muhlfeld, (212) 408-9170.

**July 26**—*National University Teleconferencing Network* teleconference, "Video Conferencing, Marketing and More." Originates at Utah State University, Logan, Utah. Information: Myra Traynor, (405) 744-5191.

**July 26-28**—*Louisiana Association of Broadcasters* radio and television management session. Hyatt Regency, New Orleans. Information: (504) 383-7486.

**July 27**—*USA Network* local ad sales/marketing seminar. Cincinnati Marriott, Cincinnati. Information: Karen Yashon, (312) 644-5413.

**July 27-29**—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years' sales experience. Milwaukee. Information: (212) 254-4800.

**July 28**—"The Drought and the Rest of Our Environment," seminar sponsored by *Associated Press Television-Radio Association of California-Nevada*. KEYT-TV Santa Barbara, Calif. Information: Rachel Ambrose, (213) 746-1200.

**July 29-31**—Communications investment conference, sponsored by *CFM Capital, Denver*, and *Financial Conferences International, Hong Kong*. Hong Kong. Information: (303) 721-9767.

**July 29-Aug. 1**—*New England Cable Television Association* annual convention and exhibition. Newport Marriott and Sheraton Islander hotels, Newport, R.I. Information: (617) 843-3418.

■ **July 30**—"Pop a Cork and Celebrate Three Decades of *As the World Turns*," drop-in dinner sponsored by *National Academy of Television Arts and Sciences, New York chapter*. Copacabana, New York. Information: (212) 768-4510.

*Sciences, New York chapter*, drop-in luncheon. Speaker: John Reardon, president, MTV. Copacabana, New York. Information: (212) 768-4510.

**Aug. 1-3**—*Michigan Cable Television Association* annual summer meeting. Grand Traverse Resort, Traverse City, Mich. Information: (517) 482-2622.

**Aug. 1-5**—*National Association of Black Journalists* 15th annual convention. Theme: "Words and Images: Challenges for the Future." Century Plaza hotel, Los Angeles. Information: (703) 648-1270.

**Aug. 2-4**—*Michigan Association of Broadcasters* annual convention and awards banquet. Shanty Creek, Bellaire, Mich. Information: (517) 484-7444.

**Aug. 4**—*Texas Associated Press Broadcasters* regional seminar. Sheraton Wichita Falls, Wichita Falls, Tex. Information: (214) 991-2100.

**Aug. 6-8**—*Television Bureau of Advertising* sales management meeting and product usage seminar. Hotels at Syracuse Square/Hilton, Syracuse, N.Y. Information: (212) 486-1111.

■ **Aug. 7-10**—*Arbitron* radio advisory council meeting. Santa Fe, N.M.

**Aug. 8**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Dick Robertson, president, Warner Bros. Domestic Distribution. Copacabana, New York. Information: (212) 768-4510.

**Aug. 8-14**—"Stereo Audio for Broadcast," workshop for radio and television technical, production and operations personnel involved with audio, sponsored by *National Public Radio*. Denver. Information: (202) 822-2730.

**Aug. 10-11**—*Utah Broadcasters Association* annual convention. Park City, Utah. Information: (801) 359-9521.

**Aug. 11-14**—*Georgia Association of Broadcasters* annual convention. Jekyll Island, Ga. Information: (404) 993-2200.

**Aug. 12-14**—*North Carolina CATV Association* and *South Carolina Cable Association* joint annual meeting. Radisson Resort, Myrtle Beach, S.C. Information: (919) 821-4711.

**Aug. 12-14**—*Arkansas Broadcasters Association* annual convention. Hot Springs Park Hilton, Hot Springs, Ark.

■ **Aug. 15**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Av Westin, senior vice president, reality-based programming, King World Productions, on "Changes in Television News—The Evolution of Syndication." Copacabana, New York. Information: (212) 768-4510.

**Aug. 15**—Deadline for nominations for Women at Work broadcast awards for news and entertainment programs about working women that encourage greater recognition of women workers through accurate portrayals of their lives, sponsored by *National Commission on Working Women*. Information: (202) 737-5764.

■ **Aug. 15**—"Direct Marketing Workshop for National Advertisers," sponsored by *Association of National Advertisers* and *Direct Marketing Association*. Hyatt Regency, Chicago. Information: (212) 697-5950.

**Aug. 16**—*Radio Advertising Bureau* regional sales training workshop, "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other

media, especially newspapers." Portland, Ore. Information: (212) 254-4800.

**Aug. 17-19**—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years' sales experience. San Diego. Information: (212) 254-4800.

**Aug. 20-22**—*Television Bureau of Advertising* sales management meeting and product usage seminar. Stouffer Concourse hotel, Denver. Information: (212) 486-1111.

**Aug. 23-25**—*West Virginia Broadcasters Association* 44th annual fall meeting. Greenbrier, White Sulphur Springs, W.Va.

**Aug. 26-28**—*Nebraska Broadcasters Association* annual convention. Holiday Inn, North Platte, Neb. Information: (402) 333-3034.

■ **Aug. 26-28**—*Rocky Mountain Cable Show*. Santa Fe, N.M.

**Aug. 26-29**—*National Computer Graphics Association* fourth annual conference and exposition. Westin Galleria, Houston. Information: (703) 698-9600.

**Aug. 26-31**—"Ethics in Broadcast News," seminar sponsored by *Poynter Institute for Media Studies*. Poynter Institute, St. Petersburg, Fla. Information: (813) 821-9494.

**Aug. 28**—*Women in Cable, Atlanta chapter*, breakfast. Speaker: Ruth Otte, president, Discovery Channel. Westin Lenox, Atlanta. Information: (404) 928-0333.

## SEPTEMBER

■ **Sept. 5**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: William Samuels, president, ACTV Inc., with demonstration of individualized participatory programing. Copacabana, New York. Information: (212) 768-4510.

■ **Sept. 5-6**—"The 1990 Elections: Looking Toward the Future," conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 337-3603.

**Sept. 6-10**—Cinetex 1990, film market, production exposition, international comedy film festival and conference sponsored by *The Interface Group*, in collaboration with *The American Film Institute*. Bally's, Las Vegas.

■ **Sept. 7-9**—*American Women in Radio and Television* Northeast area conference. Hyatt, Buffalo, N.Y.

**Sept. 9-13**—*National Association of Telecommunications Officers and Advisors* tenth annual conference. Theme: "A Decade of Service." Dearborn, Mich. Information: (202) 626-3061.

**Sept. 10-12**—"Financial Planning and Analysis," cable management program sponsored by *Women in Cable* and *Denver University*. Denver University campus, Denver. Information: Nancy Ring, (312) 661-1700.

**Sept. 11-14**—*National Broadcast Editorial Association* annual convention. Hilton hotel at Disney World Village, Orlando, Fla. Information: (301) 468-3959.

**Sept. 11-14**—*Cable Television Administration and Marketing Society* sales management master course. Philadelphia. Information: (703) 549-4200.

■ **Sept. 12**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Thomas Burchill, president-

## AUGUST

**Aug. 1**—*National Academy of Television Arts and*

Fortunately, NBC authorities  
were able to put a stop to  
this strange behavior.

They signed  
up for  
therapy.

And now,  
so can you.





# Dear John,

The funniest single show on television is now available for syndication in 1992. It's DEAR JOHN, and as NBC experienced, Wednesday nights are just not the same without this broad appeal comedy. In fact, when NBC brought in a temporary replacement, they subsequently lost over 2,000,000 adult viewers 18-49. That's when they realized how much DEAR JOHN was missed and brought it back just in time for the May sweep. So if you're looking for a show with "staying" power, this is one half-hour of comedy you should sign up for.

**THERAPY IS THE BEST LAUGHTER.**



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chief executive officer, Hearst/ABC-Viacom Entertainment Services, Copacabana, New York. Information: (212) 768-4510.

**Sept. 12-15**—Radio '90 convention, sponsored by *National Association of Broadcasters*. Hynes Center, Boston. Information: (202) 429-5300.

**Sept. 12-16**—First *National Association of Broadcasters/Broadcast Education Association* Radio Only conference. Hynes Center, Boston. Information: (913) 532-7645.

**Sept. 13**—"Celebrate the Winners—Creative Blockbusting," sponsored by *Cable Television Administration and Marketing Society*, New York City chapter. HBO auditorium, New York.

**Sept. 13-14**—*C-SPAN* "Capitol Experience" seminar "to provide cable operators with insight into the network's programming philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington. Information: (202) 737-3220.

**Sept. 13-15**—*Public Radio in Mid-America* fall conference and annual business meeting. Best Western Inn of Chicago.

**Sept. 14**—*Society of Broadcast Engineers*, Central New York chapter 22, 18th annual regional convention. Sheraton Inn Convention Center, Liverpool, N.Y. Information: John Soergel, (315) 437-5805.

**Sept. 16**—*Broadcast Education Association* "Radio Only Conference," following National Association of Broadcasters' Radio 1990 convention (see listing above). Boston. Information: (202) 429-5355.

**Sept. 16**—42nd annual prime time Emmy Awards telecast, sponsored by *Academy of Television Arts and Sciences*. Pasadena Civic Auditorium, Pasadena, Calif. Information: (818) 763-2975.

**Sept. 16**—*Women in Cable*, Washington chapter, annual fall gala, honoring Sidney Topol, chairman of Scientific-Atlanta. Grand Hyatt hotel, Washington. Information: (202) 872-9200.

**Sept. 16-18**—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Washington Convention Center, Washington. Information: (804) 782-9501.

**Sept. 16-18**—Fifth annual *National Association of Broadcasters* Hundred Plus Exchange, seminar for small market TV stations. Tabor Center Westin, Denver. Information: (202) 429-5350.

**Sept. 17**—Regional pay-per-view day, sponsored by *Cable Television Administration and Marketing Society*. Chicago. Information: (703) 549-4200.

■ **Sept. 17-18**—"Telecommunications: The Battle for Access to America's Homes," conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 337-3603.

**Sept. 17-19**—*Television Bureau of Advertising* sales management meeting and product usage seminar. Bally's Casino Resort, Las Vegas. Information: (212) 486-1111.

**Sept. 18**—*International Radio and Television Society* newsmaker luncheon, featuring FCC Chairman Al Sikes. Waldorf Astoria, New York. Information: (212) 490-7707.

**Sept. 18-20**—*Great Lakes Cable Show*, sponsored by *Michigan, Indiana, Illinois, Wisconsin and Ohio cable TV associations*. Convention Center, Indianapolis. Information: (317) 634-9393.

■ **Sept. 19**—*National Academy of Television Arts and Sciences*, New York chapter, drop-in luncheon. Speaker: Kay Koplovitz, president and chief executive officer, USA Network, Copacabana, New York. Information: (212) 768-4510.

**Sept. 20-22**—West Coast Public Radio annual conference. Eugene, Ore. Information: Martin Neeb, (206) 535-7180.

**Sept. 21-23**—*Maine Association of Broadcasters* annual meeting. Sebasco, Me.

**Sept. 21-25**—89th *Audio Engineering Society* convention. Los Angeles. Information: (212) 661-8528.

**Sept. 22**—"A Salute to Betty White," sponsored by *Museum of Broadcast Communications*. Chicago Hilton and Towers, Chicago. Information: (312) 987-1500.

**Sept. 24-27**—*Radio-Television News Directors Association* international conference and exhibition. Speakers: Michael Gartner, president, NBC News, and Charles Osgood, CBS News. Convention Center, San Jose, Calif. Information: (202) 659-6510.

**Sept. 25**—"Beyond Television: Reaching Your Audience with Effective Media," *Association of National Advertisers* media workshop. New York Hilton, New York. Information: (212) 697-5950.

**Sept. 25-27**—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

**Sept. 26**—*The Walter Kaitz Foundation* seventh annual awards dinner, honoring Ralph Roberts, chairman, Comcast Cable Corp. New York Hilton and Towers, New York. Information: (415) 451-9000.

■ **Sept. 26**—*National Academy of Television Arts and Sciences*, New York chapter, drop-in luncheon. Speaker: Tom Rogers, president, NBC Cable and Business Development. Copacabana, New York. Information: (212) 768-4510.

**Sept. 27-28**—Fourth annual *National Cable Television Association/National Association of Minorities in Cable* urban markets seminar. Waldorf-Astoria, New York. Information: (202) 775-3669.

**Sept. 28-29**—*National Broadcasting Society*, *Alpha Epsilon Rho*, north central regional meeting. University of Wisconsin-Oshkosh. Information: Ken Metz, (715) 723-2257.

**Sept. 30-Oct. 2**—*Oregon Association of Broadcasters* and *Washington State Association of Broadcasters* joint annual meeting. Portland Marriott Waterfront, Portland, Ore. Information: (503) 257-3041.

**Sept. 30-Oct. 2**—*Minnesota Cable Communications Association* annual convention. Radisson Centerplace Hotel, Rochester. Information: Mike Martin, (612) 641-0268.

**Sept. 30-Oct. 3**—*Southern Educational Communications Association* conference. Hyatt Regency, Miami, Fla. Information: Kathleen McDermott, (803) 799-5517.

## OCTOBER

■ **Oct. 1**—Deadline for applications for 55th annual Ohio State Awards competition honoring excellence in educational, informational and public affairs broadcasting, sponsored by *Ohio State's Institute for Education by Radio-Television*. Information: (614) 292-0185.

**Oct. 1-3**—*Television Bureau of Advertising* sales management meeting and product usage

seminar. Radisson Hotel Seattle Airport, Seattle. Information: (212) 486-1111.

■ **Oct. 3**—*National Academy of Television Arts and Sciences*, New York chapter, drop-in luncheon. Speaker: Gerry Hogan, president, Turner Entertainment Networks. Copacabana, New York. Information: (212) 768-4510.

**Oct. 3-9**—21st Photokina Cologne, "World's Fair of Imaging Systems," for photo, film, video, audio, photofinishing and professional image and sound communication. Cologne, Germany. Information: German American Chamber of Commerce, (212) 974-8830.

**Oct. 4-7**—*Society of Broadcast Engineers* convention. St. Louis. Information: (317) 842-0836.

**Oct. 9**—*Caucus for Producers, Writers and Directors* general membership meeting. Los Angeles. Information: (213) 652-0222.

■ **Oct. 9-10**—"Education in the 90's: Training for Tomorrow's Workplace," conference for journalists sponsored by *Washington Journalism Center*. Watergate hotel, Washington. Information: (202) 337-3603.

**Oct. 9-11**—*Mid-America Cable TV Association* 33rd annual meeting and show. Hilton Plaza Inn, Kansas City, Mo. Information: Rob Marshall, (913) 841-9241.

■ **Oct. 10**—*National Academy of Television Arts and Sciences*, New York chapter, drop-in luncheon. Speaker: Jeffrey Reiss, chairman, president and CEO, Reiss Media Enterprises. Copacabana, New York. Information: (212) 768-4510.

**Oct. 11-14**—*Society of Professional Journalists* national convention. Galt House East, Louisville, Ky. Information: (312) 922-7424.

**Oct. 11-14**—*Women in Communications* national professional conference. Theme: "Capture the Opportunity." Riviera hotel, Las Vegas. Information: (703) 528-4200.

**Oct. 11-15**—*MIPCOM*, international film and program market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: (212) 750-8899.

**Oct. 12-14**—*Missouri Broadcasters Association* fall meeting and training seminar. Marriott's Tan-Tar-A Resort, Lake of the Ozarks, Mo.

**Oct. 12-14**—*National Broadcasting Society*, *Alpha Epsilon Rho*, east regional meeting. Syracuse University, Syracuse, N.Y. Information: (718) 780-5555.

**Oct. 13-15**—*Texas Association of Broadcasters* annual convention. San Antonio Convention Center, San Antonio. Information: (512) 322-9944.

**Oct. 13-17**—*Society of Motion Picture and Television Engineers* 132nd technical conference and equipment exhibit. Jacob Javits Convention Center, New York. Information: (914) 761-1100.

■ **Oct. 14-16**—*Pennsylvania Association of Broadcasters* annual convention. Hershey Lodge and Convention Center, Hershey, Pa.

■ **Oct. 14-17**—*Women in Cable* national cable management conference. Tampa, Fla. Information: (312) 661-1700.

**Oct. 15-17**—*Kentucky Cable Television Association's* annual fall convention. Hyatt Hotel, Lexington. Information: Randa Wright, (502) 864-5352.

**Oct. 15-17**—12th annual Satellite Communications Users Conference. Las Vegas Hilton, Las Vegas. Information: (303) 220-0600.

# Last year the industry honored Sally Jessy Raphael with an Emmy for Outstanding Talk/Service Show Host. This year they realized that she doesn't work alone.

The Daytime Emmy Award For Outstanding Talk/Service Show 1990.

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Senior Producer: Kari Sagin

Producers: Linda Finnell

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Also Special Thanks To:

Barbara Alfano April Benimowitz

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Suzanne Rosendahl Cindy Schneider

Hillary Schumer Bonnie Snyder

Karl Soderlund

The Management and Crew of Unitel Video

*Sally Jessy Raphael*



Burt Dubrow and Sally Jessy Raphael

# OPEN MIKE

## MANDATORY MISTAKE

EDITOR: The National Association of Broadcasters Radio Board is at it again. They have just successfully (?) forced the broadcasters to implement the NRSC "voluntary standard," exposing their own members to \$25,000 fines even as their friends at General Motors, after pushing for AM's to limit fidelity to 10 khz, have changed their minds and are now arguing that maybe 5 khz transmitter filters make more sense.

And now, the NAB Radio Board is jumping into a more complex question, even though the FCC just explained to NAB that revisiting AM stereo would kill it altogether. The NAB Radio Board's next blunder is that they want to make AM stereo mandatory except for those stations that can prove financial hardship (maybe as a result of the NRSC/NAB-induced \$25,000 fine!).

Now, you might think that Kahn Communications, being a proponent of one of the two competing AM stereo systems, would welcome a situation where a gun was pointed even at all-talk, news and successful predominantly mono/music formats, such as Music of Your Life, to force them to buy our stereo equipment. (Certainly they are not going to buy equipment from our competitor when that system has already proven to be a failure because it destroys mono coverage, loses listeners and makes a mockery of the entire AM stereo concept at sundown, and especially when litigation is going forward that is aimed at enjoining the sale of their sys-

tem's new receivers.)

Nevertheless, Kahn Communications has always worked *with* broadcasters, and we do not look forward to an authoritative situation where the government forces broadcasters to become our customers. In the long run, such controlled economy systems never work out. Surely we are witnessing a remarkable demonstration of that truth in Europe.

Never fear, the FCC and the present patent litigation in the federal courts will protect AM broadcasters, even from their own trade group, NAB.—*Leonard R. Kahn, president, Kahn Communications Inc., Carle Place, N.Y.*

## STILL MORE FORMAT FANS

EDITOR: In my files I located a copy of a June 1989 BROADCASTING. I compared it with the current issue. All the difference...in the wonderful, readable new format. It is really great, great, great!

Sol would have been proud.—*Howard P. Abrahams, New York.*

EDITOR: Congratulations on your new layout—it looks great.—*Paul Steinle, president, Steinle Communications, Alexandria, Va.*

EDITOR: Congratulations. Great new layout. It's much easier to read and find what I want without detracting from content.

Thanks also for your sensitivity to public television. It is recognized and appreciated.—*David Brugger, president, National Association of Public Television Stations, Washington.*

## Broadcasting

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### Broadcasting □ Cable

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Reed E. Bunszel, radio editor.  
Rod Granger, Lucia Cobo, Joe Flint,  
Sharon D. Moshavi, staff writers.  
Hollywood: 1680 North Vine Street, 90028  
Phone: 213-463-3148  
Fax: 213-463-3159  
Steve Coe, Mike Freeman, staff writers.  
Advertising Representatives  
Pattis/3M: Chicago 708-679-1100, fax: 708-679-5926;  
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# MONDAY MEMO

A pay TV marketing commentary from Ted Livingston Sr., VP-marketing, Continental Cablevision Inc., Boston

**T**he reports of pay TV's demise, like Mark Twain's, are "greatly exaggerated." There is no question that subscription pay is a maturing (some would say a mature) business. There is also no question that Home Box Office, Showtime and other pay networks are no longer the engine driving cable's growth that they were in the first half of the 1980's. However, the truth is that pay TV is a large business (more than \$5 billion at retail in 1989), is growing (albeit very slowly at present) and is an important part of the cable industry's future.

In the past several months, as growth of pay TV units has leveled off, the pay networks and cable operators have taken to finger pointing. The networks (and others) say that cable operators are "less aggressive" in marketing pay. Cable operators, who are used to ever-increasing subscriber numbers, blame the networks for failing to improve a "stale product."

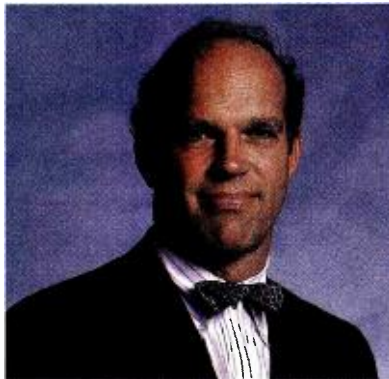
I say, "Enough!" Speaking for one cable operator, we are spending more time than ever on pay TV marketing. Discussions and meetings with other operators confirm that they are as well. The reason we're spending this time is that pay TV is a major contributor to our operating income. The problem is that this is the first time the industry has had to deal with a maturing product in an increasingly competitive category.

Subscription pay TV has lost its primary competitive advantage. With the advent of video stores, it is no longer the *only* way the consumer can get uncut Hollywood movies. To make competitive matters worse, the pay TV networks do not have an exclusive franchise on made-for-TV movies.

The problem is exacerbated by increasing retail prices for cable. While pay TV rates have not risen, basic cable prices have gone up, so that the "point of entry" for pay TV (i.e., the lowest price for which it can be bought) is typically around \$25 per month. All of this has resulted in slackening demand and an "out of whack" price/value pay equation.

Fixing pay television is a shared responsibility between the pay networks and cable operators. The pay TV networks must do the following:

■ First, they need to develop or pro-



vide more exclusive, high-impact programming—programming that will differentiate pay networks from other TV networks.

■ Second, the networks must do a better job of creating brand identity through advertising. They must establish in the marketplace that their network is different and that it is worth paying extra for. Something like the packaged goods model, where the manufacturer creates demand and the retailer "realizes" the demand in the store, should be adopted.

■ Finally, the networks must focus on creating demand for specific programs through program promotion. Usage (i.e., viewership) will drive satisfaction and result in improved retention.

A casual observer might say, "Aren't the pay networks already doing this?" Unfortunately, the answer is, "Not really." For five years the networks have focused the great majority of their marketing dollars (probably in excess of 90%) on transaction or retail marketing. In effect, they have not trusted cable operators to do this job for them, as retailers do for packaged goods. Thus, tens of millions of dollars have gone into brand-specific acquisition campaigns, while too little attention has been devoted to building the category, establishing true brand identity or driving viewership.

Which brings us to cable operators. Our commitment to pay TV marketing must also increase, and we must become

more innovative:

■ If pay networks are going to assume more of the role of "demand creators," then we cable operators must take up the slack in retail marketing, and be prepared to assume more of the financial burden.

■ Operators must also become better at packaging and promoting the pay networks. Much as a magazine cover is used to make a newsstand sale, operators should use the high-impact, original programs developed by the networks to get consumers excited enough to buy. Instant upgrades, pay per weekend and event marketing are other ways we can become more innovative in marketing pay.

■ Finally, operators must rethink how subscription pay fits into their pricing structure. Should consumers be able to buy pay without subscribing to the full basic service? Should pay be available in smaller increments (like per weekend or per day)? Should there be discounts for long-term subscribers?

Each of these recommendations will require some time to put into effect. Several of them entail making significant structural changes in the way the

*"Pay TV is not dead, but it is maturing and needs a strong injection of innovative marketing to grow in the 1990's."*

cable industry markets pay TV. In the interim, here's an idea for a "quicker fix." Our experience at Continental Cablevision suggests that the single most powerful short-term strategy for pay TV lies in

employe marketing, i.e., understanding employees' attitudes toward pay TV and convincing them that it is an exciting product, an excellent value and that it is part of their job to sell and save premium services. Incentive plans can effectively reinforce this message. The power of more than 100,000 frontline industry personnel marketing pay TV could be awesome.

In conclusion, pay TV is not dead, but it is maturing and needs a strong injection of innovative marketing to grow in the 1990's. For our pay TV marketing efforts to be effective, networks and operators need to stop blaming each other and start working together to meet this challenge. ■



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## THINKING AHEAD: THE PROSPECT OF LIFE AFTER FIN-SYN

*There are as many scripts as there are players as industry considers end of financial interest road*

**W**hat will life be like after resolution of the financial interest and syndication issue? The industry has lived with this battle royal for so long that it has barely focused on an aftermath that could, by some accounts, come within the next six months. Even if some of the related consent decrees with the Justice Department extend beyond 1990, no one expects the world of television networks to be the same.

Would ABC, CBS and NBC immediately begin to produce most of their own prime time programming? Or would they find it more profitable merely to obtain a part ownership in the shows of outside producers? Will any of those options have an immediate earnings impact on the stocks of producers and networks, whose combined market capitalization exceeds \$100 billion?

If they win the right to financial interest, the networks will still have to pay for it, perhaps in the form of higher license fees to the producers. As one executive put it: "We would have to spend money now to make money later." That suggests the immediate earnings impact could be noticeable.

For instance, say Capital Cities/ABC decided to obtain a partial ownership position in six hours' worth of prime time shows—roughly one-third of its schedule—each show carrying a per-hour producers' deficit of \$250,000. If ABC agreed to offset half the deficit in

exchange for some of the producers' ownership in the show, then ABC's incremental yearly cost—assuming 22 episodes of each series and assuming that the cost was all accounted for as a "current" (that year) expense—would be \$16.5 million, which after tax has the

expense.

And that is just one among many examples of the uncertainty related to any "relaxation." Said Ron Doerfler, senior vice president and chief financial officer, Capital Cities/ABC: "It is not relaxation of the rules by itself that makes a difference, it is, rather, what actions the networks then take that will have a consequence."

One action ABC, CBS and NBC have been hinting they will take is to greatly expand their own production of entertainment programming, a right that will pass to them as of this November. Brandon Stoddard has for the past year been running a 15-person ABC productions division, while CBS earlier this year announced it would build two more studios to "give us critically needed capacity to produce our own situation comedies and other prime time programs."

NBC Productions continues to be the most advanced of the three, with a 1990 budget of over \$200 million, or more than last year's revenue of Spelling Entertainment. At 300 Bob Hope Drive in Burbank, Calif., NBCP houses thirty to forty professionals, and elsewhere there are dozens of program, legal and other executives who split responsibilities between NBCP and NBC Entertainment. Although NBC's prior in-house efforts have landed no hits on the prime time schedule, its most highly touted new show, *Fresh Prince of Bel Air*, is from

### WALL ST.'S FIN-SYN SEISMOGRAPH?

Network stocks take the high road

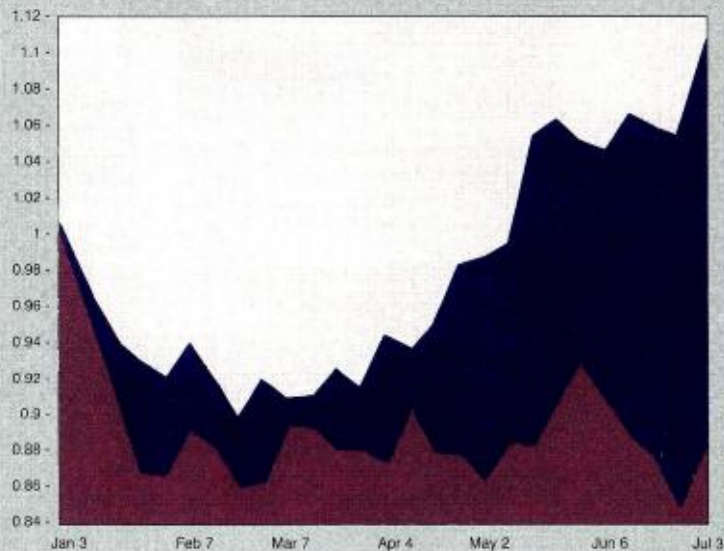


Chart shows relative performance of network stocks, represented by Capital Cities/ABC and CBS (blue), and of producer stocks, represented by MCA, Paramount, King World (red), since January when both unweighted composites were indexed at 1.

potential of reducing per-share earnings by roughly 50 cents per share.

Peter Appert, co-director of research for the investment bank C.J. Lawrence, Morgan Grenfell, said that it shouldn't necessarily be assumed that the consideration would have a direct monetary value: "It could be a longer-term commitment for the series, or the network could give those producers a multi-show deal, or even bring them in-house and make them partners." In such cases the networks would presumably have wide discretion as to if and when to allocate

NBCP. In addition, several late night shows are "in association" with others, daytime has *Generations*, an in-house show, and there are prime time movies and three Saturday morning shows, two of them returning.

The early cancellation of prior in-house efforts suggests that, at least under the current rules, ratings performance and advertising success, rather than potential "back-end" revenue, is what has guided the entertainment divisions in deciding what shows to place on the prime time schedule. But it is possible that permitting the networks back into syndication might change the formula. Certainly it might change the types of shows the networks now produce, perhaps leading to a deemphasis of news shows, which have little domestic syndication potential, and an increase of entertainment programming.

Those who doubt that the networks will become major in-house producers have some rationale on their side. For one thing, the investment tax credit, which used to effectively reduce the cost of investing in programming, and which ABC claimed in court was mostly the networks' rather than the producers', currently does not exist for either.

Another point often argued is that the networks won't produce because they can't produce efficiently, with ABC's *Moonlighting*, produced far above budget, often mentioned as if it were the rule rather than the exception of network production. Said one former studio executive: "Their shows cost them anywhere from 10% to 20% more. Why? I don't know. Why does the Pentagon always spend more than necessary? It's probably the same dynamics. People at the networks don't get rewarded for making huge profits, all they get are promotions." A different explanation for this alleged profligacy was offered by a former network executive, who said that the in-house units sooner or later become "captives" of the entertainment division: "They become so concerned with ratings that don't keep an eye on costs."

Any such profligacy, if true, may not necessarily extend across all formats. CBS is reliably said to spend an average of \$2.7 million for each made-for-TV movie, certainly within the range charged by outside producers. Many of the CBS Production movies were made outside Hollywood, in Canada, Europe and certain right-to-work states, such as Texas, thereby saving the network an estimated one-third on its "below the line" labor costs.

This Wednesday, *Top Cops*, a weekly

series "in association with" a division of CBS, is premiering in prime time after being shot in Toronto. One of the show's executive producers, Larry Jacobson, said that the network can be just as tough on shows in which it has an interest.

Analyzing production costs for specific shows may overlook an important point; that the networks already spend tens of millions of dollars on highly paid program development, business affairs, advertising, accounting and other executives, and in some cases maintain production facilities. Already working on

*"It is not relaxation of the rules by itself that make a difference, it is, rather, what actions the networks then take that will have a consequence."*

—Ron Doerfler,  
Capital Cities/ABC

the programming the networks do not own, many of these executives could, as some already do, handle similar work on their network's owned shows at no added cost.

How production affects the networks' reported earnings depends in part on what accounting methods are used. Capital Cities/ABC's Doerfler said the networks would probably be using accounting similar to that of the studios, which delay recording at least part of their costs to better match them against future revenue from domestic syndication. He noted that unless domestic syndication were assured at the start, "it would be difficult to justifiably forecast more than \$200,000 per show in non-network revenue."

"Let's say the show cost \$1.2 million to produce but you were willing to inventory costs matching that \$200,000 in future revenue so that your in-house costs then are recorded as \$1 million, compared to an \$850,000 license fee that you would pay an outside producer. But if you were real aggressive, you could record the show at your typical license fees." In short, an increase in production may or may not result in increased costs.

The networks heretofore may have been "conservative" rather than "aggressive" in their accounting. CBS is

said to have immediately expensed all the costs of *Twilight Zone* when that show was produced. Similarly, with *Moonlighting*, only a "modest" portion of the costs were deferred.

Still, *Moonlighting* probably resulted in only slight losses and may have even shown an immediate profit during the time it was produced. The show's well-documented production difficulties, which sometimes left it without new episodes, ironically also helped its profitability by forcing ABC to air a second repeat of existing episodes, thereby adding advertising revenue at virtually no added cost. In contrast, most contracts with outside producers limit the networks to only one repeat per episode.

Although third repeats may not work well with all kinds of programming, the flexibility of being able to schedule one's own shows is generally another inducement to produce in-house.

In-house production could also help reduce network vulnerability to the "renewal option," which could be referred to less formally as the *Cosby* phenomenon. That phenomenon can result in a huge license fee increase in a network-producer contract, the length of which is currently limited to four or five years by a consent decree provision that is in place until 1995.

There are many other aspects of network contracts that make it difficult, if not impossible, to quantify the impact of regulatory relief. Presumably just about any aspect of a production contract is negotiable, including the length of the network's commitment, the license fee, the profit participation of writers and others, the years during which the network has exclusive television rights, the renewal option, the determination of where the show will be taped, tie-ins to other projects from the same producer, the stripping of the show on the network's daytime schedule before the series goes into syndication and others.

Despite the complexities, Wall Street's general expectation is that network earnings will benefit. C.J. Lawrence's Appert, who is working on a report on the subject, said two years ago that a change in the rules would be "likely to have a dramatic positive impact on network profitability over the next several years." Such a view may explain some of the relative performance of network and producer stocks (see chart). Such a view also explains why the political struggle in Washington is so intense, no matter which options each side ultimately decides to pursue.

—GF

*Next week, syndication and mergers.*

## CONGRESS ANXIOUS FOR NEW CABLE LAW

*Observers differ on chances of passage with fights over program access and marketing-carriage provisions in House*

The odds that pending cable television legislation will become law are believed to be better than even. At least that is what some industry lobbyists were saying last week, while others were rating the chances for passage as substantially less than 50% because of what was being characterized as a "brutal fight" over provisions in a House bill dealing with access to programming and marketing and carriage agreements. Perhaps even more damaging to the bill's future is a so-called "killer" amendment which the telcos hope to attach to the House bill. It would permit phone companies to offer video services.

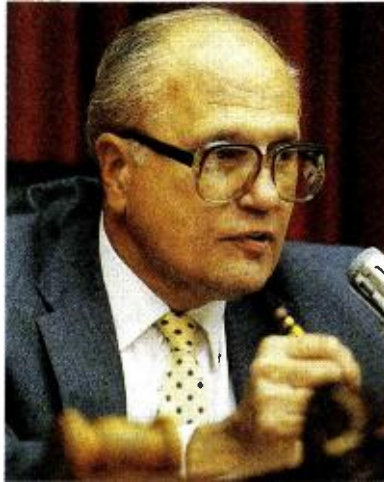
There is, nonetheless, little doubt that lawmakers are serious about reregulating the industry. In the Senate, there is a possibility the full Senate will consider a cable measure before the August recess. A Commerce Committee aide said: "We are under instructions to move a bill as quickly as we can."

House members appear to share that interest. Michigan Democrat John Dingell, the powerful chairman of the House Energy and Commerce Committee, last week told BROADCASTING that members are "dying to pass" a rate reregulation bill. Moreover, he said, "anybody would have a hard time stopping this bill."

Dingell's committee was slated to mark up legislation this Wednesday, July 18, but there were enough unresolved issues that the vote won't occur until next week.

National Cable Television Association President James Mooney was said to be working nonstop to modify provisions dealing with rate regulation, access to programming and marketing and carriage arrangements. Mooney declined to comment on his Hill activity and would say only that: "This is a very fluid situation and nobody is taking anything for granted."

(As if cable's problems on the Hill were not plentiful enough, a *Washington Post* story on Hauser Communications' suburban cable systems creating broadcast tiers for \$18 and \$21, respectively, hit like a bombshell on the Hill. Cable sources were saying it hurt the climate on the Hill and that House Committee staff were referring to the "entrepreneurs caucus," a subgroup of cable op-



Dingell: Ready to regulate



NCTA's Mooney:  
Working to improve cable's lot

erators including Hauser, as the "bad actors caucus.")

As for the discussions concerning access to programming, a compromise reached several weeks ago between NCTA and Sky Cable, a proposed direct broadcast satellite service and consortium of NBC, Cablevision, Rupert Murdoch and Hughes, had unraveled. The bill approved by the Telecommunications Subcommittee said cable's rights to exclusive contracts are recognized as long as they do not "significantly impede" competition. But one source said Mooney was insisting that the bill reported by the subcommittee does not accurately reflect

what was agreed to and that he was trying to change that section.

Mooney, however, told BROADCASTING that he had not said that and declined to comment any further on the subject.

Sky Cable's response was that if cable was attacking the deal then it might as well seek to regain guaranteed access to cable programming. Sky Cable lobbyists contend that both Democratic and Republican members support their efforts.

In addition to that battle, NCTA is pitted against the motion picture community (led by Paramount), which wants to retain the marketing and carriage language requiring the FCC to establish rules to prevent cable operators from discriminating against unaffiliated programmers. Mooney was said to be trying to modify that language.

"Cable's approach is to get a good deal and then say that it is not good enough," said one critic, who thought the industry was walking a thin line and could invoke the same kind of reaction it received in the Senate.

NCTA's decision to oppose the cable bill in the Senate Commerce Committee angered lawmakers who said cable "walked out" on an earlier agreement not to try to kill it. And as a result, it was believed the senators retaliated by bolstering the access to programming provisions (BROADCASTING, June 11).

Some observers were saying the fate of a cable bill depends on whether Mooney can achieve those changes. "The industry says it wants a bill, but the big question is how much Mooney can accomplish in the House," said one industry source. If he does get those changes, it can be used as leverage in improving the Senate legislation, said the source; otherwise, the industry may be forced to fight it.

As things stand, this bill has an excellent chance of becoming law, said one cable lobbyist who feels that the telcos will not succeed and that the legislation is moving with or without cable's support. The lobbyist conceded that a presidential veto is still a "wild card." The administration has signaled its opposition to cable reregulation (BROADCASTING, July 2).

There are those who see the telco amendment as posing the biggest threat to the bill. "Everything will fall apart," said one cable representative, if the phone companies succeed. Both cable and

broadcasters are likely to kill any legislation that includes the telco-entry amendment.

"They [telcos] think they have a chance," said Representative Al Swift (D-Wash.), one of the more senior Commerce Committee members. But judging from reports late last week, it was still up in the air as to whether they have enough support.

The telco amendment is being sponsored by Representatives Rick Boucher (D-Va.) and Edward Madigan (R-Ill.). Madigan told BROADCASTING the independent phone companies were "working hard" for the committee's 43 votes, but he couldn't say whether they would get a majority of the votes needed. He thought it would be "very close."

By week's end there was growing skep-

ticism that the telcos had the votes to pass their amendment. The opposition was quick to point out that they failed to offer their amendment in the Senate Commerce Committee and when the House Telecommunications Subcommittee acted. "Most people lobbying on this issue don't think they have near the necessary votes," commented one source.

Swift doesn't see an "urgent public interest need" for approving telco entry. At some point in the future, he'd like to look at the issue, but now is not the time. What has him worried, he said, is that once the phone companies get in the cable business and there is fiber to all homes, the broadcast networks no longer need local affiliates. "If America loses that mirror held up to a community to reflect itself, it loses a very great

deal," said Swift. And until Congress can figure out a way to continue the public interest policy under the 1934 Communications Act, "I am not happy to run precipitously into these changes."

Swift also said he was "ambivalent" about access to programming. "It is very hard for me to swallow the idea that the people involved in Sky Cable are so piteous and poor that they have to be handed somebody else's property in order to be able to struggle and survive. Little Nell on the ice is not how I see those folks. On the other hand, it's hard to see the other side as a shining knight when there is considerable evidence that they are using their program exclusivity in ways to pound on others." Swift concluded: "I start out with no sympathy for either side." —KM



FCC commissioners: Al Sikes, Jim Quello, Sherrie Marshall, Andrew Barrett, Ervin Duggan

## FCC VOTES 5-0 FOR INDECENCY BAN

*It says 24-hour ban is constitutional and only way to protect children*

**T**he FCC has made its case for the statutory 24-hour-a-day ban against indecent programming on radio and television, unanimously adopting last Thursday (July 12) a report that argues the ban is a "narrowly tailored," and thus a constitutional, means of protecting children from the harmful effects of indecency.

The report will now be forwarded to the U.S. Court of Appeals in Washington, where the commission hopes the court will bolster the 1988 law that prohibits indecent broadcasts around the clock.

A consortium of broadcasters and other First Amendment advocates challenged the law and the FCC's implementation of the rules in late 1988. At the request of the FCC, the court remanded the record to the agency to give it a chance to build a supporting record.

Timothy Dyk, of Jones, Day, Reavis

& Pogue, the attorney representing the consortium, condemned the ban and the FCC's support of it. "This is protected speech adults have the right to receive," he said. "You can't just ban it from the air because some parents might like the government to do [the job of supervising their children's viewing habits] for them."

Paul McGeady, general counsel, Morality in Media, which has pushed Congress and the FCC to crack down on broadcast indecency, said the FCC "made a mistake" in basing its argument on the protection of children. "They are going in with one hand tied behind their backs," he said.

The FCC should have taken a direct approach and argued that Congress's intent in passing the law was to protect adults as well as children from broadcast indecency, he said. "They should allow the Supreme Court to decide whether it

is unprotected and should be banned for everyone," he said.

Although the report was adopted by a 5-0 vote, Commissioner Andrew Barrett indicated that his heart was not entirely in it. When his turn came to comment, he said he would use his "better judgment" and pass. Since the 24-hour ban was mandated by Congress and is subject to judicial review, he said, "it doesn't make a great deal of difference what I think."

But Barrett was alone in his lack of enthusiasm.

FCC Chairman Alfred Sikes said at the start of the meeting that the FCC has received a "huge amount" of mail calling on the agency to clean up the airwaves. "It seems the public strongly supports the action we will take today."

Commissioner Ervin Duggan, the FCC's most articulate advocate of riding broadcasting of indecency, said the

report "represents a balanced effort to contribute to a more humane and civilized society." And, due to the efforts of the FCC lawyers, he said, it stands "a good chance of passing constitutional muster."

By bolstering the argument for the 24-hour ban, Duggan said, the FCC is responding to the "rising concerns about the level of indecency and obscenity on the public airwaves."

Duggan quoted from a letter he received, in which a mother of four complains about feeling "overwhelmed" by the "horrible things" that enter her home via television and radio. The letter poignantly expresses the "loss of control" many parents feel in trying to instill in their children "decent and humane" values, Duggan said. "They feel that even their homes have become alien territory, hostile ground," he said.

Such parents are neither "enemies of the Constitution" nor "extremists," he said. "They need the support of the society and the culture."

According to Commissioner Sherrie Marshall, the 24-hour ban is in line with legal precedent. "The courts have recognized that the government has a compelling interest in protecting and facilitating parental supervision of our nation's children," she said. "And on that basis the courts have upheld the regulation of indecency since radio and television are uniquely pervasive and accessible."

"Certainly protecting children is part of the overall public interest," said Quello. "It seems a 24-hour ban is needed to serve that purpose."

In a concurring statement, Quello noted that the courts have never upheld a ban of indecency on any medium and have struck down repeatedly laws that they deemed to be "excessively burdensome" in regulating it. Given the facts, he said, the FCC should have further strengthened its case by gathering "empirical evidence" of the viewing habits of children 12 years old and younger.

Quello also expressed concerns that the report "reflects negatively" on broadcasters by suggesting that without a ban they might air such films as "Deep Throat" and "Debbie Does Dallas," which have been held by courts not to be obscene and, thus, fall in the category of indecent. "Citing such hard core films, describing sex magazines, sex manuals and pornographic playing cards, the report of the commission strays far afield from the legitimate concern with broadcast indecency and runs the risk of tarring broadcasters with too

## FCC PUTS OFF SATELLITE TV ACTION

**A**t the start of last Thursday's open meeting, FCC Chairman Alfred Sikes announced that he had deferred until Aug. 1 action on launching a proceeding to tighten up rules governing the authorization of satellite television stations—one of just three items scheduled for the meeting.

The search for the cause of the postponement led to the office of Commissioner Sherrie Marshall, who confirmed that she had substantive problems with the item and had asked for changes in it. As presented to her, the proceeding was "too conclusory" and "one-sided," she said.

Satellites are full-power stations that rebroadcast programming of other stations on channels that would otherwise lay fallow. Operation of most satellites

requires a waiver of the duopoly rules prohibiting common ownership of two television stations with overlapping signals.

The proceeding proposed setting rigid standards for authorizing satellites that, by all accounts, would have made it much more difficult to set up new ones. For instance, according to one source, it proposed virtually prohibiting satellites in areas where there are more than two full-service stations.

Marshall said she prefers the current approach of authorizing satellites through waivers on a case-by-case basis. "If it ain't broke, why fix it?" she asked. Given her concerns, she said, Sikes has agreed in a revamped proceeding to solicit comments on retaining the case-by-case approach.

broad a brush," he said in the statement.

The appeals court in July 1988 affirmed the FCC's authority to prohibit broadcast indecency for the sake of children except during so-called "safe harbors"—times when the risk of having unsupervised children in the audience was low. However, finding that the FCC's limited midnight-to-6 a.m. "safe harbor" was arbitrary, the court ordered the FCC to conduct an inquiry into the viewing patterns of children.

Before the FCC could act, Congress, led by Senator Jesse Helms (R-N.C.), passed in fall 1988 legislation imposing a 24-hour ban on broadcast indecency. Shortly thereafter, the FCC adopted implementing rules, prompting another court challenge by broadcasters and First Amendment advocates.

Although the court stayed the effective date of the 24-hour ban pending resolution of the litigation, the FCC has continued to enforce the prohibition during the day—prior to 8 p.m.—which it believes is well outside any safe harbor that may ultimately be adopted or imposed on the FCC.

The argument the FCC adopted last week to support the 24-hour ban is based on the Supreme Court's 1988 *Sable* decision involving telephone indecency, or so-called dial-a-porn. In the case, the Supreme Court found that indecent speech may be regulated if it promotes a "compelling" governmental interest and if it is "narrowly tailored" to serve that interest.

According to FCC officials who briefed reporters after the vote, the report argues, in essence, that a 24-hour ban is a "narrowly tailored" way of promoting the government's interest in protecting children from the harmful effects of indecent broadcasts.

The FCC concluded that children watch or listen to broadcasts around the clock, they said. Given that finding, they said, more narrowly tailored alternatives such as creating "safe harbors" and "technological restrictions" are insufficient.

In the report, the FCC has adopted a broader definition of "children"—17 years old or younger. Under earlier enforcement policies, the category was limited to those 12 and under.

David Siddal, an attorney with the Mass Media Bureau's Policy and Rules Division, said the broader definition was gleaned from the legislative history of the indecency law and is the definition used by most states in controlling distribution of other forms of indecent material—books, magazines and home videos. General Counsel Bob Pettit added that the 17-and-under definition was "explicitly approved" by the Supreme Court in *Sable*.

Although the 24-hour ban is based on the finding that children are in the audience at all times, the FCC said stations would be permitted to defend themselves against indecency actions with a showing that children were not in fact in the audience at the time of the alleged infraction.

—NAJ

# MCA, TWO INDIES PROGRAMING FOR PRIME TIME

*WWOR-TV and KCOP order three hour series for fall start*

**T**wo major market independent stations—MCA Broadcasting's WWOR-TV New York and Chris-Craft United's KCOP(TV) Los Angeles—have entered a co-production venture with MCA Television Entertainment to produce three hour-long prime time programs that will debut on the stations in October.

The first is an adventure series, *She-Wolf of London*, based on the 1946 Universal Pictures film of the same name. The second is *Rest in Peace*, an action/adventure series about a young detective. The third is a so-called "buddy comedy," *They Came from Outer Space*, about two aliens who take a year to study abroad on Earth.

The venture reflects the increasing aggressiveness of independents in programming prime time. For years, independents depended on theatrical film packages to fill their evenings. Recently, however, a number of A-title packages have been sold to basic cable networks, bypassing syndication.

For the past several years, WWOR-TV has run nonmovie programming in prime time. Last season it aired a mix of off-network and original shows with limited success, but executives there still believe that original programming in prime time is the way to go.

The exact scheduling of the shows by the two stations was not set last week, although both stations are expected to put them in weekday prime time slots.

"We will not take a back seat approach while the networks and cable attempt to lock up prime time," said Larry Fraiberg, president of MCA Broadcasting. He said the station was exploring additional original shows for fall.

"Broadcasters need to respond to the changing dynamics of the television industry," said Evan Thompson, president, Chris-Craft Broadcasting. "The collaboration on this original is a step in the right direction."

Under the terms of the co-venture agreement, MCA retains syndication rights, with KCOP and WWOR-TV sharing

profits derived from the shows' future distribution. At deadline, a WWOR-TV spokeswoman said it was still undetermined whether the shows would air on the superstation signal picked up by cable systems outside the New York market.

While KCOP is the only Chris-Craft United Television station in the venture, MCA will pitch the programs to the rest of the group and to other stations prior to the October launch, for cash, a spokesman said. If the shows do well in the fourth quarter, MCA will take them to the NATPE convention in January.

*She-Wolf* will be produced in Bristol, England, by HTV International and Universal Pictures. Partners Sheldon Pinchuck, Bill Finnegan and Patricia Finnegan will serve as executive producers of both *She-Wolf* and *They Came From Outer Space*. The trio has also produced a number of made-fors purchased by the USA Network. *Rest in Peace* is being produced by Argo Productions, Los Angeles. Each of the series has an initial 20-episode production order. -SM

## MUST CARRY ORPHANS

The Home Shopping Network-led coalition of 110 TV stations has released a study showing 85 of the 249 stations in the top 20 markets would not meet the minimum viewing standard in 70% or more of the counties within 50 miles. Those standards are part of the cable bill passed by the House Telecommunications Subcommittee. The markets follow; the number of stations in the market are in the first column and the number of stations not meeting the viewing standard in 70% of the counties are in the second.

1. New York	13	7
2. Los Angeles	15	4
3. Chicago	11	5
4. Philadelphia	11	5
5. San Francisco	17	9
6. Boston	15	7
7. Detroit	7	2
8. Dallas	15	7
9. Washington	7	2
10. Houston	11	3
11. Cleveland	11	4
12. Atlanta	9	3
13. Minneapolis	9	3
14. Miami	11	3
15. Seattle	8	2
16. Pittsburgh	7	2
17. Tampa	10	4
18. St. Louis	7	2
19. Denver	8	1
20. Phoenix	10	2

## SENATE KIDVID BILL LIMITS ADS

*Version expected to pass this week gives broadcasters more leeway in programming requirements than earlier draft*

**L**egislation that would limit the amount of advertising during children's programming on both cable and over-the-air television and which also requires broadcast stations to air more educational and informational children's programs for license renewal is expected to pass the Senate this week. The National Association of Broadcasters has signed off on the measure after obtaining certain revisions that make the program requirements less specific than an earlier version.

The bill had been stalled since last fall when it passed the Senate Commerce Committee because broadcasters objected to the original renewal provision that would have required stations to provide educational and informational programming "specifically designed" for pre-school and school-age children as a condition for license renewal. But after lengthy negotiations with Communications Subcommittee Chairman Daniel Inouye (D-Hawaii), the bill's chief author, broadcasters modified the section dealing with renewals to

give stations more leeway in the type of programs they must air. Less restrictive language was added stating that a station would have to serve the educational and informational needs of children through its "overall programming, including programming specifically designed to serve such needs."

The FCC could take into consideration during renewal time off-air broadcaster efforts to promote children's programming and any efforts to fund programming aired by another station in the licensee's marketplace.

Unchanged is a section that directs the FCC to complete its proceeding on so-called program-length commercials, although an earlier provision dealing with complaints at the FCC was deleted.

One addition was the establishment of a national endowment for children's educational television. Under the measure, stations and cable systems must restrict ads to 10½ minutes per hour on weekends and 12 minutes per hour on weekdays. -KM

# CABLE

## CABLE SHOWS OFF ITS PROGRAMING FARE FOR CRITICS

**T**he cable networks rolled out their new projects and talent last week during the cable portion of the Television Critics Association press tour. And although programing was widely discussed, several programing executives discussed other issues, including DBS, tiering and cable reregulation. Below are highlights from the three-day event.

### Showtime

Tony Cox, chairman-CEO of Showtime Networks Inc., said the demand for premium services is higher than ever, but that the industry is suffering under "structural things that we established years ago that are now out-moded."

He said ideally an a la carte system would be best for consumers and expects that scenario will be possible when systems are fully addressable.

Of his future competition, Cox said if consumers or cable critics are unhappy with cable operators now, they will have bigger problems if the telcos are allowed into the business. "You'd be exchanging a 500-pound gorilla for a 5,000-pound gorilla," he said. Turning his attention to DBS, he sent a more conciliatory message. "If DBS gets going and becomes a truly valid business, I'm going to be a supplier to them," he said. When asked if that kind of policy would cause problems with his colleagues in the Viacom cable division, Cox said he didn't concern himself with that side of the business. "John Goddard, president of Viacom Cable, doesn't tell me what to do, and I don't tell him what to do."

Regarding the recent exclusive deal Universal Pictures signed with CBS to preempt a cable run for a network run, Cox said he is unconcerned and doesn't see a pattern developing. "Universal sort of got stuck, because their license deals with both Showtime and HBO expired when both services had a full library. I'm not concerned. They'll show up [on CBS] like they have in the past, edited, cut, and scheduled to fit for commercials, and CBS won't benefit from them anymore then they would have for other movies."

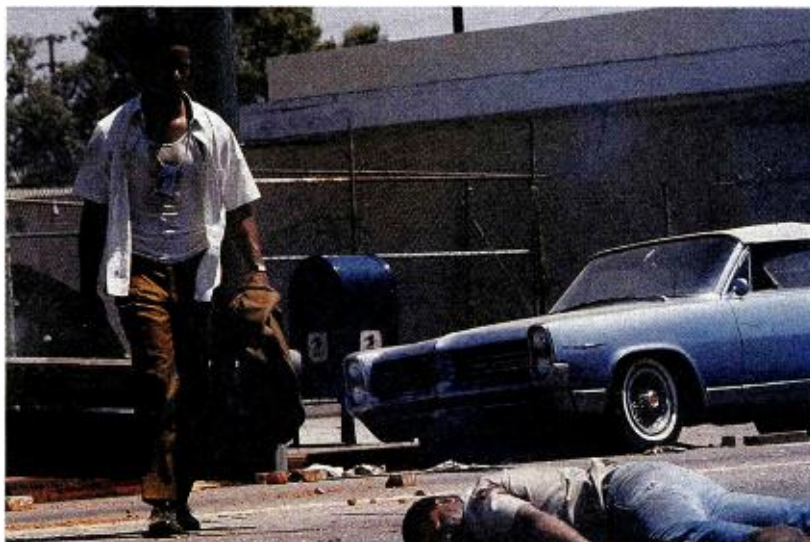
### Turner Broadcasting System

TBS Chairman Ted Turner, who was the luncheon speaker on Thursday, was offering olive branches to those that once incurred his barbed comments. Noting that he no longer considers CBS or the other networks his enemies, he said, "I used to hate the networks, but not anymore. I kicked them around for awhile and all I got out of it was broken toes."

Asked about the fiscal viability of the

### MTV

MTV is producing a new series set to debut in December. *Liquid Television*, described as "combination of underground animation, over-the-edge graphics and stories from beyond the fringe," will also be sold internationally. Judy McGrath, senior vice president and creative director, MTV, in making the announcement, said the cost of the series will be offset through international dis-



Blair Underwood stars in the TNT original movie "Heat Wave," about the 1965 riots in Los Angeles's Watts section, which premieres Aug. 13.

upcoming Goodwill Games, Turner said TBS will suffer "substantial" losses on the project, but "less than the \$60 million NBC reportedly lost on the Olympics." He also said TBS had been able to raise about \$38 million from the cable industry for the cost of the games, but not all of the industry had been supportive through funding. "I'm sorry about the 20% of the cable industry that didn't cough up, although it's not too late, they still can." (Nielsen said last week that the homes count for the games is 45 million.)

On the programing front, TBS executives previewed "Heat Wave," starring James Earl Jones and Blair Underwood, and "The Last Elephant," starring John Lithgow and Isabella Rosselini.

tribution, and also off-cable syndication. MTV has a six-episode order for the show, with the episodes to run consecutively on a weekly basis, after which they will be repeated.

Also, MTV will present a quarterly slate of news specials, beginning with *Sex in the 90's*. Premiering on Sept. 12, the special will examine sexual taboos and sexual behavior, as well as the use of sex in the selling of music and videos today. Following that special will be one that focuses on racism, in early 1991.

Ken Ober, host of MTV's *Remote Control* game show, will be the host of a half-hour special titled *The Breakdown Tour: A Ken Ober Special*.

Nickelodeon also has two new series on its schedule, with *SK8 TV* and *Wild*



Elizabeth McGovern and Beau Bridges in an HBO showcase trilogy segment, "Women and Men: Stories of Seduction," premiering Aug. 19.

and *Crazy Kids*. Both weekly half-hours, *SK8 TV* looks at skateboarding while *Wild and Crazy Kids*, produced by Reeves Entertainment, features kids in off-beat competitions.

HA! President Ed Bennett said he's pleased with the 6.2 million subscribers the channel has secured. He also added that Viacom has "closed deals with 75 of the top 100 MSO's." Saying the channel has commitments for more than nine million subscribers by Dec. 1, Bennett said the slow growth to date has been due to the merger talks between his company and HBO's The Comedy Channel. "The industry waited while the talks went on, and now that the talks have stopped, they're starting to make their choices."

Of HA!'s carriage now, Bennett noted that 15% or about one million subs are part-time carriers. In advertiser growth, Bennett said the service started out with 17 national advertisers and now has 30. Bennett also expects the service to be in a position to bid for current off-network comedies by 1991. A list of new HA! comedies and pilots appears on page 44.

At other networks:

■ Arts & Entertainment, in addition to discussing the recent acquisition of *The Avengers* series, including 35 episodes that were never shown in the U.S., high-

lighted several other projects. *A&E Premieres: The Rain Forest Imperative* is hosted by WBBM-TV Chicago anchorman Bill Kurtis. *World in Action*, from Granada Television, is a weekly international news magazine show, although A&E plans to add a "major U.S. news host." *A&E Premieres: In Search of the Dream*, is a six-part series that traces the roots of blacks in America.

■ The Disney Channel announced that the movie "Bambi" will have its television debut on the channel in December. "Honey, I Shrank the Kids" will make its Disney premiere on Sept. 23. Disney also discussed several original productions set to air in the fall. *Back to Hannibal: The Return of Tom Sawyer and Huckleberry Finn*, starring Raphael Sbarge, Mitchell Anderson and Paul Winfield, picks up from the classic stories by Mark Twain, when the two boys are adults. *The Little Kidnappers*, set to debut in August, stars Charlton Heston and Bruce Greenwood. The story takes place in Nova Scotia, where two orphans are sent to live with their grandfather (Heston).

■ FNN's fall schedule will include three new series, according to Robert Regan, senior vice president, programming, news and operations, who made the announcement. Set to debut Oct. 1 are

*Power Profiles*, a 24-hour behind-the-scenes look at the most influential men and women in business; *On the Move*, a magazine show that offers business travelers tips on different cities, and *Limited Edition*, a series based on collector's items, from baseball cards to wines. Each a half-hour in length, *On the Move* will air on Thursday nights, *Limited Edition* on Friday nights, and *Power Profiles* Monday through Friday at 7 p.m.

■ TNN announced a number of specials, including two titled *The Comedy Concert Hour*, one to be hosted by veteran actor Dick Van Patten, the other by long-time game show host Monty Hall. Taped in Hollywood, the specials will feature five comedians. The first special is set to air on Nov. 7 at 10:30 p.m., and the second debuts on Dec. 5, also at 10:30. *Just for Laughs with Harry Anderson* is an hour special with the actor/comedian performing a series of skits and magic tricks and illusions. The program airs on Sept. 7 at 11 p.m.

■ USA was previewing *After the Shock*, an original movie based on last year's San Francisco earthquake, starring Scott Valentine and Rue McClanahan and set to premiere Sept. 12, and its new series *Counterstrike*. Series star Simon MacCorkindale, whose own Alliance Entertainment production unit (in association with Grosso-Jacobson Entertainment) is producing the original hour series, said that the cheaper production costs in Toronto (where the series is being filmed) have enabled his "fledgling" production company to hold down the per-episode costs to \$700,000-\$800,000, "nearly half of what it would cost to shoot in Hollywood."

■ ESPN reviewed its *Expedition Earth*, an around-the-world "Earthwinds" balloon flight in November. It also announced that a live, half-hour *SportsCenter* will be added Sunday at 11:30 a.m. this fall, with Robin Roberts anchoring.

■ American Movie Classics said production has begun on *The Republic Pictures Story*, a two-hour fall telefilm documenting the B-picture studio's golden years, 1935-59. Bravo announced that the noted "best of" BBC series *The Six Wives of Henry VIII* (Wednesdays at 8 p.m. and Sundays at 7 p.m.) will kick off in September, followed by *Elizabeth R* and *Tom Brown's School Days* in October. The cultural channel has lined up separate profiles of film directors Robert Altman and Ken Russell, an African dance troupe, choreographer Mark Morris and female impersonator Barry Humphries for the *South Bank Show*, premiering in September.

-SC, MF

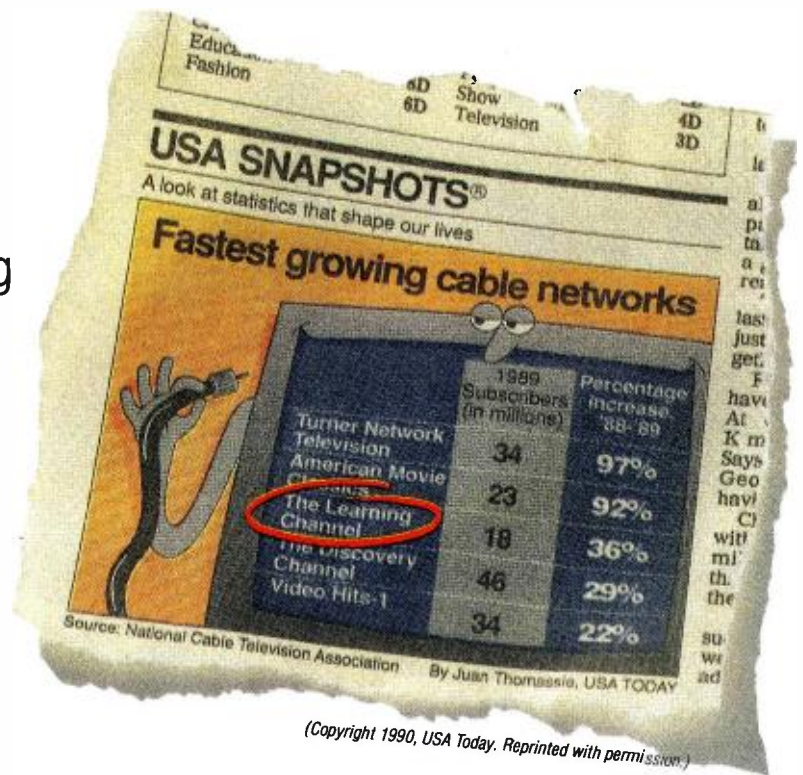


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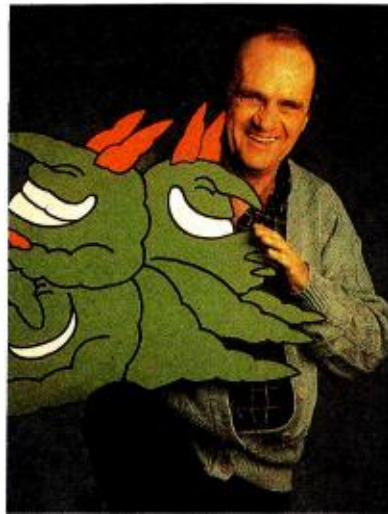
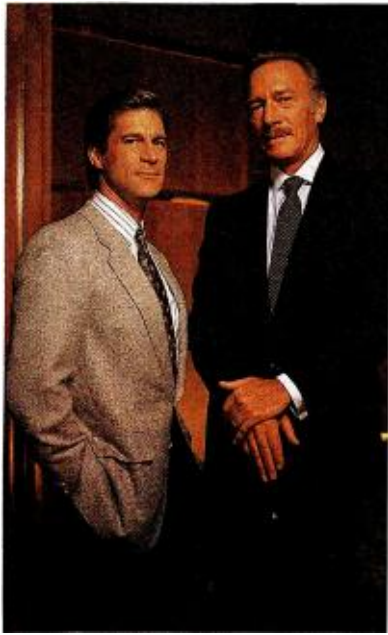
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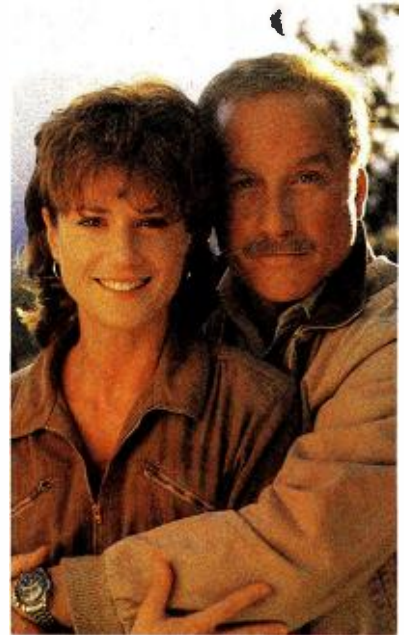
*The above chart was published March 27, 1990 in USA Today. We're now in over 20 million homes!*

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(Left) Simon MacCorkindale, Christopher Plummer in USA's 'Counterstrike'; (Above) Bob Newhart, host of Showtime's 'Montreal Comedy Festival'; (Right) Holly Hunter, Richard Dreyfuss in Universal's 'Always'



## CTAM 90: WHAT TO DO ABOUT MATURING PRODUCT LINES

*Basic growth is on budget but slowing down overall; pay is problematic and PPV remains a question; add tiering, program cost pressures and potential competition and it is easy to see why cable marketers say the industry needs new and different solutions*

**C**able marketers enter the 1990's with three products—basic, pay and PPV—at three different stages of development, ranging from embryonic to mature.

Basic cable penetration continues to increase, with Nielsen's May numbers showing an overall rate of 58.6%, but the rate of increase is slowing down. Although most MSO's are hitting their budget forecasts for basic in 1990, their projections are lower than in the past. Some marketers are concerned that natural basic cable growth may top out at 65% or 70% unless significant marketing changes are made.

There is no lack of solutions to the problems confronting pay television (see "Monday Memo," by Ted Livingston of Continental). It has been a tough year for pay, with MSO's reporting they are barely making budget, if that, with pay subscriptions.

The industry continues to work on making PPV a business, with many eyes looking hopefully toward the Continuous Hits test now under way (see page 40). But how major a revenue role PPV will play in the future remains unclear.

These issues will dominate the marketing agenda at the Cable Television Administration and Marketing Society convention this week in San Diego.

But there are factors largely beyond the control of marketers that are having a significant impact on their businesses. Almost all major MSO's have instituted a form of tiering in the past six months, largely in the face of reregulatory efforts in Washington, which has produced large-scale reintroductions of broadcast tiers. Some MSO's have divided higher priced basic programming services into separate tiers, responding to cost pressure from consumers and wholesalers. And many believe this may be only the beginning of new cable packages to sell.

It is apparent in conversations with marketing executives that the lines between basic, pay and PPV may well blur over the next five years. Lowell Hussey, chairman of this year's CTAM convention and former senior vice president of marketing at Warner Cable, said: "I think discrete merchandising is going to be what satisfies 10% of the potential audience" (see page 39).

Chris Forgy, senior vice president,

sales, marketing and programming, Times Mirror Cable, said the industry, "inescapably, is going to have to allow the consumer more choice in creating a personalized viewing experience....The pace of technological innovations is reaching a critical mass point," said Forgy, which includes application of fiber and addressability, along with advances in channel compression and interdiction. All that will allow for a la carte choice by consumers, said Forgy, but practically "I don't know if the consumer wants to make 80 decisions" on purchasing individual channels. The model will likely fall somewhere between what technology will allow and what the industry is doing today, Forgy believes, which would be a packaging approach not unlike Cablevision's clustering in New York.

Continental's Livingston said that whereas there was little change in cable marketing over the past five years, the next five will likely see a lot of change. To get to penetrations of 70% to 75%, there will have to be different packages for subscribers, said Livingston. "A lot of it is price-related," said Livingston.

**THE LARGEST COMMITMENT TO ORIGINAL  
PROGRAMMING IN BASIC CABLE CONTINUES**

# COUNTERSTRIKE

**Starring Christopher Plummer**



**USA**<sup>SM</sup>  
AMERICA'S FAVORITE CABLE NETWORK

"Nonsubscribers are interested in subscribing only at a certain price."

He believes a mid-priced cable offering, between the lower cost broadcast tier and what full basic cable, as it is known today, will cost in a few years, will be needed, and the MSO plans a study later this year on such an offering, something between \$10 and \$25.

Warner Cable Senior Vice President of Marketing Kevin Leddy agrees cable will not get to 75% penetration under the present system. "We have to have more things like lifeline service and special interest group packaging," he said. To get the next 15% in penetration, "we should allow them to take pieces" of cable's present menu, said Leddy. Research needs to be done to determine what model will be added to today's universal service model, i.e., whether a sports package or a men's package. For instance, is the way to package basic, he said.

Cable may be marketing 100 or more services in the future. "You can't apply the universal service model to a system with that kind of capacity," said Leddy. "Everybody doesn't want 100 channels." And cable's competitors, he said, will try to gain a foothold by developing creative packages, adding that it is up to cable to pre-empt them.

Also affecting those price points will be the outcome of discussions operators and programmers will have on tiering and pricing. "Pay networks want a lower entry point," said Livingston. As basic rates continue to rise, and "basic networks want to be in front of all subscribers."

Leddy said programmers are understandably alarmed at the fallout from tiering. Cable has gotten to 60% penetration by operators and programmers working together, he said. "We can't grow basic...and in some way hurt the suppliers," he said. "We need to come up with pretty creative ways to compensate suppliers."

But the programmers are thinking too narrowly when their reaction is to add contract constraints that protect them in the short term, said Leddy, who believes those constraints will hurt in the long term. "We need flexible clauses" to allow for marketplace changes, he said.

John Mathwick, group vice president, marketing, Jones Intercable, takes a more cautious view about the future of basic, believing that cable in five years will look a lot like it did five years ago. "The sense in me is that not all markets will be tiered," said Mathwick. The clustering of basic in smaller packages is something "I struggle with," he said.

To communicate to subscribers a broadcast-only tier is relatively easy, he said. But inherent in the definition of cable is access to 25 to 30 channels at any given time, he said. A subscriber may not watch C-SPAN for a year, said Mathwick, but during the last week of an election may watch little else. "I question if we'd irreparably damage the product if it was broken out too much," he said, which will also make it harder for Nielsen to measure.

Tim Evard, vice president of marketing for ATC, said he does not believe breaking apart basic "is an integral part of maintaining growth." Although the days of 8% internal growth are over, he said, "I see 5% growth for the foreseeable future." In addition, ATC is seeing its churn numbers for both basic and pay dropping, reflecting "a stability that we've never seen" in the business, he said.

### *Basic, steady as it goes*

Jones Intercable is near the top of MSO's in basic percentage growth so far in 1990. Last year, the company had a 7% increase, and it budgeted for an 8.5% increase in 1990, said Mathwick. So far this year, the company is growing at a rate close to 9%, he said. The reason is that "we're focused on it," pushing hard on nonsubscriber acquisitions, he said. Many Jones markets are not highly penetrated and are also good growth markets. "We are continuing to see growth across the board," he said. The company has seen very little downgrading response to its negative option tier that kicked in July 1, he said.

ATC's Evard said basic growth has been running at 5% this year, right on budget, while basic churn continues to decrease each year. He is confident that ATC can sustain 5% annual growth in the future.

Leddy said Warner is on track to add 55,000 basic subscribers in 1990, the same number as last year, or about a 4% increase. Livingston said Continental budgeted to grow basic by 7% this year, but is slightly behind and will likely end the year at 5% to 6% growth. "The end of the easy gains is approaching," he said.

Forgy said Times Mirror is slightly behind on basic growth for the year, but expects that the traditionally stronger second half will allow it to hit its 5% budget.

Forgy said that although basic "appears to be a rapidly maturing business as it's been marketed," as far as viewership, it is not a mature category, citing

quarter after quarter of ratings growth at the expense of most competitors.

TCI's Larry Carlton said TCI has budgeted for 5% basic growth for 1990 and is slightly ahead for the year.

### *Tough times for pay*

Pay television remains a tougher sell. "Everybody is getting trounced on pay," said Leddy. Warner has lost 4% of its pay base in the last 14 months, although the losses have slowed, Leddy said. Jones and Times Mirror report that pay has been flat for the year. Livingston said it has been "up a hair" at Continental, but is "clearly behind budget." Carlton said TCI budgeted to lose several percentage points on pay this year because discounting promotion offers were being converted into full-pay subscribers, and no new discount offers are in the marketplace.

Leddy said Warner "had a very good June," but will likely be down slightly for the year, in which growth was budgeted as flat. Like TCI, some of the roll off came "from weeding the promo units out of the mix," said Leddy. Many multipay homes took a third pay with a free install or 99 cent offer, said Leddy, only to roll off as quickly as others rolled on. That, coupled with the first rate increase in three years on multipay units in January, has produced the losses Warner has seen on pay.

What has begun to turn that around is aggressive promotional activity toward basic-only and on-pay subscribers, said Leddy. That includes a higher entry barrier of \$2.50 for an upgrade, to insure more people will stick with the service.

Forgy said that the industry pay's growth has slowed to the point of being flat, but overall viewership remains steady. Although the numbers are off, Forgy does not see pay in decline, only a victim of poor pricing, packaging and promotion that operators and programmers can change.

To improve pay, Mathwick believes Jones needs "to do a better job of selling pay in the front end" when subscribers first subscribe to cable. "We're missing out on a lot of numbers," he said. Long term, pay television needs better promotion, said Mathwick. "Pay is not going away, but it needs adjustment in the consumer's mind and that's a big challenge."

Likewise, ATC's Evard said that although pay has been flat for ATC, "it's a good, solid business...We don't believe there is a problem with pay retention." In fact, said Evard, pay churn is at its lowest level in four years at ATC.

-MS

## HUSSEY ON CABLE MARKETING 1995

**T**he Rules Are Changing," this year's CTAM convention theme, may represent one of the few times a conference slogan understates, rather than overstates, the case.

Congress and the FCC are ready to impose more restraints on or allow for greater competition to the cable industry. And the core of cable's business—marketing basic and pay services—is rapidly maturing, while ancillary revenue streams, such as advertising and PPV, are in the embryonic stages.

This year's CTAM convention will give cable operators a taste of the future. Convention chairman Lowell Hussey, former senior vice president, marketing, Warner Cable, said, "This is probably the most chances ever taken at a CTAM conference. We are fiddling with formats and we're really taking a gloves-off approach to the subject matter. We've examined the old ways of doing things and we've thrown half of them out."

What does Hussey believe cable should be offering in five years? First, he said, cable systems should have off-premise addressable technology, "where every channel is addressable and every home is addressable." The next step, he said, will be discrete merchandising and marketing, allowing subscribers to have greater control of what they purchase, which would entail nightly or weekend or even per-program pricing.

"If you are pricing correctly and merchandising correctly, consumer taste should be such that 80% of your customers would still be traditional cable lineup subscribers," said Hussey. But there are nonsubscribers, who Hussey believes would buy just the Mike Tyson heavyweight fight or CNN as a weekend service.

"I really think discrete merchandising is going to be what satisfies 10% of the potential audience," he said. "It is not a price issue, it's a product issue" for many nonsubscribers, said Hussey. "I wouldn't be surprised if they would be relatively happy paying about what we charge per month, if they've got control of it. Now, the kinds of marketing demands that puts on the industry are staggering. What that means is you have this vast grocery store that doesn't even market the aisles, and all of a sudden we'll be selling a specific tomato paste on row three and aisle five."

To begin with, there would have to be consumer research into the natural market segments, said Hussey. The top po-



Hussey

sitions at cable systems would be filled by marketers, as opposed to the technical or financial people of today.

The question then becomes: Can the industry do it? If they pursue business as usual, said Hussey, "absolutely not." "If we don't enter this decade about the same way we entered the 70's and 80's, we could be in deep trouble," he said, remembering 10 years ago, when cable operators were ready to fight and scrap to make cable a business.

The analogy of cable to the broadcast networks is hitting too close to home for Hussey. "My biggest worry is the commitment and drive," he said. "We're kind of acting like incumbent champions and thinking about ways to protect our flanks. You don't want to take two points off your margin right now, but find out what happens when you get overbuilt nationwide from the air [a reference to direct broadcast satellites]," he said.

"The unfortunate truth is that we're acting a whole lot like the networks did when we tried to come in, and that's such an awfully short-term way to think," he said. It's not that protecting one's flanks isn't necessary and legitimate, he said. "It is an appropriate way to think. We have every right to protect whatever we invested in and worked hard for, but if that's all you do, you can only lessen your losses. You have to be very aggressive on the other side and ask: 'Where are our opportunities?'"

Those opportunities include ad sales—"we've barely even thought of

all the possibilities there," Hussey said. PPV "has barely begun to be mined. There is no tangible lack of opportunity," he said, "but the attitude is all different."

One corporate trend that worries Hussey is that "there is no corporate marketing," as those functions become decentralized. If systems have strong marketers, then it makes sense for the decisionmaking to be at the local level in a more competitive environment, he said.

There is a lot of work to be done in cable's largest business categories, basic and pay. Basic penetration growth "is slowing down dramatically," said Hussey. An extrapolation of data from CTAM's decisionmaking study last year shows that if one takes people's intentions to subscribe to cable, basic penetration would top out at 65%, said Hussey, "and that's not very good news. Now that's the ghost of what is versus the ghost of what could be." The key will be to build awareness of cable products, which has been largely ignored, he said.

On the pay side, Hussey feels the product needs to be changed. "The monthly subscription of theatrical-based product has probably gone as far as it can go, and it's gone brilliantly and profitably," said Hussey. "The rational way [to change pay] is to remerchandise," he said. "A Tyson fight should never premiere on HBO," he said, but rather be on PPV with a next-day HBO window. The same would go for other high visibility specials, he said. The technology is not completely here yet for such changes, he acknowledges. "But that's the right way to do that product," he said. The fact that there are so many movie windows shows that consumers exhibit "different levels of willingness to pay for control of the product."

The Movie Channel has begun to merchandise itself as a movie library, allowing for weekend-only buying. Purchasing by night or by weekend "is a very sensible way to buy."

"Home video has beaten that path very clearly for us," said Hussey. Customers are screaming: "I want what I want, when I want, and I'm willing to pay for it," said Hussey, which is why home video has taken off. In 20 years, 70% of everything will be PPV, he said.

"Sooner or later there is going to be alternative distribution media," Hussey said, which could do a better job in giving the consumers what they want, in terms of product, pricing. "If we don't do it, someone else will." —MS



Warner Bros.' 'Tango & Cash,' on Continuous Hits

## TESTING MOVIE-OF-THE-WEEK WATERS IN PPV

In existence for only two months, the pay-per-view service Continuous Hits, carried on eight cable systems, is not yet revolutionizing the PPV world. With the service still in the infancy of what is to be a two-year test life in movie-of-the-week scheduling, it remains to be seen whether Continuous Hits can help turn PPV from barely a trickle into a rushing revenue stream.

Whatever the results of Continuous Hits, few expect miracles. Most hope it will prove a successful way to alternatively program and attract additional PPV viewers, but most systems also want to keep mixed schedule services like Viewer's Choice. Heavy PPV users want a channel that shows a variety of films; most systems involved in the test agree.

Ed Bleier, president, pay TV, Warner Bros., which along with PPV network Viewer's Choice is conducting the test, said he is pleased with the results so far. He said the range of buy rates for Continuous Hits, which shows the top four box-office movies available on PPV each month, have fallen between buy rates for Viewer's Choice I and Viewer's Choice

II. But according to one MSO executive, "If the buy rates are lower than Viewer's Choice, then the test's not a success."

While specific results so far have not been released, the buy rates "haven't been something that have blown our socks off," said Ted Livingston, senior vice president, marketing, Continental, whose St. Paul system is participating in Continuous Hits. "The buy rates have been okay, but that's more a function of Continuous Hits having movies Viewer's Choice doesn't," he said.

All of the systems offering Continuous Hits have Viewer's Choice I, and most have Viewer's Choice II, but so far movie overlap between Continuous Hits and Viewer's Choice hasn't been too great. In June, three of the four films shown ("Black Rain," "Sea of Love" and "Back to the Future II") were Universal or Paramount properties, which aren't carried by Viewer's Choice. One movie in July ("Harlem Nights," Paramount) and two movies in August ("Always," Universal; "Internal Affairs," Paramount) won't show up on Viewer's Choice either.

When both services do air the same movies, Viewer's Choice often shows them earlier than Continuous Hits, since Viewer's Choice can air a movie as soon as it is available for PPV, but the same movie must wait for its assigned week on Continuous Hits. "Because Viewer's Choice often scoops Continuous Hits, I'm not sure it will do better than Viewer's Choice," said Joanne Abbey, director of pay per view, ATC, whose Raleigh, N.C., system is participating in Continuous Hits.

Continuous Hits "is not a pure test of movie-of-the-week scheduling" since some films are seen earlier or simultaneously on Viewer's Choice, according to Bleier. Warner Bros. plans to test another movie-of-the-week PPV channel in systems with standalone PPV, "so the results are not obfuscated by having been played before on a channel with mixed scheduling," he said.

Buy rates might also not surpass Viewer's Choice, said Abbey, because Continuous Hits appeals mostly to light or nonusers and might not generate repeat purchases the way Viewer's Choice

does. "But that's yet to be fully determined," she said.

One of the systems participating in Continuous Hits, Times Mirror's Dimension Cable in Orange County, Calif., saw buy rates on the test service improve each week, according to David Limebrook, manager, sales and marketing. But weekly buy rates on Continuous Hits still trailed behind Viewer's Choice in June until the last week of the month, when "Back to the Future II" aired, and buy rates for the week surpassed Viewer's Choice. But "Back to the Future II," a Universal film, didn't air on Viewer's Choice. The only movie that both Viewer's Choice and Continuous Hits aired in June, "Look Who's Talking," did half as well on Continuous Hits—and it aired the first week of the month—as it did on Viewer's Choice, according to Limebrook.

Continuous Hits is considerably more title-driven than other pay-per-view services with mixed scheduling, those involved in the test agree. Its success is far more dependent on the popularity of a title. Popularity on PPV, though, is often more than A titles, which is what Continuous Hits airs. Lots of "B, C, and D titles outdo the big box office films on pay per view," said Limebrook.

But there's more to pay per view and Continuous Hits than titles, according to Abbey. Regular PPV marketing is necessary, and "Continuous Hits scheduling makes marketing and promotion simpler," she said. With mixed schedule channels, promoting the titles is difficult, since so many air each week.

One system participating in the test said that in some cases it has had weeks where Continuous Hits has beaten Viewer's Choice I. The system has been offering price discounts on Continuous Hits, which "go a longer way than discounts of Viewer's Choice, because it facilitates the impulse buy" that is Continuous Hits' selling point, according to a system executive. It is infeasible to do extensive discounting with Viewer's Choice because it shows so many movies, he said. The executive also noted that buy rates on Continuous Hits in June were triple what they were in May, the first month of the experiment.

Comcast Cable of Philadelphia's Continuous Hits service is "performing better than expectations, although that's not to say the buy rates are high in absolute terms," said Kathy Savoca, director of marketing. Comcast is the only system in the experiment with services other than Viewer's Choice I or II. It also

## KBLCOM GOES TO THE MOVIES

Taking a cue from Continuous Hits, KBLCOM has decided to try a movie-of-the-week PPV service in its Minneapolis system. KBLCOM, which currently programs three standalone pay-per-view channels called First Choice in its systems, is setting aside one channel in Minneapolis for a six-month trial to air one movie per week. KBLCOM currently schedules about 20 different titles a week on each channel, according to Phil Laxar, vice president, programming and pay per view (see page 40).

For the new movie-of-the-week channel, which began operating July 1, movie selections will be based on high-grossing movies, but also on criteria that fit Minneapolis's upscale demographics. Movie genre is a consideration, along with box office success, according to Laxar, and KBLCOM's standalone PPV operation allows for regional programming.

"'Dangerous Liaisons,' for example, is something that would play well on the movie-of-the-week channel in Minneapolis," said Laxar. "But 'Kickboxer,' which was the top-grossing pay-per-view movie in our San Antonio system, wouldn't do well at all in Minneapolis." In July, KBLCOM's movie-of-the-week channel is showing "War of the Roses" and "My Left Foot," which haven't made the grade for an airing on Continuous Hits.

Unlike Continuous Hits, which starts a new movie on Monday, the Minneapolis channels change films on Sunday. "That's when the TV guide changes," said Laxar. "And this way a movie starts and ends on the two biggest movie-viewing nights."

MSO-wide, KBLCOM's buy rates average 53%, and Minneapolis clocks in at 47%. About 71,000 out of 100,000 subscribers are addressable in the Minneapolis system.

carries Cable Video Store and a standalone PPV service called Philly's Choice. Of the four services, Continuous Hits so far is the one with the lowest buy rates, "but it's getting movie purchases from people who haven't bought pay per view before," said Savoca.

One question the experiment seeks to answer is whether or not Continuous Hits is cannibalizing Viewer's Choice buy rates. Most systems say that so far it isn't. Continuous Hits "functions pretty much like opening another theater in a multiplex," said Patrick Mellon, vice

president, programming, TeleCable, whose Richardson, Tex., system is participating in the test. But according to Continental's Livingston, Continuous Hits is in fact taking some of the viewers from Viewer's Choice, "but that's to be expected in the beginning" he said. Ultimately, the success of Continuous Hits will depend on attracting new buyers, not merely being more convenient for current buyers, according to an industry observer.

Although the experiment is slated for two years, many of the systems are look-

## BLEIER'S PPV VIEWS

"PPV is getting there, but it's getting there very slowly," Ed Bleier, president of Domestic Pay TV, Warner Bros., told a Washington Metropolitan Cable Club audience last week, laying out his wish list for PPV. That includes multiple channels, multiplex scheduling and impulse ordering equipment.

There are 20 cable systems serving one million homes that are earning \$3 per month per subscriber gross in PPV revenue, said Bleier. The other 900 systems serving 13 million PPV homes are only bringing \$1 per month, he said. The buy rates are 10% on those 20 systems, and 1% on the other 900, said Bleier.

"We know it's not the product,"

said Bleier. The difference, he said, is how it's made available.

The "chop suey" way of scheduling by the major PPV networks, as they try to be all things to all people, only causes subscribers headaches, said Bleier. Consumers "want to watch a movie when they want to watch it," he said. The Continuous Hits test (see page 40) now underway, where one movie is programmed around the clock on one channel for an entire week, is the way to go, he said. "Then the cable operator doesn't have to be a promotional genius," he said. "It is elegantly simple." Bleier said the June results "were excellent" on Continuous Hits.

ing for results much earlier. Sometime during the fourth quarter, six months after the test's start. "we'll have a pretty good sense of how well Continuous Hits is working," said Livingston. If at some point participating systems choose not to continue, they could back out, "if all

parties involved agreed," said Jim Heyworth, president, Viewer's Choice.

Hal Richardson, senior vice president, worldwide pay TV, Walt Disney/Touchstone, said he'll need only three or four months' worth of data to determine Continuous Hits' success. The main question

he'll want answered is whether additional buy rates are coming from the new scheduling methodology, or if the existence of an extra channel is increasing revenue. Said one MSO executive, "I didn't need a test to tell me that an extra channel means extra revenue."  
—SDM

## PAY SERVICES INCREASING RETENTION EFFORTS

*To stem slow growth, pay networks hope to promote price value, encourage multipay and increase subscriber retention*

**T**he preeminent marketing goal of premium cable services is to increase value perception in 1991, as pay networks continue to ride a rocky sea of slow growth and changes wrought by tiering. By adding lifeline, expanded basic and negative option tiers, as many operators are doing, pay services are placed farther away from the consumer. Even if few people alter their current basic cable packages, the tiers create more decision points through which consumers have to pass to buy premium services, according to Nora Ryan, senior vice president, consumer marketing, Showtime.

Showtime's long-term strategic approach is to "change the cable landscape," said Ryan. The network began hosting focus groups two months ago and has a quantitative survey in development on how consumers want cable offerings to be packaged. Showtime is looking to eliminate the buy-through requirement for pay services and to blur the distinction between basic and pay services, said Ryan. Operators could sell interest or genre clusters, for example, that could include premium mixed with basic channels, she said. A la carte packaging is also something Showtime is discussing with operators, although that is a long way down the road, according to Ryan.

In the meantime, all the pay services must market in the environment that now exists. Showtime's three-fold focus for 1991 will be to promote price value, increase image advertising and encourage more multipay marketing. The campaign will continue with national cable advertising, but will also include spot market buys on local broadcast, according to Ryan. "Markets that are doing big promotions will get image advertising preceding acquisition campaigns," said Ryan.

Showtime is "still figuring out the message" it wants to convey in its image advertising, said Ryan. Two main objectives, she said, are "to identify the

value of the product and to differentiate ourselves from the competition."

Continuity marketing, a campaign that Showtime began this past April for The Movie Channel, will continue throughout next year as well. It is primarily a direct mail campaign and targets both new cable subscribers and customers who have dropped a pay service. "The recent purchaser of cable is in a buying mode," said Ryan, "so we send them a postcard in the first month of service."

Someone who has dropped a pay service is given a 90-day "cooling-off period" and then sent a TMC mailer.

The continuity campaign has helped TMC, "which has a hard time getting marketing support," said Ryan. She said she is getting requests from operators to do it for Showtime as well, but no decision has yet been made.

Impulse marketing so far has worked well for Showtime boxing and has "succeeded in smudging the line between pay and pay per view," said Ryan. Basic cable subscribers can buy a big ticket event such as boxing and get a "free" month of Showtime.

In November, Showtime will go the pay-per-view route with its original movie "Psycho IV." If it works well, said Ryan, Showtime will experiment with other movies next year and will also be on the lookout for concerts and comedy specials for pay per view. If it doesn't work out, at a minimum next year Showtime will continue to support impulse marketing for boxing, she said.

Off-the-shelf program marketing will begin at the end of January and run throughout the year. It involves a multipay mailer covering any combination of the major premium services. How much Showtime will subsidize the cost of the mailing will depend on how much an individual cable operator has given in marketing support to Showtime and TMC. Showtime is also currently holding talks with The Disney Channel for a

combined campaign in December and January.

Seasonal marketing campaigns will be fairly standard, said Ryan. The first-quarter campaign runs through February and March, the summer campaign from June through August and the fourth-quarter campaign from October through December.

HBO plans to maintain a presence in the marketplace over the course of 1991. Strategically, there will be a much greater focus on subscriber retention, according to John Billock, senior vice president, marketing.

Instead of four six-week flights of national image advertising, the pay cable service will expand to a combination of image and acquisition advertising that will appear on national broadcast and cable the last two weeks of every month, to the tune of more than \$50 million, according to Billock. The price tag for image advertising this year was \$38 million.

Three acquisition campaigns will run for two months each, starting in January, May and September, and will be augmented by the monthly national television advertising, as opposed to the local spots HBO has previously bought. HBO will also run direct response advertising on a local basis during the seasonal campaigns, which will cover about 60% to 70% of the country, said Billock. Previously, HBO paid for 50% of direct response ad time costs and next year will pay 100% for those systems qualified to air the ads.

In addition, 11 specific programs will be promoted throughout the year. The six biggest will get national broadcast, cable, radio and print advertising. The other five will use all forms of advertising except national broadcast. Decisions will be made on which programs to use as they are acquired. HBO's campaign for its upcoming Madonna concert, which includes prime time national broadcast advertising, will be similar to what it plans for next year, and most



likely for future events this year.

Although HBO plans to continue direct mail and print advertising aggressively, "there's no better way to sell television than on television," said Dan Levinson, vice president, advertising and promotion. And broadcast prime time and sports programming are the best vehicles for television advertising because they have the most involved view-

ers, said Levinson.

HBO's original series *Tales from the Crypt* was getting an eight or nine rating before any national advertising was brought in. A four-day burst of national advertising brought the show up 35%, to a 12.1 rating, according to Levinson. But just as important as having people watching is "conveying the perception of quality even among those who aren't

viewing that particular program," he said.

Cinemax will get a marketing push next year from an upgrade mailer for HBO-only subscribers. It will be fully funded, unlike last year's, which HBO hopes will give operators an incentive to market the service. Cinemax will also get some television ad time on basic cable networks. -SDM

## TURNER GEARS UP FOR GOODWILL GAMES

**T**urner Broadcasting System's 1990 edition of the Goodwill Games will open in Seattle on Friday, July 20, giving both Turner and the cable industry a chance to impress the country and the world with an Olympics-style event. A total of 2,500 athletes from 50 countries will compete in 183 events in 21 sports over the 17 days of competition that end Aug. 5.

"It's going great," said Rex Lardner, general manager of the games, from Seattle last week, as the network was putting finishing touches on its coverage. "All the elements are in place."

Turner will provide 86 hours of coverage domestically, 68 in prime time. Internationally, there will be upwards of 400 hours of programming for rights-holders. The games will open Friday night, July 20, with swimming, women's volleyball and men's gymnastics. The welcoming ceremonies will be held Saturday, July 21, at 8:30 p.m. Coverage will include four hours on weeknights, from 8:05 p.m. to 12:05 a.m., which will be repeated from 12:05 a.m. to 4:05 a.m. Weekend coverage will run from 3:05 to 6:05 p.m.

The games will be seen in 41 million cable homes, which represent 81% of the cable universe. Those numbers are what Turner is using as an advertising guarantee, although the actual number may be more than 42 million by the start of the games. The games' official sponsors are Anheuser-Busch, Bridge Publications, Bristol-Myers Squibb, Eastman Kodak, Frito Lay, Fruit of the Loom, Gillette, HBO, Miller Brewing, Pepsi-Cola, SmithKline/Beckman, Sony, Time Warner, Toshiba, Gatorade and Wendy's. The games are more than 90% sold, with only last-minute scatter time remaining.

The ratings guarantee for advertisers is a 5. Now that the major international sports calendar has been cleared, with Wimbledon tennis, World Cup soccer and All-Star baseball completed, Goodwill Games officials hope a lot of media

attention will come their way to attract viewers. Lardner said Turner was hopeful the games would receive attention in Sunday supplements. In addition, each Turner network has been carrying one promotion spot on the games each hour. And Lardner believes host Larry King will bring in different demographics. "We think King's appeal is far reaching," he said.

There are 1,600 journalists accredited for the games. Turner is allowing use of tape by broadcasters after events have been carried on WTBS(TV) Atlanta, with footage available on Westar V, transponder 16.

The games themselves are budgeted to lose money, initially \$10 million, but another \$3 million was added as part of financial write-offs in the most recent quarterly report by Turner. The overall cost of the games exceeds \$100 million.

One reason for the slightly larger shortfall may be the participation of the cable industry, where the 42 million homes figure would be close to 10 mil-

lion homes short of WTBS(TV)'s overall cable total. Unlike the 1986 games, which were free to cable operators, TBS charged \$1 per subscriber for the 1990 games, which resulted in less than 100% commitments by some companies (Times Mirror, Hauser and Multivision) and none by others (Scripps-Howard and Maclean Hunter). Although Turner's coverage is strong in some major markets—95% in Los Angeles, 98% in Chicago, 94% in San Francisco—those unsigned cable operators give it only 77% cable coverage in New York, 65% in Washington and 54% in Atlanta, the latter primarily because of some Wometco area systems. But Tele-Communications Inc. and Viacom, the two large operators in the Seattle area, have been big supporters of the games from day one. The Seattle Organizing Committee has sold 700,000 of 1.1 million tickets for the various events to date.

Joining King in the anchor booth will be co-hosts Hannah Storm and Nick Charles. Another 50 sportscasters and analysts will handle coverage from the various venues. Tony Verna, credited with originating television's instant replay, is executive producer, and plans to use several new techniques to enhance the coverage.

Verna will use "injects," he said, which will allow "athletes to interact with family and friends in their countries." The profiles on the athletes will be told through their eyes, said Verna, in stream-of-consciousness, first-person fashion. "The idea is to have the athlete tell us what it took to get here," he said, with athletes pretaping their thoughts about the events in which they participate.

"Time-plates" will be used to let viewers know what major events are upcoming, while "adversarial billboards" will focus on world-class matchups. There will also be point-of-view cameras strapped to referees and installed in rowing shells and on the handlebars of bicycles. -SDM



Host Larry King and mascot

## CABLECASTINGS

### ORIGINAL LAUGHS

HA! announced nearly a dozen new forays into original series and specials, which will help the network reach its goal of 25% original programming by year's end. According to Debbie Beece, senior vice president, programming, HA! may designate two one-hour blocks on Friday and Sunday nights to showcase much of its original material.

Seven original series will begin airing in September and October, including a weekly interview show, *Comedians on Comedy*, from director Paul Mazursky; a daily one-hour block comprising a talk show, *Watch This!*, with Paul Provenza; *Afterdrive*, a comedy sketch show, and a weekly variety show, *Random Acts of Variety*.

Specials include *Funnies Man in Beverly Hills*, starring Corbin Bernsen; *Open Audition*, featuring amateur acts, and *Up the News*, described as a *MacNeill/Lehrer* parody.

The shows are based on traditional formats, said Doug Greenlaw, executive vice president, advertising sales, MTV Networks, to make it easy for advertisers to relate to them. "We're cutting our risks by coming up with genres that are understandable," he said. Fourth quarter will be HA!'s first Nielsen rating period, and the network is guaranteeing advertisers a 0.7, said Greenlaw.

According to Mark Rosenthal, executive vice president, MTV Networks, HA! expects to announce at least one deal with a top-10 MSO within the next few weeks, which will give HA! at least 50% of the MSO's subscriber base. HA! is currently at about 6.2 million subscribers, with firm commitments for 9 million by the end of the year.

### TEN AND A DOG

USA Network has purchased the off-network sitcom *Just the Ten of Us* from Warner Bros. and plans to strip the 47-episode series starting in September. It ran on ABC for two seasons starting in 1988. The network also announced a new

half-hour sitcom, *Detective Dog*, (working title). The show, which is being shot in Toronto and co-produced with Paragon Entertainment, is about a talking dog and his relationship with the family he lives with. About 22 episodes have been commissioned.

### WHAT SORT OF PERSON HAS CABLE?

The Southern California Cable Marketing Council has released the results of a 1,100 home study of attitudes toward cable among subscribers and nonsubscribers.

Former nonsubscribers tended to be younger and least satisfied with the programming, the study found. When they were subscribers, their awareness and usage was dominated by the pay services, while their overall awareness of most basic services was low. Price remains a significant barrier to resubscribing, they said, as well as the negative experiences with previous service. Two of three former subs reside in the same home in which they disconnected cable.

Those who never subscribed to cable were in the older demographics, and were more likely to have heard of pay networks than basic. Among those who were more aware of basic than pay, their highest awareness was with ESPN, Prime Ticket, Discovery, A&E and CNN. Nevers tended to be satisfied nonsubscribers, saying the price and the lack of need of more programming choices prevented them from subscribing.

Among current subscribers, about half took basic only. Usage of ESPN, CNN and USA among all subscribers was approaching parity with local VHF broadcasters, the study found. Pay subs said they watched basic as much as pay networks and their satisfaction with basic was also high.

Less than one in 10 customers expressed dissatisfaction with cable, although 75% said they had a previous problem contacting the cable company, including 67% in the past year.

SCCMC said the study serves

to back up its nonsub acquisition campaign efforts, since half of all nonsubs have not been contacted within the past six months, and only 10% have received a telemarketing call.

The council will spend over \$360,000 this summer in billboard and television buys in a summer retention campaign, in addition to a radio flight. Summer is critical to reinforce the value of cable, the council believes, following the spring acquisition campaigns and subscriber's natural inclination to watch less television in the summer months.

### GROUP W SPORTS TO REP NESN

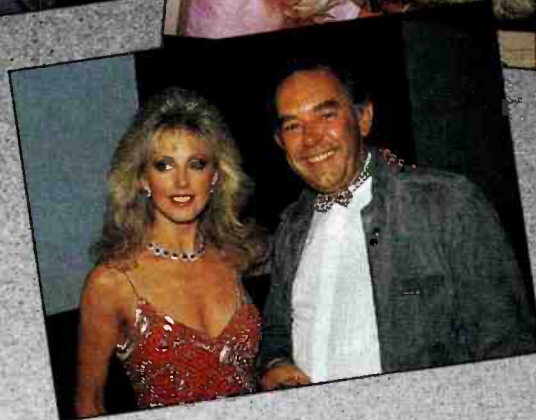
Group W Sports Marketing has added New England Sports Network to the stable of regional sports networks it represents. NESN's 400,000 homes gives GWSM a rep count of nearly 20 million homes.

### NOTES FROM ALL OVER

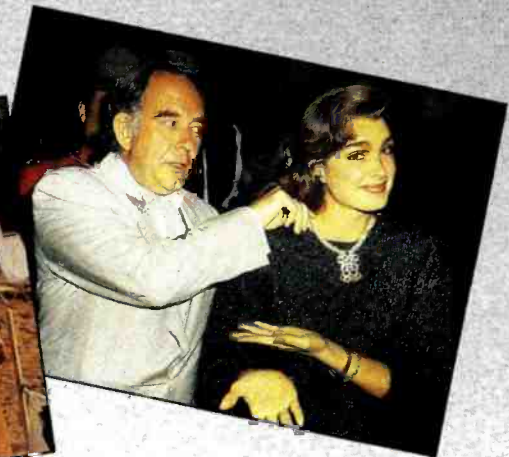
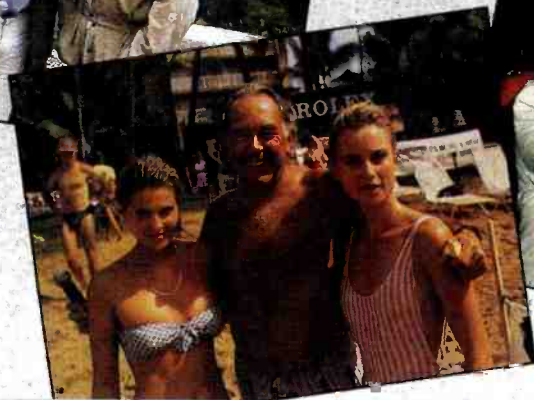
UPI and FNN have formed joint venture for reporting sports news, some of which shows up on *FNN Sports*. ■ Nashville Network has surpassed 50 million mark, reaching 50.6 million homes, according to Nielsen. ■ Du Pont has signed corporate partnership agreement for new Discovery Channel series, *Invention*, set to premiere Oct. 2. Next March 4, network will premiere *Citizen Carter*, "intimate portrait" of former president. Discovery has also completed deal to move corporate offices from Landover to Bethesda, Md., in late December. ■ "The War of the Roses" and "Internal Affairs" headline Request's August PPV offerings, along with "My Left Foot" and "Hard to Kill." Request will also premiere PPV kickboxing bout on Aug. 6, three-hour live package from Las Vegas at suggested retail price of \$14.95. ■ Graff PPV said it will add 500,000 addressable homes in August for *Rendezvous* and *Drive-In Cinema*, including East Valley UA Cable in Los Angeles, Prime Cable in Atlanta and Multivision in Prince George's county, Md.

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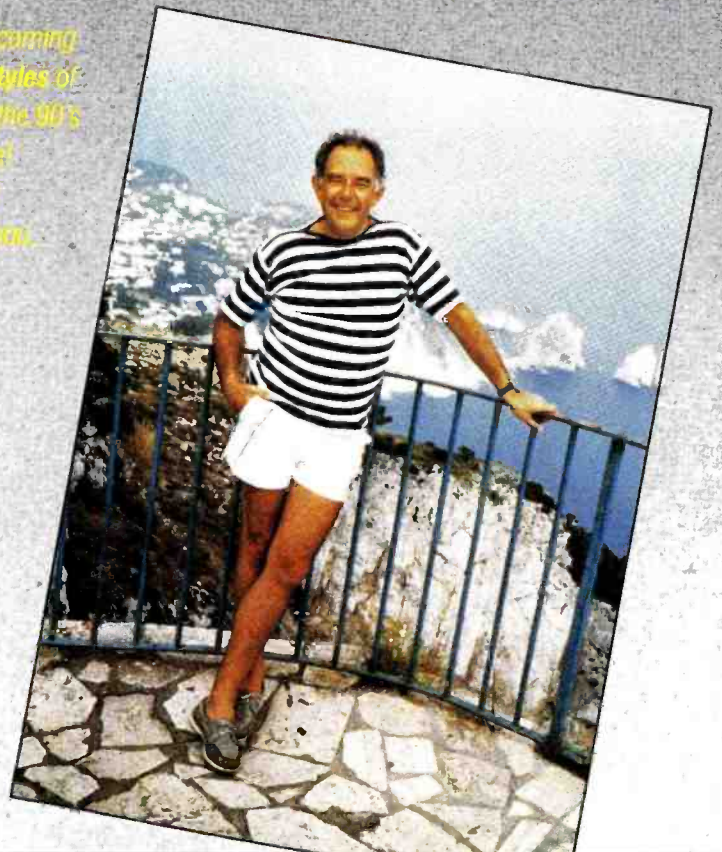
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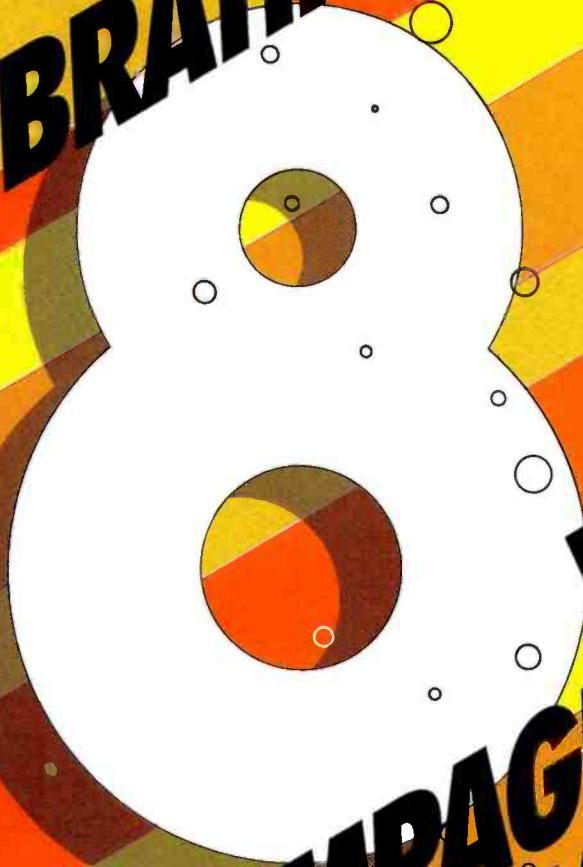
*There is a lot of hard work and long hours on the **Lifestyles** beat, but believe me it's worth it! I do have a lot of help and I really want to thank everybody for all their efforts, without which there never would be a **Lifestyles of the Rich and Famous**.*

*For seven unbelievably rewarding years, I would like to thank, first of all, my partner Al Masini, the creative genius who began it all, the fantastically supportive people of TPE, our millions of loyal viewers, our advertisers, our scintillating rich and famous guests, our outstanding stations and our dedicated, talented staff.*

*On these pages we are celebrating our upcoming and unprecedented 8th season and all of the **Lifestyles** of the past decade. What have we in store for you in the 90's and beyond? More mind-boggling! More awesome! More elegance! To paraphrase Al Johnson, you ain't seen or heard nothin' yet! And of course, to all of you, more champagne wishes and caviar dreams!*

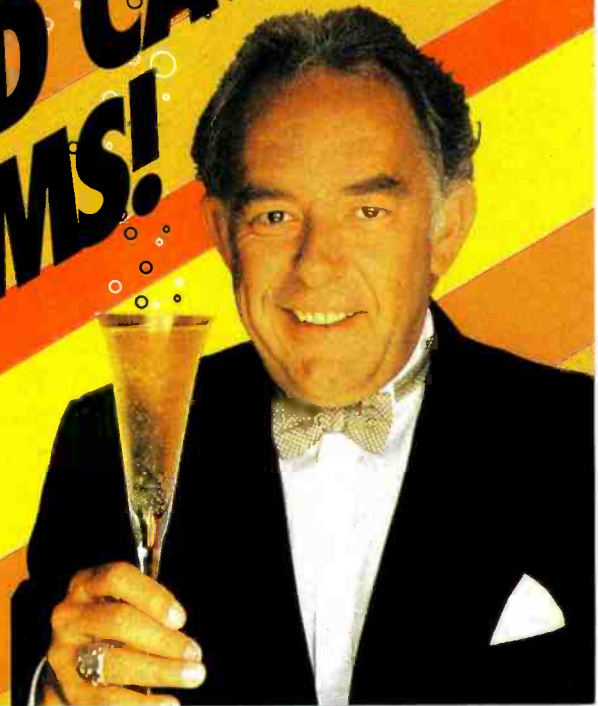


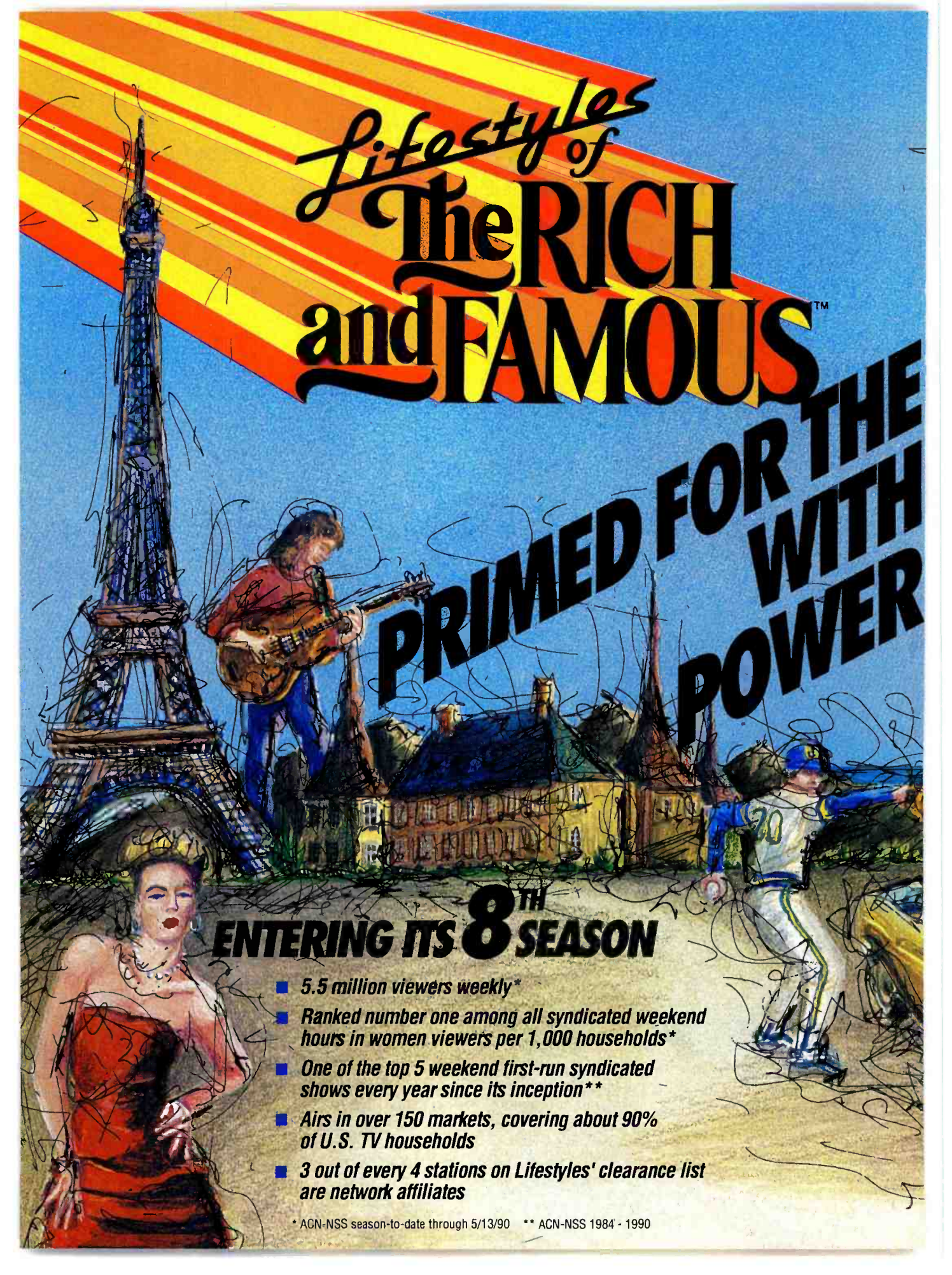
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## *Lifestyles of* **The RICH and FAMOUS™**

Robin Leach has had no qualms about stating what things cost when he explores the digs of the conspicuously wealthy on his barter-syndicated series, *Lifestyles of the Rich and Famous*. But when he discusses his personal lifestyle or the production costs of the show, casual mention of large sums of money is extremely rare.

That rare exception is when Leach mentions the "\$8 million lunch" that gave birth to the series now going into its eighth season. The \$8 million had something to do with the cost of launching the series. According to Leach, he invited Al Masini, founder, President and CEO of TeleRep, to lunch at Laurent in New York, and with the invitation made the statement that the lunch would cost Masini's Television Program Enterprises division

(TPE) \$8 million, the amount he deemed necessary to produce a new show they both had been discussing for some months prior to the lunch.

Actually, the two had been conferring before committing to join forces while Leach was working as a celebrity reporter for *Entertainment Tonight*, the landmark syndication show joint-ventured nine years ago by TPE, Paramount, Taft and TeleRep's parent company, Cox Enterprises. The show's offices were first housed at TeleRep and Leach and Masini would frequently meet to discuss the direction *ET* was taking at that time.

Both felt there was a definite niche for longer interview pieces with individual stars that were not possible with *Entertainment Tonight* as then formatted.

As the talks between them continued, Masini's concept of a new show meshed with Leach's ideas more and more, and he became more and more impressed with both them and with Leach himself.

Masini was especially taken by Leach's great feel for focusing and getting the most out of every story—interviewing and then telling them with the maximum of pizzazz, exuberance, glamour and glitz. He also was taken with two other qualities Leach possessed that were truly unique—first, his strikingly

distinctive voice—one of the things that used to characterize Hollywood movie stars and set them above all the others; and second, his *unparalleled personal contacts* with everyone that was anyone in the celebrity and power capitals of the world.

So the stage was set for the "\$8 million lunch." Leach proposed to do a syndicated celebrity interview show with just two or three stories, à la Barbara Walters.

Masini told Leach that he believed the Barbara Walters approach was one that could really work in syndication, but that it needed a "hook" that would serve to give the show a unique selling proposition—fill a not currently satisfied need.

Masini then hit upon the perfect hook. He said, "I'd always been fascinated with Edward R. Murrow's *Person to Person*—which visually went inside people's houses and showed how they lived. Robin was perfect for that, with his feel for getting the story, his great contacts and his one-of-a-kind voice."

Before they finished the lunch, they had agreed to do several specials—which proved so successful that Masini decided to go right into a series.

The value of Leach's percussive, Cockney-accented announcing continues to be demonstrated. He's become a sought-after spokesperson on commercials—and there are those commercials that merely use imitators. And there are times that Leach would like to hear less of his own vocal style.

The executive producer, managing editor and host of *Lifestyles* relates a recent event at The Comedy Club on Sunset Boulevard in Los Angeles: "21 out of the 22 comics did voice jokes about me. That night, I left with my head ringing. I thought it was atrocious. Under normal circumstances, I'd just have shrugged my shoulders and said that

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Robin Leach interviewing Merv Griffin while touring his house in The Bahamas.



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## *Lifestyles* **The RICH and FAMOUS™**

imitation is definitely the sincerest form of flattery."

But since the show's inception, there's always been a feeling that too much of a good thing could become an irritation to viewers. Robert Hess, producer of the show since its beginning as a regular series, who is now moving over to *Preview*, a TPE series premiering September 17 and also involving Leach, states the situation politely. He says that using David Perry for much of the announcing "is a way to keep the tone of the show the way we want it—more subdued."

Leach says it more bluntly: "I think an hour of listening to my voice would drive people mad."

In any case, Masini's intuition about Leach's appeal and other aspects of the show has paid off. The program was originally intended to amount to four spe-

cial, but the first two got double-digit ratings, which were still possible seven years ago for syndicated programming, so Masini decided to go right into a series. Masini says that, from the beginning, "I intuitively knew it would work. It's not always research and analysis. A lot of it is gut feeling." As for the quick shift to a regular series, he notes, "When you're hot, things move very rapidly."

It wasn't long before success spawned more success. One spinoff was the annual two-hour special, *The Rich and Famous World's Best*, which reviews the 10 best in such categories as hotels, resorts and restaurants. The seventh annual special will air in the coming season. Another is the half-hour weekly series, *Runaway with the Rich and Famous*, now going into its fifth season of visiting exotic locales with guest celebrities. Although TPE's new *Preview* involves Leach as managing editor and one of seven segment "experts," it is a day-and-date strip and not in the genre of *Lifestyles* and *Runaway*. Involving a half-hour five days a week plus a weekend hour, the program reports on "the best of the new" in such categories as living (Leach's segment), movies, music, fashion, TV, celebrity news and breakthrough.

*Lifestyles* continues to run on more than 150 U.S. stations and in 30 foreign

countries and *Runaway* on well over 100 stations and in 19 other countries.

Over their runs, both syndicated series have moved onto a greater number of network affiliates, partly necessitated by the arrival and expansion of the Fox Network. The programs are run mostly on weekends, and Masini notes, "We try to get as close as possible to access on Sunday nights, if not in it." The shows also run frequently between 5 and 8 p.m. on Saturdays. "I think we work well in most time periods," Masini adds.

As for success overseas, Masini explains, "It's one of the few shows that easily translates to any country. It's a global show and a highly visual show. It's the best show we ever had for that purpose. It's harder to do something like our *Star Search* overseas because they want to see their own new stars, so we just sell the format."

TPE has resisted rerun syndication of its series because, Masini explains, "We're trying to protect our franchise." That prospect, or a possible basic cable run, is still far into the future, according to his indications. He contends there are a good many years left for the original runs.

Leach points out that it's unusual for a syndicated series to get even as far as a fourth season, but time doesn't seem to work against the *Lifestyles* concept. Although it takes a net worth of \$50 million to qualify a person as rich enough to appear on the show, most of the subjects surpass that, and Leach is now convinced *Lifestyles* will never face an exhausted supply of rich and famous people.

Nor will the show ever exhaust the supply of interested viewers. According to Masini: "Some say the world is not as materialistic as it was in the Reagan years, but even if we're not covering what people own, viewers are still interested in how rich people spend their time, so therefore you just fine-tune what you're doing. There will always be an interest in rich, fascinating people and their private lives."

Adds Hess, "It's incredible that, with the changes in the way we perceive wealth, we're still able to put a program like this on the air and keep it new and fresh. And we're still able to find open doors to mansions without redoing any old stories."

Many also consider it unusual that a highly involved executive like Masini and an independent spirit like Leach have gotten along so well over the years.

"A lot of people accuse me of not being a great delegator because I get so intimately involved in things," Masini confesses. But we've had a wonderful working relationship over the years. We chart the next steps, and he's off and

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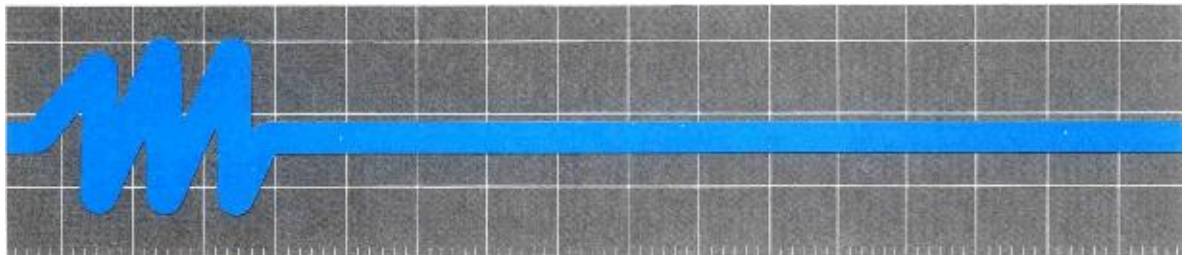
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## *Lifestyles of* **The RICH and FAMOUS™**

running. I give Robin a lot of latitude because he produces success."

Masini reports Leach submits to him the outline of each show and that they jointly decide what stories will be done. Masini notes that director Jim Cross, who has been with both series from the beginning, has a great feel for what will work.

Meanwhile, Leach calls it a "great joy" to be left alone to concentrate on the content of the program and not have to worry about station clearances or selling the 50% of advertising on the shows that is set aside for the syndicator to sell nationally. These concerns are the domain of Philbin S. Flanagan, executive in charge for TPE. Leach adds, "I do make promotion appearances and go to advertising meetings, and when I'm out in the heartland, I do promotional tie-ins with stations in our lineup."

Describing his agreement with TPE, Leach says, "As executive producer, I made sure the business comes in on budget and at a profit. As managing editor, I'm responsible for all story selection and all story editing. Then I'm the host. I'm left pretty much to my own devices, as a chef would be in the kitchen. My mandate is to stick strictly to the rich and famous, and I've remained absolutely faithful to that original mandate. You don't fix what isn't broken."

He also points to "the amazing genius that Al has to cross the T's and dot the I's of everything that has to do with the look and feel of the show. He's a visionary person, but rather than take a grand overview, he analyzes all the pieces that make up the big picture. Al builds the template on all of his shows. Then it makes your life easier, because you just have to fill the template."

Along with setting guidelines on how much can be spent on shoots, Masini will make such specifications as requiring the use of helicopters if this distinctly means getting a better shot. In terms of content, he's specified that each show should have a major male star, a major female star and an "all-star," meaning someone outside show business. Each *Lifestyles* episode must contain at least 10 minutes involving travel, Leach adds.

Bringing all of this together in the editing bay is the job of Jim Cross, who is

***Lifestyles of the Rich and Famous, Runaway with the Rich and Famous, and The Rich and Famous World's Best* all going strong with audiences, going into their 8th, 5th, and 7th seasons**

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Airs in over 150 markets covering 90% of all U.S. TV households. (both **Lifestyles** and **The Rich and Famous World's Best** also run in 30 foreign countries)

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3 out of every 4 stations on **Lifestyles'** clearance list are now network affiliates.

The show's % of network affiliates has grown 25% over the past 5 years (from 59% in 1985 to 74% in 1990).

## **Runaway with the Rich And Famous**

**Runaway with the Rich And Famous**, revealing the power of **Lifestyles** and

Leach, is going into its 5th season this coming fall, thus entering a select circle of syndicated shows (an average only one out of 10 at NATPE makes it on the air and only 1 out of 10 of these usually make it through 5 seasons).

**Runaway** is currently at a new high in % coverage with 90% of all U.S. TV households. (Also running in 19 foreign countries.)

## **The Rich and Famous World's Best**

The Rich and Famous World's Best—From '84 to '89 has outperformed the average of all syndicated barter specials by 44% in NTI rating!

RATING SOURCE: ACN-NSS Reports for past season, Sept '89—May 13, 1990, and other years as indicated.



Glen Davis

Malcolm Forbes greatly admired the verve, imagination and entrepreneurial spirit of Robin Leach.

The Forbeses send warmest congratulations to him and Television Programming Enterprises on the 8th Anniversary of "Lifestyles of the Rich and Famous"

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## Lifestyles of The RICH and FAMOUS™

now also co-producer of the shows in addition to remaining director. Cross says, "I have to make sure we have a pace and flow to the shows. I know what the pieces of a show are going to be, but it's my responsibility to give each piece a fresh view.

"I try to keep the pace always driving. There are so many different types of pieces that it's important to get a flow

between them." In doing this, he has to walk a fine line—not running two similar pieces, such as house tours, in sequence, but still creating a tie-in between segments in order to enhance the flow.

"The fun part," he asserts, "is that we're getting different types of things every time. It's a lot more than house tours. We've been getting into heart-warming pieces that are essentially rags-to-riches stories—stories that don't have to involve celebrities. For marquee value, a major star is essential to each show, but unpredictability is what keeps the shows fresh and interesting." Cross says his budget hasn't varied since the series started, and the policy has always been: "do it until it's done right." He says he's never been told to get a particular show done in a certain amount of time.

Explaining the overall mission, Leach

says, "We look at prices and possessions. We do not think there's anything wrong in hanging a pricetag on what we see. We're not into workstyles of the rich and famous. Work is traditionally boring."

And what about his own work? It appears that much of the excitement in the series, beyond what's shown on the screen, is the kind that Leach would rather do without. For example, there was a segment on Necker Island in the Caribbean, a spot favored by the British Royal family. The only means of reaching the island was via a small power boat. Leach recalls, "Five minutes away from the island, we got caught in the worst storm of the year. In the eye of the storm, we had to transfer ourselves and \$200,000 worth of equipment from a sinking power boat onto a rowboat. So it's not all champagne and caviar."

And Leach doesn't consider traveling 350,000 to 400,000 miles a year to be a great picnic. He observes that it's a long haul to travel to Beijing just for a weekend so that he can explore the Great Wall of China with Dr. Ruth Westheimer. And how about the "glamorous" visit with Roger Moore in Switzerland. This involved taking an 8:30 pm plane from Kennedy airport after a full day at his New York office, getting off the plane at 8 a.m. the following morning in Zurich, driving a rented car for three hours, doing the interview and making it back to Zurich in time for a 6 pm flight so that he could be back in the office the following day.

Proving that he's a glutton for that kind of punishment, Leach outdid himself when he decided to go "around the world in 80 hours" as the theme for a *Rich and Famous World's Best* special. Producer Hess marvels at the thought of him "running from airport to airport and plane to plane in places like Bangladesh and Tokyo. He had crews waiting for him at the airports, and he got to see very little but planes and airports on that trip."

Masini himself has gone on the road with the show several times over the years and recalls one particular experience that contrasted with the glitz of the series. For *Lifestyles*, he was traveling from London to Venice on the Orient Express with actresses Morgan Fairchild and Jennifer O'Neill as well as Robin Leach, Jim Cross and Noreen Donovan, TPE program development executive who later was to become Mrs. Masini. At the time, Fairchild was appearing in the network TV series, *Flamingo Road*, and at one train station, fans were screaming outside the car for her. But inside the car, which had only one bathroom, Masini was standing in line between the two actresses, shaving kit in hand, awaiting

### Some "Gee-Whiz" facts after 7 years of *Lifestyles*, 4 years of *Runaway* and 6 years of *The Rich and Famous World's Best*

Over 700 stars have appeared on *Lifestyles of the Rich and Famous*,  
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Over 500 hotels and resorts have been visited!

Over 700 restaurants have been featured!

The shows have travelled to almost every country in the world!

Robin Leach travels an average of 375,000 miles per year!

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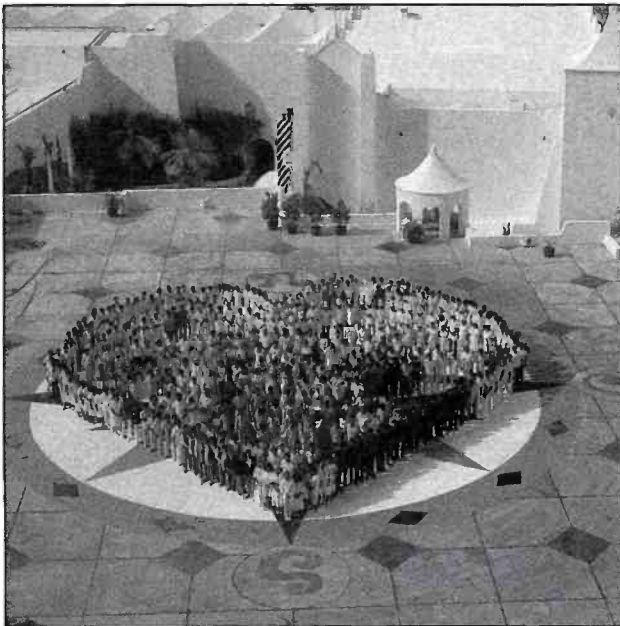
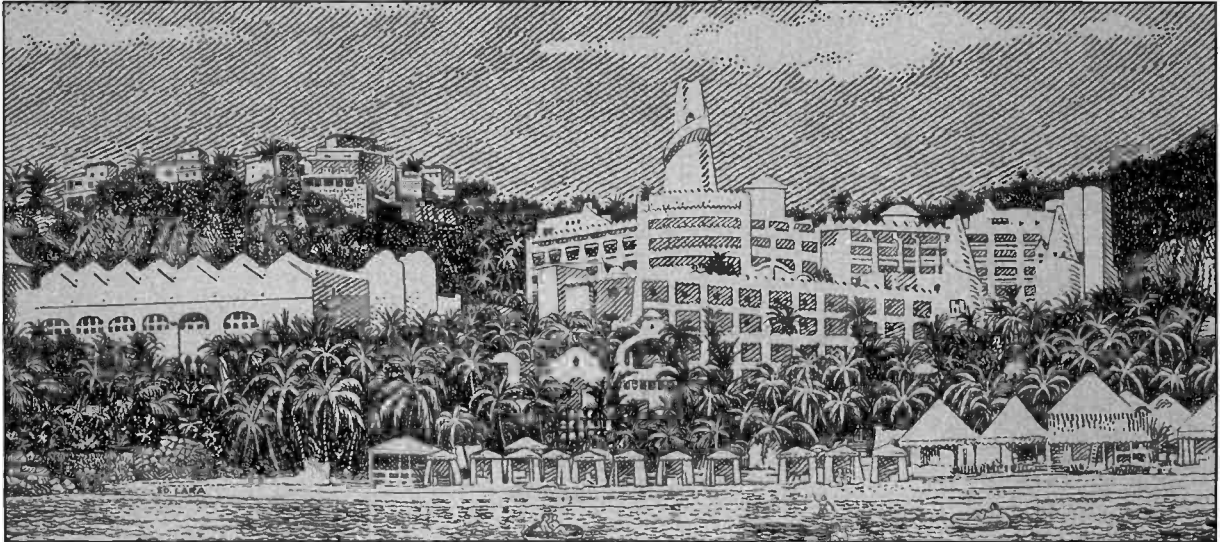
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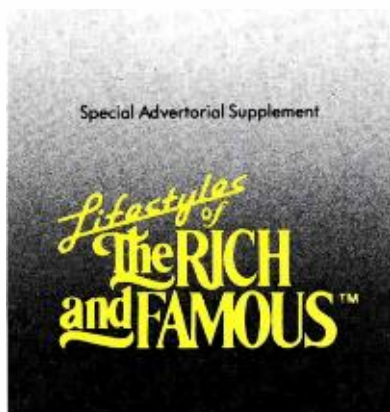
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**With love to  
Robin Leach  
and**

*Lifestyles*  
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and FAMOUS™**



his turn to use the facilities. ;

"We know what we want when we go out on a story," Hess explains. "We don't overshoot, overwrite or overspend. We limit ourselves in the amount of elements for B-roll. We plan a story so that, when we go out, we can keep it tight."

The entire staff for the two series consists of about 30 persons in New York, about 18 in Los Angeles and five to ten freelance directors.

Jane Sparango, who has become producer of the two series, started as a production assistant when *Lifestyles* was launched as a series, moving up to production manager and associate producer. In November 1988, she went to *Inside Edition* as coordinating producer, then to ABC-TV's shortlived late night program, *Day's End* as segment producer and to Worldvision's syndicated

*Better Your Home with Better Homes and Gardens* as coordinating producer before returning to *Lifestyles*.

Sparango has returned to some tight production schedules, with the heaviest production taking place during the summer. Less than half the episodes scheduled for this *Lifestyles* season and a little over half of *Runaway's* are scheduled to be shot and cut in their entirety during a six or seven month period. But, during that time, much of the material to go into the remaining episodes is also shot.

"We'll send a director and camera crew for six weeks in Europe," she explains, "and they'll come back with enough stories to spread over the whole season."

Hess adds, "One of the biggest problems is time zones. We seem to have a limited number of hours in the day to talk to people when we're getting organized. I thank heaven for everyone having a fax now. At least we can get answers overnight. We have no problem getting crews and equipment. We can get them just about anywhere in the world."

It's been learned over the course of the series that the programs are watched by many rich people, and many of the story ideas come from these people. And many times, one story leads to another. During the first episode of every season,

there is a segment of "the battle of the longest limousines." And Leach states that, without fail, a still longer limousine can be found each ensuing season.

Another way to get bigger and better stories is to state that what's been shown is the biggest or the best. Like any other journalist, Leach knows this is a surefire way to get feedback. For example, he visited a 100,000 square foot home in Manzanilla, Mexico that was built in the shape of a pineapple. Its glass bedroom floor was cantilevered out over the ocean. Commenting on air, Leach exclaimed, "I don't think I'll see a bigger, more beautiful house ever again."

For that statement, he got a call from a viewer in Chicago who was the wife of the Australian trade commissioner to the U.S. She told him of a house outside Sydney that had its own zoo, bullring and church as well as a heliport on the roof. The house was so spread out that a chauffeured Rolls Royce brought guests from the bedroom they were staying in to the living room.

Before departing, Leach told the owner of this edifice that he had never seen bigger or better. The host responded, "Oh, you haven't seen the house in Germany with 365 rooms." This resulted in a trip to Bavaria to a house so immense that maps were issued to keep

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visitors from getting lost.

Because the programs never take an adversarial approach to those whom they visit, the cooperation rate is extremely high. But Hess notes, "There are always going to be the types of private people—like Jackie Kennedy Onassis—who don't want to be on any TV shows. We respect these people, but we haven't given up."

"Barbara Walters and I have the same wish list," Leach comments. "It's always included Jacqueline Onassis, Greta Garbo before her death and Marlene Dietrich, who lives almost like a hermit in Paris."

But *Lifestyles* has been the first to do on-air coverage of a number of biggies. These include the royal families of Great Britain and Monaco; Sam Walton, often considered the richest man in America; corporate raider T. Boone Pickens; and Saudi arms dealer Adnan Khashoggi.

What's the key to bringing in these hard-to-get people? Leach says, "The show is a tribute to success—a strong booster of capitalism. Our philosophy is that there's absolutely nothing wrong with being rich."

Is he concerned with how his subjects obtained their riches? Where Khashoggi is concerned, Leach says his alleged involvement with the Marcoses in looting

the Philippines had not yet been proved. Would he have gone ahead at a time when Khashoggi's appearance would have been more controversial? "That depends on the circumstances," he replies. He adds that *Lifestyles* had an invitation to do a segment on the Marcoses but turned it down "because we believed they had arrived at their wealth by means of exploitation of people less fortunate than themselves."

Leach says, "We go to some very strange places" to find subjects. He claims to be the first to televise millionaires in the Soviet Union. The program's staff began looking into this prospect

when it was discovered their show was mandatory viewing at the Soviet embassy in New York. Leach interprets this as preparation for capitalism.

Past segments of *Lifestyles* have explored a wide range of personalities and personal possessions. Among them:

- Cher's \$6.4 million Beverly Hills mansion including a gymnasium with enough exercise equipment to accommodate a professional football team.
- *Penthouse* publisher Bob Guccione showing off the solid gold crown in the mouth of his pet Rhodesian Ridgeback.
- Singer Phyllis McGuire with her \$70

*Congratulations Robin  
and the Entire  
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Staff!*



**Here's to Another 200  
Champagne Wishes and  
Caviar Dreams!**

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**The staff of Worldwide Television News**

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**on 8 successful years of a first rate series.**

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# Lifestyles of The RICH and FAMOUS™

million display of jewels.

The closing element of *Lifestyles*, as Hess describes it, "is not necessarily people-or location-driven but has to do with the world of wealth and money. It's a way of putting more emphasis on a topical story, such as plastic surgery, art as

an investment or the supermodels and the wealth in their business." Highlights of this segment include:

- Millionaires who stop at nothing to buy immortality—freezing themselves upon death.
- Some of Texas' richest landowners, including one who needs a helicopter to see his backyard because it's larger than the state of Rhode Island.
- The real-life version of Eddie Murphy's film, *Coming to America*, featuring an African prince in Beverly Hills who must marry before age 30 or lose his inheritance and crown.
- Unusual collections, such as the late Malcolm Forbes' Imperial Fabergé eggs, which once belonged to the Czar of Rus-

sia; Frank Sinatra's enormous collection of toy trains; and a millionaire's 142 fire engines.

*Runaway* has included such travels as Brooke Shields touring centuries-old wineries in Cognac, France; Willy Aames, Morgan Brittany and Barbi Benton introducing viewers to the hair-raising sport of bungy-jumping in New Zealand; Sally Jessy Raphael in Ireland's castle hotels; and Alan Thicke cruising the Greek islands.

The annual *World's Best* specials, meanwhile, have attained the status of a major countdown list, according to Hess. He says status seekers refer to these selections regularly when looking for the best of such diversions as North American ski areas, romantic restaurants, international spas or grand classic hotels. Although the selections are generally held close to the vest until airtime, it's been learned that actor Robert DeNiro usually beats the crowd by getting the results early so that he can book his vacation at the year's best spot ahead of time.

Hess says the results have been "revealed to certain people at certain times," but the general rule is to keep the results in confidence until airtime. A chief concern, he says, is that the likes of hotel operators and chefs would bombard the staff with arguments before the results are delivered.

Research for the selections includes checking with travel editors as well as with well-traveled business people, Hess notes. And two of the best traveled are Leach and Masini, who have been to a high percentage of the spots that make the list, according to Hess, either as a casual visit or as part of researching material for their programs.

As a matter of fact, there are some subtle changes in the program for the coming season. Masini says viewers will see more musical personalities on the show, and to enhance male interest, sports stars will be seen regularly. As many of these personalities lead more frugal lives, compared with a Donald Trump, the segments on them will deal less with material wealth and more with how they spend their free time.

On a general basis, Sparango reports, viewers will be seeing more of Leach in the shows. There's no formal pattern, she notes, and he may appear five times in one episode and twice in others.

This season's format has Leach opening the show with "Hi, I'm Robin Leach. I'm at \_\_\_\_\_ where we'll bring you \_\_\_\_\_." This cold tease will be followed by new 3-D look graphics, with "Lifestyles" coming out in a laser effect while the "Rich and Famous" portion of the show's title appears in a platinum color with highlights and sparkles, with

# Congratulations Al Masini and Robin Leach!

Here's to many more years  
of success for

# Lifestyles of The RICH and FAMOUS



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the total animation ultimately blending together.

Sparango discloses that the first nine shows of both *Lifestyles* and *Runaway* are pretty well set. A sampling of coming segments for *Lifestyles* includes:

- Grammy-winning Anita Baker on the road with her husband, vacationing in Rome and at home in Michigan.
- New Kids on the Block on the road in America and Europe, including the hysterical response of German teenage girls.
- Michael Jackson's tour of the Taj Mahal in Atlantic City, personally escorted by owner Donald Trump.
- Sylvester Stallone discussing and playing polo.
- Benny Hill on vacation in Florida.
- Cab Calloway at home with his family and receiving an award from Bill Cosby, who discusses his affinity for the musician in an interview.
- A visit with Italian media magnate Silvio Berlusconi in his 75 room villa in Milan.
- The first on-camera interview with shopping mall king Edward DeBartolo, who owns the Pittsburgh Penguins and whose son owns the San Francisco 49ers.
- Top fashion designers—Valentino... Azzedine Alaïa...Arnold Scaasi and Mary McFadden.
- Segments on the singing group Alabama, opera star Luciano Pavarotti and actor Yves Montand.

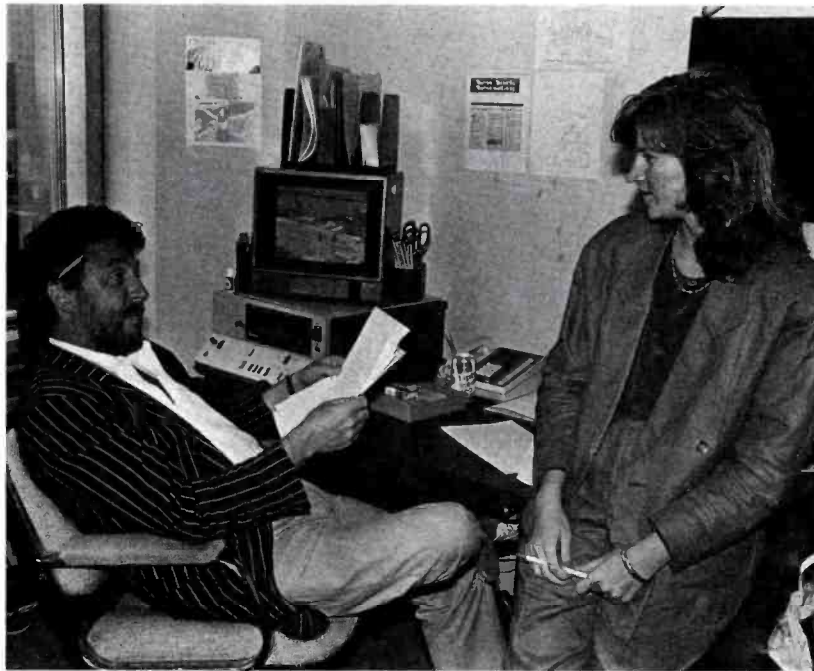
*Runaway* segments will include:

- The Galapagos Islands with Margaux Hemingway.
- Susan Lucci in Lyon, France.
- Katherine Helmond in the San Juan Islands off the state of Washington, where Tom Cruise and Tom Selleck own houses.
- William Shatner in Barcelona in anticipation of the 1992 Olympics.
- Sally Struthers in Oxford and Cambridge, England.
- Angie Dickinson in Norway.
- Glenn Ford on the Orient Express.

Viewers observing host Leach in such episodes are apt to see him as a high-living globe-trotter rather than the hard-working journalist that those close to him know him to be.

"I've known Robin for nine years," Hess attests. "I've also worked with him on *Entertainment Tonight*. We're both co-workers and friends. He's a charming, honest man. But what comes across on the screen is a fast-moving jet-setter. People don't realize the amount of work he puts in personally."

Leach estimates that he's on the scene during about 90% of the segments that are done for the programs. And where, on *Runaway*, celebrity guests get to stay on gratis at the excit-



*Lifestyles* Editorial Director, Jeff Samuels and Producer, Jane Sparango.

### **TPE production team for *Lifestyles of the Rich and Famous*, *Runaway with the Rich and Famous* and *The Rich and Famous World's Best***

**Robin Leach**

Executive Producer, Managing Editor and Host for ***Lifestyles*, *Runaway* and *World's Best***.

**Jane Sparango**

Producer for ***Lifestyles*, *Runaway* and *The Rich and Famous World's Best*** in 1991.

**Jim Cross**

Co-Producer/Director for ***Lifestyles* and *World's Best***, Director for ***Runaway***.

**Jeff Samuels**

Editorial Director, ***Lifestyles*, *Runaway* and *World's Best***.

**Pamela Hughes**

Associate Producer, ***Lifestyles*, *Runaway*, *World's Best***.

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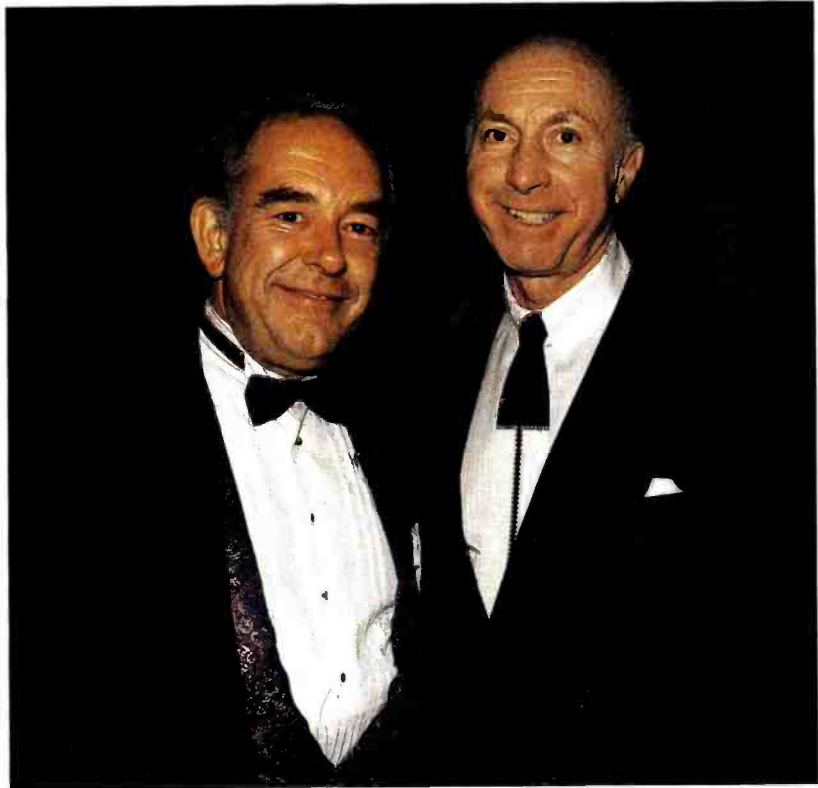
## *Lifestyles* **The RICH and FAMOUS™**

ing vacation spots that they visit, Leach can be found running away to the locale of the next segment.

The host says his relationships with guests vary. Some were friends before they appeared, some became friends afterward, and many others were never seen before or ever again.

But, while Leach might get a personal visit from Morgan Fairchild while she's in New York and has been on the Malcolm Forbes party guest list, he has no illusions about actually being one of the "rich and famous." He confesses, "I would not qualify for my own show. We are in the world of syndicated TV, and unless you've got a daily show like *Wheel of Fortune* or *Jeopardy*, you're not going to get rich, but you do get comfortable."

His chief comfort is having time to



Robin Leach and Al Masini, President and CEO, TeleRep, at TeleRep's 20th Anniversary Christmas party, December 1988.

*Congratulations to Robin Leach  
and The Staff and Crew of "Lifestyles"!*

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relax in his lakeside home in Danbury, Connecticut, which he bought 8 years ago for \$185,000. But last year, with all his traveling, he was at home only 25 days. His only expensive indulgence is living up to his "champagne wishes and caviar dreams" sign-off. "I love my champagne and I love my caviar," the world traveler admits. He also collects scale model automobiles, in contrast to program subjects who collect the real ones, and "worthless old stock certificates."

Leach, who turned 49 in August, was married once and says he still remains close to his three stepsons.

Being the son of an office manager in Harrow, England, Leach considers himself to have lower middle class origins. "I was never envious of the rich," he holds, "but I was always fascinated by them and loved them because they live larger-than-life lives. But I wouldn't want all the responsibilities that go with being rich. When you're rich, people expect you to live up to it. They expect bigger tips, and they expect you to donate \$5 million to charity instead of \$5. It's almost as if when you're rich, you never win."

Leach's beginnings were humble enough. At age 15, he started his career as a general news reporter on *The Harrow Observer* and started developing his priorities even there. Moving to *The Daily*

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## *Lifestyles* **The RICH and FAMOUS™**

*Mail* in London, he was doing front page stories and continuing to develop his appetite for stories on celebrities and glamour.

The young journalist moved to New York at the age of 21, selling children's shoes at Lord & Taylor on Fifth Avenue until he got his break on *The Daily News*, where he worked for little more than six months as a general assignment reporter and on the night news desk. His stay there ended when he crossed the Newspaper Guild by insisting on staying overtime on the scene of a breaking story. His superior recommended he would be happier freelancing, and that's essentially what he's been doing ever since.

Leach went on to become show-business editor and columnist of Rupert Murdoch's publications including *The Star* and co-founded the rock magazine *GO* in 1965. He sold his interest in 1968 and, although the magazine shut down in 1970, Leach credits it with being an inspiration for *Rolling Stone*.

Leach began his television career reporting for morning shows on KABC-TV in Los Angeles and WABC-TV in New York. In 1979 he joined Cable News Network's *People Tonight*, then moving on to *Entertainment Tonight* for its first three years.

Leach is the author of three books, the first two with Pyramid on the rock and roll industry in 1968 and 1970. The most recent, *Lifestyles of the Rich and Famous*, was published in 1986 by Doubleday.

Leach has one particular remaining ambition: "I want to write a novel using the full sweep of the world of the rich and famous as a backdrop. That's something I want to do and will do."

As *Lifestyles* moves into year eight with no end in sight, it appears that Leach will be able to draw upon a wealth of "gee whiz" material, as staffers call it.

Having left the show and returned, Sparango comments, "Coming back, I think these are some of the best stories we've ever had. Just when you think you can't get more incredible stories than you've had, Robin comes up with one or we come up with one. I'm still gee-whizzed by the show."



Co-Producer Jim Cross confers with Richard Duke, Senior Video Editor (L).

### ***Lifestyles and The Rich and Famous World's Best run in 30 other countries***

Argentina	Malta	Puerto Rico
Australia	New Zealand	Venezuela
Barbados	Philippines	Brazil
Canada	Scandinavia	Chile
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France	South Africa	Peru
Hong Kong	Taiwan	Ecuador
Indonesia	West Germany	Columbia
Italy	Thailand	Uruguay
Malaysia	United Kingdom	Guyana

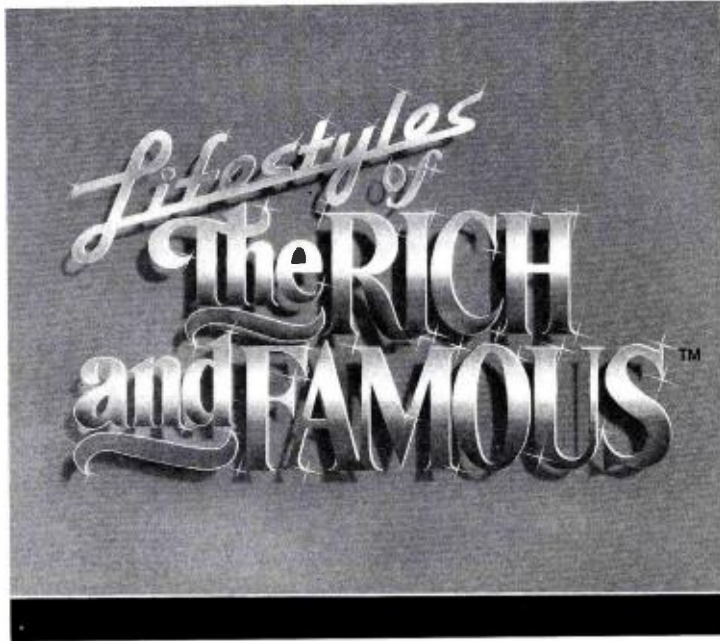
**Congratulations Robin,**

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# PROGRAMING



Kellner



Chernin

## FOX KICKS OFF PRESS TOURS IN LOS ANGELES

**S**peaking before television critics from around the country, executives from Fox Broadcasting Co. kicked off the bi-annual Television Critics Association tour in Los Angeles last Tuesday. The tour begins with Fox and includes most cable networks, the broadcast networks and syndicators, concluding Friday, July 27.

Addressing questions about the progress of Fox Children's Network programming, Jamie Kellner, president, Fox Broadcasting Co., told the audience: "As I said from the start, we won't rush it. It won't begin as strongly as it will finish, just like we've launched new nights of programming. I think we launch new services better than anyone else."

Margaret Loesch, president, Fox Children's Network, conceded that the children's programming wasn't as far along as they would have liked. "Is there a shortage of good animation talent because of the sudden glut of animated product? Yes, but we've got some good ones," she said. "Did we start later than we would have liked? Yes. Will we

launch on time? No, we'll launch earlier than we said," she said, noting that originally the Fox Children's Network was set to debut on September 24, but is now planned to premiere a week earlier, on the 17th.

Kellner noted that because Fox will be able to promote its Monday through Friday lineup on Saturday mornings, the FCN will have an advantage over the other networks. "We don't believe that all three networks remaining on Saturday morning is the future," he said, predicting that one of the networks will drop out of Saturday morning children's programming in the near future.

Kellner also admitted that Fox has "probably been behind schedule," in the amount of public service announcements that are aired during its prime time schedule. "We're still developing our efforts to serve the public," he said, adding that the network has been better about including PSA's in its children's programming. "We had a better understanding the second time around, by

building them in from the start with the kids programming. We expect a better effort and more PSA's [during prime time] next year."

At an outside lunch on the grounds of the Fox studio lot, Barry Diller, chairman, Fox Inc., told critics that he was satisfied to have the financial interest and syndication rules issue in the hands of the FCC. "The FCC passed the rules in 1970, and it's appropriate that they change them 20 years later." Diller also expressed annoyance with the discussions that had been held between the networks and producers in an attempt to resolve the issue themselves. "I just got tired of it," he said, adding that the two sides seemed to argue the same points over and over.

Peter Chernin, president, Fox Entertainment, reviewed his scheduling strategies, the late night situation and the decision to cancel *21 Jump Street* and *Alien Nation*.

Chernin downplayed the anticipated match-up between Fox's *The Simpsons* and NBC's *The Cosby Show* in the fall,



by saying the best they can hope for is a solid second place for the time slot. His main purpose in moving the series from its successful slot on Sunday night is to anchor the new Thursday night lineup, and hopefully supply *Babes* at 8:30 with strong lead-in numbers. Chernin also said the battle between the two shows probably won't begin until "mid or late October," when he says new episodes of *The Simpsons* will be ready.

Despite the recent announcements from ABC and CBS of late night projects, Chernin said "late night is not a big priority for us right now." He made reference to *Comic Strip Live*, calling it "the unsung accomplishment of this year," and said advertising in the show is selling at "about a three rating."

Chernin called the cancellations of *21 Jump Street* and *Alien Nation* "probably the toughest he had to make." He said *Jump Street* was not renewed because the show's concept "outgrew itself."

Of *Alien Nation*, which drew protests at the time of its cancellation, Chernin said the performance of a special two-part episode during the February sweeps was one of the reasons for its demise. He said the two-parter got a lot of publicity and promotion, and saw a three or four share point increase when it aired, but viewing levels later dropped back down.

Chernin also said that several hour specials of *In Living Color* have been planned for next season, and that there have been some discussions about lengthening the show to an hour. —SC

## CHIPMUNKS AND DUCKS TOP TURTLES

With about one quarter of the syndication season left, season-to-date Nielsen ratings (ending June 24) for the children's animated shows, place Buena Vista Television's *Chip 'n' Dale's Rescue Rangers* and *Duck-Tales* on the top with 10.7 and 8.7

ratings, respectively, among the all-important children, 2-11 demographic. *Chip 'n' Dale's* 4.9 and *Ducktales'* 4.4 household ratings were also good enough to top Group W's recently surging *Teenage Mutant Ninja Turtles'* overall 3.7 household rating and 7.9 rating for children, 2-11.

While Buena Vista claims that *Chip 'n' Dale* won the May 1990 NTI sweeps with a 10.5 children's rating compared to *Turtles'* 10.2, complete NSI diary measurements for the May sweeps show the reverse with *Turtles'* 13.9 beating *Chip 'n' Dale's* 11.2 children's rating.

*Turtles* kicked off its second season,



Ninja Turtles: Shell Shocked?

and first as stripped entry, last September with a 2.6 household rating and peaked with a 4.7 the last week in May, aided by box office hoopla for a feature movie on the radiated reptiles. Most current numbers indicate that *Turtles* has leveled off to a 3.9 house-

hold rating (week ending July 1) and a 9.4 among children, 2-11.

Finishing out the top 10 animated children's programs for the season-to-date, are: Number four—Cluster Television's *Muppet Babies* (6.3 rating for children, 2.8 household); five—Viacom Enterprise's *Super Mario Bros. Super Show* (5.8, 2.8); six—Warner Bros. Domestic TV's *Alvin & The Chipmunks* (5.3, 2.6); seven—LBS Communications' *Real Ghostbusters* (3.8, 2.0); eight—Maxie's World (3.0, 1.5); nine—Worldvision Enterprise's *The Jetsons* (2.9, 1.7), and ten—LBS Communications' *Police Academy* (2.9, 1.5).

## CONSULTANT CRITICIZES NATPE\*NET

Although current NATPE officials are calling it a major case of sour grapes, a long-time financial consultant to the organization, whose contract was not renewed last month, has charged that NATPE is skating on thin financial ice in a direction that could lead to disaster by year's end.

The charge, in the form of a letter to NATPE executive committee members, was made by Charles Brucia, a New York-based accountant who even current NATPE officials acknowledge played a major role in getting the organization's financial house in order during the 10 years he served as a financial adviser and tax accountant, from 1980 to 1990.

In the letter, Brucia charged that "internal power plays" and the "political atmosphere" at NATPE have "magnified tremendously within NATPE since the early part of 1989, which I believe has been financially detrimental."

Specifically, Brucia said that NATPE's failure to heed his advice on how to proceed with the organization's new electronic mail service, NATPE\*Net, "will drain substantially your association's accumulated [cash] reserves by the end of this year and reduce them to their 1980-81 levels," or around \$250,000.

Brucia claimed he had suggested NATPE bring in a partner to share the risks of NATPE\*Net, and also spin the venture off into a separate company to protect the main NATPE organization from potential liabilities associated with the new venture. To date, neither step has been taken.

At the start of this year, NATPE's cash reserves totaled around \$2 million. According to Phil Corvo, president and chief operating officer, NATPE International, the organization has spent over \$1 million on NATPE\*Net this year, including providing free computers to stations nationwide as an inducement to sign on, with little revenue to show for that expenditure so far.

"Obviously, this is extremely dangerous as NATPE's continuing operations in the 1990's require accumulated reserve levels in the minimum range of \$1.5 million to \$2 million, not \$250,000 to \$500,000 levels," said Brucia.

NATPE officials dismissed Brucia's



charges as the grouching of a disgruntled former contractor. "He is really taking this thing personally," said Victoria Gregorian, current NATPE chairperson and chief executive officer.

Gregorian and other NATPE officials denied NATPE was jeopardizing its financial health with its investment in NATPE\*Net. To the contrary, said Gregorian, it is NATPE's sound financial health that led to the decision to invest in the electronic mail system in an effort to provide a valuable service to the industry and, in the long term, provide NATPE with additional revenue.

"For years NATPE has been criticized for having too much money" for a service organization, said Gregorian. "In deciding what to do with the surplus, this new venture was proposed. And just like any venture, you're going to get in the hole at first. I don't disagree [with Brucia] that this is an immense strain on NATPE financially, but I do disagree with him if he's saying it's unexpected. We agreed to bite the bullet and try this."

Corvo also disagreed with Brucia's assessment of NATPE's financial health. "We are not at risk," said

## CHANGES FOR ABC'S DAYTIME

There was a major management shakeup at ABC's daytime TV programming division last week. Jo Ann (Jozie) Emmerich, vice president, daytime programs at ABC for the past 10 years, has been replaced by the second-in-command at the division, Mary Alice (Mickey) Dwyer-Dobbin. The switch was implemented by Michael Brockman,



Dwyer-Dobbin

who joined ABC last year as president, daytime, children's and late night entertainment. The shakeup came as ABC's lead in daytime in key women's demographics has dropped by about half what it had been over CBS during the 1989-90 season. CBS, meanwhile, continues to win the daytime ratings race on a household basis, by about a rating point over ABC. Though Emmerich has been in charge, officially,

of all daytime activity, her focus has been on overseeing the network's daytime serials, three out of four of which are produced in New York, where she has been based. Over the past year, the network has put added resources into developing nonsoap daytime programs, particularly game shows. (A new version of *The Match Game*, from Mark Goodson Productions, debuts today, July 16, at noon). But that effort has been overseen directly by Brockman and other executives based in Los Angeles. A network spokesman said Dwyer-Dobbin would continue to be based in New York. Reached yesterday, Emmerich declined comment, beyond saying she is currently talking with ABC about what her future relationship with the company might be.



Bernard Baruch



Winston Churchill



Carl Sandburg



Harry Truman



Fiorello La Guardia



Franklin Delano Roosevelt

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Corvo. "We have thought about taking on a partner. That would speed up the process [to break-even]; that is the only difference."

Without a partner, Corvo predicts that NATPE\*Net will reach break-even in 16 months. So far, he said, 760 stations have signed up for the service. In addition, several key syndicators have also signed on, including Paramount, Warner and King World Productions. The syndicators will use the system to transmit daily program cues and timing sheets to stations for first-run shows. [Editor's note: Among other NATPE\*Net services is a daily electronic news service provided by BROADCASTING magazine.]

In addition to 900 commercial television stations nationwide, Corvo said the service will be marketed to cable, the international market and other na-

tional trade associations. "Internally, we have talked about what kinds of people might make good partners in NATPE\*Net," said Corvo. "We are not yet convinced of the need for a partner. We think the client base we currently have can drive it to break-even within 16 months."

To some extent NATPE was taking Brucia's own advice when it opted not to renew his contract, worth \$30,000 annually, last month. Brucia acknowledged that throughout his association with NATPE, "I have been a major proponent of eliminating consultants and hiring internal full-time personnel when it was pragmatic." In February of 1989, NATPE hired its first full-time business manager, Ron Scott, who was subsequently promoted to chief financial officer of the organization. —SM

## SEPTEMBER RISE FOR STAR TV

*Satellite-delivered program service has signed stations in 23 markets and 14 million households*

**S**tar Television Network Inc., described as the country's first all direct-response entertainment network, will launch on Labor Day weekend, according to Ron Eikens, chief executive officer. STN currently has signed affiliates in 23 cities reaching more than 14 million households and expects household coverage at launch to be between 20 million and 25 million, Eikens said.

Based in Orlando at MCA Universal Studios, STN will provide programming via satellite to independent television stations and expects to derive all of its revenue from long- and short-form direct-response advertising.

"Most independent UHF stations are operating at a loss," according to Dale W. Lang, STN chairman. "Through affiliation with Star, the stations' total operating costs may be reduced by as much as 50%." Star's programming lineup consists of 22 hours of programming a day, eight of which will be a collection of vintage shows known as *TV Heaven*. "The tag line is 'Great shows don't die, they go to Heaven—TV Heaven,'" Eikens told BROADCASTING. These shows are contracted exclusively to Star and will not be seen on any other broadcast or cable station.

The initial affiliate relationship is three years, Eikens said. The amount of entertainment programming increases to 10 hours a day during year two, 12 during year three. This programming will be family-oriented network product from the 50's, 60's and 70's.

In exchange for programming, affiliates will air a minimum number of direct-response long-form infomercials in designated dayparts and share in generated revenue. Star requires all affiliates to broadcast a daily average of four hours of long-form direct-response programming. Stations also have the option to broadcast short-form direct-response spots, which are automatically supplied by Star in all the station's unsold time.

The Star Network is predicting product sales in excess of \$50 million during its first fiscal year and \$100 million during year two. —RG

## SYNDICATION MARKETPLACE

Another network affiliate has sold its first-cycle off-network rights to *The Cosby Show*. **NBC affiliate KARE(TV) Minneapolis** sold its rights to Fox affiliate K1TN(TV). "Due to K1TN's Fox independent status, we are afforded the opportunity to air *Cosby* in access time periods that were unavailable to KARE," said Gail Brekke, K1TN general manager. K1TN also acquired off-network rights to Viacom's *A Different World*, and will probably schedule it as a companion to *Cosby* beginning in the fall of 1991.

**Republic Pictures Domestic TV's John Wayne Collection**—featuring 16 motion picture titles including "The Quiet Man," "Sands of Iwo Jima," "Rio Grande" and "Fighting Seabees"—has cleared 101 markets, representing 73% of the U.S. *Wayne Collection* has sold in 42 of top 50 markets, and has most recently added top market independents WPIX-TV New York, KAYU-TV Spokane, WLOS-TV and WTTO-TV Birmingham. The movie package is being offered by Republic on an undisclosed straight cash basis.

**Republic Pictures Domestic Television Distribution** has licensed rights to off-network series *Captain Nice* to MTV Networks' HA! The Comedy Network for one year. *Captain Nice*, which starred William Daniels, was created by Buck Henry (co-creator of *Get Smart*) and had a 15-episode run on NBC's 1966-67 season. The half-hour comedy, shown by HA! daily at 5:30 a.m. and 5:30 p.m., started July 2.

**Multimedia Entertainment** has named John Cossette producer of its new weekly music/variety hour, *Big Break*, hosted by Grammy Award-winning performer Natalie Cole. Cossette joins director Bruce Govers to head up production on the series, along with executive producers Jim Dauphinee and Dan Gasby, musical director Attala Zane Giles and talent executive Debra Genovese. Cossette has served as associate producer for *The Grammy Awards*, and syndication stints with King World Productions' *Inside Edition* and *Nite Life*. His other syndicated music series credits include *The Glenn Campbell Show*, *Salute* and *Sha Na Na*.

*The Jesse Jackson Show*, formerly *Voices of America with Jesse Jackson*, has added prime time clearance deal with WPWR(TV) Chicago to its station roster, giving **Warner Bros. Domestic TV Distribution** all top 10 markets and 120 stations (90% coverage) for fall 1990 debut of weekly hour talk show.

# RATINGS ROUNDUP

**F**or the eighth week in a row and 39th week out of the past 42, NBC won the weekly prime time ratings race, averaging a 9 rating and 19 share to ABC's 8.9/19, CBS's 7.6/16, and Fox's 6/12. NBC captured Wednesday, Thursday and Saturday nights, ABC won Monday, Tuesday and Friday, and CBS

took Sunday. *Cheers*, scoring a 16.4/31, was the top ranked show last week and is now the number-one rated show for the 42-week season to date. Rounding out the top five were NBC's *The Cosby Show* (14.8/30), NBC's *Blossom* (14.1/27), NBC's *Seinfeld* (13.8/26), and CBS's *Designing Women* (13.1/23).

## Week 41

July 2-July 8

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

1	▲	16.4/31	N	Cheers
2	▲	14.8/30	N	Cosby
3		14.1/27	N	Blossom (Special)
4		13.8/26	N	Seinfeld
5	▼	13.1/23	C	Designing Women
6	▲	13.0/29	C	60 Minutes
7	▼	12.8/27	N	Empty Nest
8	▼	12.3/26	N	Golden Girls
8	▲	12.3/23	C	Murphy Brown
10	▲	12.2/22	F	Married...With Children
10	▼	12.2/26	A	Roseanne
12		11.9/24	A	20/20
13	▲	11.8/23	A	Amer. Funniest Videos
13	▲	11.8/26	A	Full House
15	▲	11.5/20	F	In Living Color
16		11.4/22	A	Movie: Firefox
17		11.2/21	F	Cops/Sunday
18	▲	11.0/21	C	Murder, She Wrote
18	▼	11.0/20	N	Movie: Fulham County
20	▼	10.4/21	A	Coach
21		10.2/22	A	Dad's A Dog
22	▲	10.1/20	A	Just the 10 Of Us
22		10.1/20	N	L.A. Law
22	▲	10.1/18	C	Newhart
25	▼	10.0/26	N	Unsolved Mysteries
26	▲	9.9/21	A	Perfect Strangers
26	▲	9.9/20	C	Sydney
28	▲	9.8/19	A	Primetime Live
29	▲	9.7/21	N	Hunter
30	▼	9.6/20	N	Heat of the Night
30	▼	9.6/22	A	Who's the Boss?
32	▲	9.5/20	C	Major Dad
32	▼	9.5/21	A	Wonder Years
34	▲	9.4/17	A	Movie: Bourne, Pt. 1
35	▼	9.2/21	N	Matlock
36	▼	8.8/20	C	Rescue: 911
37	▲	8.5/16	A	Mr. Belvedere
38	▲	8.4/18	A	Mystery Movie: Columbo
39		8.3/16	C	His & Hers Special
39		8.3/17	N	Midnight Caller
39	▼	8.3/15	N	Movie: Incredible Hulk
42		8.2/16	C	Bar Girls Special
43		8.0/16	A	Father Dowling
43		8.0/16	N	Yellow Rose
45		7.9/15	A	Amer. Dance Honors
46	▼	7.7/16	C	Movie: Spec. Friendship
46	▲	7.7/15	C	48 Hours
48	▲	7.5/15	F	Amer. Most Wanted
49		7.4/13	C	Movie: Woman He Loved
50	▼	7.3/18	N	Night Court
51	■	7.2/16	N	Bret Maverick
52	▲	7.1/15	A	thirtysomething
53		7.0/14	N	Midnight Caller
54		6.9/17	N	Dear John
55		6.8/16	N	Amen
55	▲	6.8/14	C	Movie: Circle/Violence
55	▼	6.8/17	C	Jake and the Fatman
55		6.8/17	C	4th of July/C. Kuralt
59	▲	6.7/16	A	Super Jeopardy!
60	▲	6.6/15	A	Life Goes On
60	▼	6.6/17	N	Quantum Leap
62		6.5/14	N	What You Ask For
63		6.2/15	A	Doogie Howser, M.D.
64		6.0/15	A	Beanpole
64	▲	6.0/11	F	Booker
64	▼	6.0/16	A	Growing Pains
67		5.8/13	F	Cops
67	▼	5.8/14	A	Monopoly
69		5.6/11	N	Jackie Bison Show
69		5.6/11	N	Movie: Sam's Son
69	▼	5.6/14	N	227
72	▲	5.5/13	F	Totally Hidden Video
72	▲	5.5/10	C	Wiseguy
74	▼	5.4/13	C	Paradise
75	▲	5.3/11	C	Tour of Duty
76		5.1/13	A	China Beach
76	▼	5.1/11	C	Snoops
78		4.7/10	F	In Living Color/Sat.
79	▼	4.6/11	A	Brewster Place
80	▲	4.0/8	C	Beauty & The Beast
80	▲	4.0/9	F	Outsiders
82	▲	3.8/8	F	21 Jump Street
83	▲	3.7/7	F	Alien Nation
84		3.6/9	C	America: C. Brown
85	▼	2.9/7	C	Normal Life
86		2.8/6	F	Tracey Ullman

## FREEZE FRAMES: Syndication Scorecard \*

Week ended July 1

Rank	Program (Syndicator)	Rtg	Stns	Covg	Rank	Program (Syndicator)	Rtg	Stns	Covg
1	Wheel of Fortune, syn. (King World)	11.7	233	99	9	Wheel of Fortune, wknd. (King World)	6.7	207	92
2	Jeopardy! (King World)	10.6	220	98	10	Warner Bros Vol. 28	5.9	129	92
3	Star Trek: Next Generation (Paramount)	10.1	233	98	11	Future Legends of Baseball (Berl Rotfeld)	5.7	138	92
4	Oprah Winfrey (King World)	8.4	217	99	12	Donahue (Multimedia)	5.2	226	98
5	Cosby Show (Viacom)	7.5	203	98	12	Geraldo (Tribune)	5.2	191	98
6	Entertainment Tonight (Paramount)	7.4	179	96	14	Star Search (TPE)	5.1	173	97
7	Baseball Pranks (Berl Rotfeld Prod.)	7.0	140	91	15	People's Court (Warner Bros. Dom. TV)	5.0	178	91
7	Current Affair (20th Century Fox TV)	7.0	195	98	15	TV Net Movie (Teletrib)	5.0	182	95

\* Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

# RADIO

## JANUARY-JUNE RADIO PICTURE

*Figures for first half of 1990 show improved station sales totals for FM's and groups; AM-FM combinations have mixed showing, and AM's lose ground from same time last year*

**F**irst-half numbers for 1990 should improve morale somewhat among the harbingers of gloom and doom in the radio industry. A half-time look at radio station trading activity for the months of January through June of 1990, in comparison to the same period for 1989, shows increases in the number of properties changing hands, and even higher dollar totals in some categories. Total radio trading for the first half of 1990 increased to \$954 million over 1989's first-half total of \$749 million.

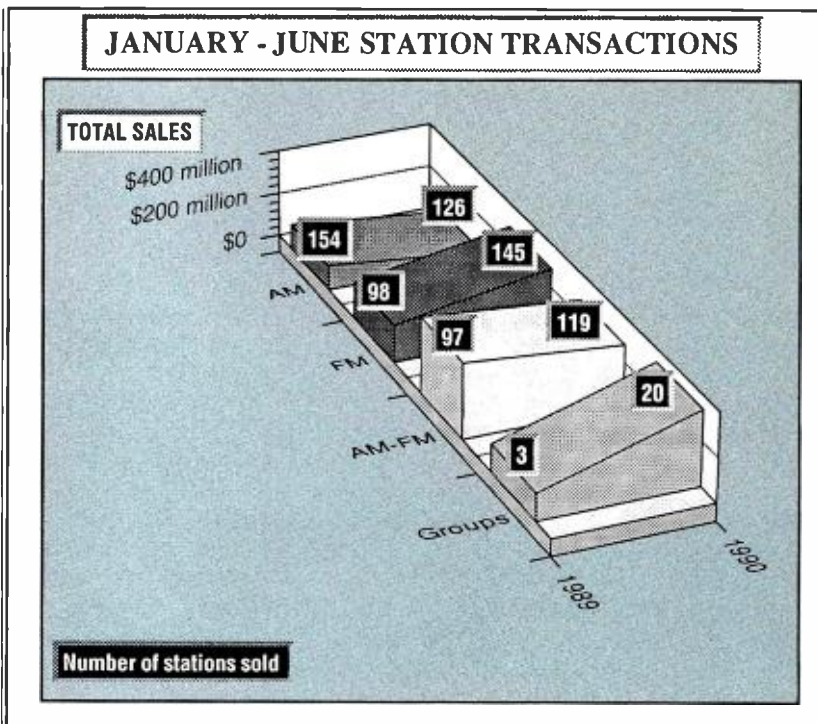
A look at the FM standalone category reveals that in 1990 there were 145 FM stations that changed hands for a total dollar value of \$290 million. In 1989, only 98 FM stations changed hands during the same time period, for a value of \$170 million. Based on those figures, the average price of an FM standalone in 1990 increased to \$1,996,925 from \$1,729,517 in 1989.

The second category posting improved figures was the group sales. In the first half of 1990, six groups changed hands for a dollar total of \$340 million, versus five groups for \$160 million in the first half of 1989.

The AM-FM combination category had a mixed showing. Although the number of deals in this category increased from 97 in 1989 to 119 transactions in 1990, the dollar total was off. In the first half of 1990, these transactions totaled \$280 million, versus \$340 million in 1989.

AM standalones is the one category that has continued to lose ground. In 1990 126 AM stations changed hands for a dollar value of \$45 million, or an average price of \$354,049. In the first half of 1989, 154 AM stations were traded for a total value of \$115 million, or an average price of \$748,752. Excluding the two top deals in that period (\$23 million and \$17.5 million) the average price was \$492,157.

Bob Mahlman Jr. of Bronxville, N.Y.-based The Mahlman Co. said that although the activity is there, they are



not seeing as many cash flowing properties on the market as they would like. "The bright side," said Mahlman, "is that there are still healthy deals getting done. And April, May and June are all good months for radio." Mahlman would like to see the banks take heed of the improving economy for radio and "get back in the game."

But the stations that are glutting the market these days typically tend to be the overleveraged, underperforming facilities. And unfortunately, said Mahlman, they get all the press.

Said John Frankhouser, executive vice president of Washington-based Star Capital: "There is little activity because of a lack of quality inventory on the market," he said, "because I feel, based on talking to many bankers, that financing is in fact available for cash flow

properties selling at reasonable multiples."

But according to Frankhouser, the people with the cash flowing properties are "sitting on the sidelines, waiting for multiples to climb back up to 10 times cash flow." He doesn't see those kind of multiples coming back anytime soon. "I would like to see a recognition on the part of potential sellers," he said, "that it doesn't make sense to sit on the sidelines and wait." In his view, buyers are hungry for good properties and, using a little bit of creative financing, sellers can get the prices they want for their stations. **-K**

*Note: Dollar totals are based on transactions approved by the FCC. Numbers do not include deals announced in that time period that did not close before June.*

# *Ralph Beaudin*

1928-1990

Your friends will miss  
your vision, courage,  
your street smarts, 10-handicap,  
old fashioned honesty...  
and your ready laughter.

The Romans had a phrase  
that best describes you...

Sui Generis...  
One of A Kind.

John Tenaglia, TK Communications  
Frank Boyle, Frank Boyle & Co.  
Steve Berger, Nationwide Communications  
Rick Buckley, Buckley Broadcasting  
Kent Burkhart, Burkhart/Douglas  
Bill Burton, Eastman Radio  
Art Carlson, Susquehanna Radio Corp.  
Dick Chapin, Chapin/Jorgenson  
Don Curran, Don Curran & Co.  
Henry DaBecco, WTAE TV/Retired

Chuck Fritz, Fritz Broadcasting  
George Green, KABC/KLOS, Los Angeles  
Marty Greenberg, Genesis Broadcasting  
Ben Hoberman, ABC/Retired  
Ed McLaughlin, EFM Media  
John Rook, KCDA, Spokane  
Wally Schwartz, ABC/Blair/Retired  
Ted Smith, KLBJ AF, Austin  
Gene Taylor, KQKQ, Omaha  
George Williams, Cox/ABC/Retired

## RAGAN HENRY: PUSHING FOR DEALS IN UNCERTAIN MARKET

*Despite slowdown in station trading marketplace, Philadelphia-based broadcaster is well on his way to building one of largest radio groups in U.S.*

**M**uch has been written about the slowdown in the station trading marketplace over the last year and the seeming impossibility of completing radio deals. But in spite of the obstacles broadcasters have faced to close deals, there are some operators successfully reaping the advantages of a "buyer's marketplace."

Philadelphia-based broadcaster and attorney Ragan Henry is one such person. In the last year and a half, Henry has contracted to buy nine AM's and 12 FM's—although the deal for WRXJ(AM)-WCRJ(FM) was terminated by Hoker Broadcasting and Henry has not yet closed on WBZN-AM-FM Racine, Wis. ("Changing Hands," June 18, Feb. 5). Also, the sale of WWIN(AM) Baltimore-WWIN-FM Glen Burnie, Md., from Henry to ALMIC Broadcasting is still pending.

Henry has been in the business since 1974, when he founded Broadcast Enterprises National Inc. Since then, he has parlayed his experience and initial investments in four AM's and two FM's into subsequent broadcast groups and, at one point, a VHF television station.

Currently, Henry's broadcast activity has culminated in one of the largest radio groups in the country, with 10 AM's and 13 FM's. According to Henry, it was a matter of obtaining the right financing at the right time, prior to the slowdown in lender activity of the second half of 1989 and 1990. "We had large commitments that were obtained in February of 1989," he said. "All of the acquisitions that we did in the summer of 1989 and the first half of 1990 were working off of that \$127 million, committed way back in February."

Except for \$5 million in equity that Henry said he hasn't raised yet, that commitment has held and the company is sitting with \$25 million of that money unexpended. He also noted that the company sold WXTR(FM) La Plata, Md. (Washington), for \$33 million and WMBX(FM) Richmond, Va., for \$20.5 million. Said Henry: "In each case, it represented much more than we had originally paid for the facilities. So we had the influx of cash that allowed us to put up healthy sums of equity into the acquisitions."

The one obstacle in Henry's way now is the ownership limit on broadcasters. "One problem we have is that we are



Ragan Henry: Going for the full complement of stations

very near the upper limits of what you are allowed to own, so we are now in the position that we can only buy if we sell," said Henry.

As an example, he cites the pending purchase of WBZN-AM-FM. "The grant of that purchase," he said, "is conditional on the sale of WWIN-AM-FM Baltimore. The purchase and the sale are tied together by the FCC." The situation they are in, added Henry, can mean "double trouble" if a closing is delayed. "We are asking the people we are selling to and the people we are buying from to be patient with us—but the truth is that there isn't much we can do but wait it out," he said.

Although Henry believes that the current lending climate has created hardships for some broadcasters, he also sees the opportunities it has created for oth-

ers. "I think it is important to say that it really isn't a broadcast problem," he said. "Nothing has really changed that much in terms of how stations operate and what margins stations throw off—it is primarily a financial problem."

In Henry's estimation, the financial problem has "the seeds of the correction right in it." Ultimately, said Henry, a bank will have to respond to its own constituency. Said Henry: "If you cut out all the loans in industries like broadcasting and lend only to big companies that are triple A credits—most of those loans are made at prime or below prime—the bank isn't going to be very profitable." To remain profitable, banks must reexamine to whom they want to lend, said Henry, because they are not going to make money lending to triple A credits. "The internal correction," said

Henry, "in the financial industry will in turn benefit borrowers, particularly broadcast borrowers."

He added that "the current climate has been disastrous for most minority broadcasters. I'm not talking about myself, because I've been treated very well by the financial community." But many minorities trying to get financing to buy one station, said Henry, will find it literally impossible. "Because usually your first deal is a one-station deal," he said, "and no one wants to lend for standalones, they want to do them in groups." Therein lies the problem, said Henry, because financing a group is complicated and requires a degree of experience that most first-time buyers don't have.

As for Henry's immediate plans: "One of the main concerns for our company," he said, "is to improve our properties in the Houston area. We are in the process of building up the facilities to make those stations competitive."

Although theoretically Henry could purchase three more radio stations, he notes that to do so, he would have to sell a property. "It is not a market I want to sell in," he said, "I think we may purchase one or two more—maybe; but to a large extent, we will be looking internally just to improve our own operations."

At this stage of building a broadcast group, Henry is not interested in bor-

rowing money to invest in television. In the early 1980's, Henry purchased a VHF network affiliate, WHEC-TV Rochester, N.Y. He borrowed the money to purchase the station, he said, at a floating interest rate with no ceiling and no floor. "It was one of the biggest mistakes I have ever made," said Henry, "because six months after I bought that television station, the interest rate for us was 23.5%—we couldn't print money fast enough to keep the interest current." The good news, said Henry, was that he had an "enlightened lender," and Henry managed to improve the station and subsequently sell it for more money. "But in a situation where you have a financial crisis affecting the industry," he said, "I am not about to borrow lots of money to buy a television station. I learned my lesson."

Henry said he will be happy just to build his radio group. "I think there comes a time when it is probably wiser not to be aggressively expanding. Even if I didn't have a legal impediment, I don't think life would be that different for us now," he said, adding: "We have bought 16 or so stations in the last year and it is time to absorb and work on and build up what we have."

In addition to the radio group and his law practice in Philadelphia, Henry has ventured into the development of an ex-

perimental radio format for children. Kidwaves Radio Network, developed in conjunction with Children's Literacy Initiative co-founders Linda Katz and Marcia Moon, is one of at least three efforts under way in the industry to program to an age group, 2-11, that isn't measured by any of the ratings services. "What we and the other groups are doing," said Henry, "is to try to create a market which we know is there but [which] hasn't been recognized by advertisers previously."

Kidwaves has tentatively set an Aug. 1 launch date, said Henry. The project, headed by Mel Diamond and based in Philadelphia, is producing programming so it can go on the air with 27 weeks of programming ready to roll.

"I think the success of the network will depend on the perception in the industry of whether you have the staying power or not," said Henry. "Especially with the way we are doing it, where you have to make large investments up front, at a time when zero income is coming in the door."

Henry's wife, Regina Amanda Goodwin, and his son Vincent Henry, have investments in other broadcasting entities as well. Henry emphasized that he has no voting rights or control in any of those enterprises. "All I ever do is give encouragement," he said. —tc

## TALKRADIO VOID NOT EXPECTED TO LEAD TO TALK EXODUS

*Cancellation of ABC daytime talk programing has impact on some stations but is not indicative of health of local or national talk formats*

**W**hen ABC Talkradio announced it would cease production and distribution of its four weekday programs (BROADCASTING, July 2), a number of talk radio stations and other talk programing suppliers questioned whether the talk format could survive intact in some markets.

The main issue: with a number of stations relying on Talkradio for at least part of their daytime programing, the sudden void in prime dayparts could prove financially formidable for stations to fill at the local level.

Since talk traditionally incurs some of the highest production costs of any format, many small- and medium-market stations were concerned that they wouldn't be able to fill the gaps left behind by the ABC move. According to this line of thought, these stations might be forced to shift to another format altogether—or at least segment their pro-



Sally Jessy Raphael

graming with some other format during the day and network talk at night.

The cancellation of Talkradio's daytime programs, effective Sept. 28, should not be seen as a failure of ABC to provide adequate programing, nor as an indication that the format is in jeopardy, said Maurice Tunick, Talkradio vice president. "We never positioned Talkradio as a turnkey operation," Tunick said. "It was designed to be a part of the radio station, integrated with the station's other elements. The biggest obstacle in getting local stations to take network programs was the mindset of 'we must be local to be successful.'"

Tunick observed that radio programers consistently believe that a station's identity can be achieved only through local program elements. "Certainly you have to address and identify the areas of concern to your community, but most of the things discussed on talk radio sta-

tions are bigger than that one particular community," he said.

Tyler Cox, manager of operations and programing at WWRC(AM) Washington, defends the local-is-better theory—at least for daytime programing. "We address the largest core of our audience during those dayparts, and what distinguishes us from other stations is the ability to talk about local issues and concerns," he said. "We also have to look at the economic factors. We can sell whatever programing is getting the better ratings. We have more control over inventory with local programing. And we have more time to work with, so we can make more money from sheer volume."

While Cox claimed that his "heart lies with locally originated programing," he agreed that evenings are fair game for network programing. "In the evenings I don't have a problem turning it over to the network. Your audience levels are down, and the network does a quality job—which enables us to channel our efforts into the key dayparts."

Across town at Capital Cities/ABC's WMAL(AM), Jim Gallant, director of operations, said the Talkradio cancellation



Rush Limbaugh

"doesn't affect the station at all" because it never carried any of its programing. He cautioned stations not to rely too much on national product, but said that network talk can be a useful programing element if it is well-executed. "If you pick and choose carefully what national programing you use, you can do very well with it," Gallant said. Contrary to the local programing philosophy, "the audience wants to hear what people all over the country think about things like flag burning and abortion," he said.

Paul Johnson, program director at talk-formatted KPSI(AM) Palm Springs, Calif., said Talkradio's cuts "are more of an opportunity than a problem." Johnson said that "ABC really dropped what for us were the weakest programs, and we're looking forward to filling some of those gaps. We're taking a look at a lot of different options, and we've been talking to several syndicators." He said that the station also is considering producing its own local programing in morning drive and at noon, depending on what programing is available.

Bill Lally, director of programing for NBC's Talknet, is sympathetic to stations' concerns for local programing. "If I ran a radio station, the least I'd do is program the morning and afternoon drive," he said. "Even from 10 o'clock to noon you can find quite a few things to program. There is a massive drop-off, however, in midday audience for full-service AM's, and that might provide a good opportunity for network programing. There's room for alternative types of programing in this slot, but I don't think you'll have the type of affiliate count you'll have at [8 p.m.]. You have different audience shares for daytime."

While Westwood One Radio Networks' NBC and Mutual both program early morning talk shows, Ron Nessen, network vice president of news, concedes that "morning drive, midday and after-

noon drive until seven o'clock really are times that stations want to keep. It allows them to control program content and it allows them to sell local commercials." He said that most successful talk stations are located in major markets where they can sell their spots for more than they would get in network compensation, "and they're reluctant to give up that time."

EFM Media President Ed McLaughlin, former president of the ABC Radio Networks, observed that while programmer perception often dictates practice, it does not necessarily equal business reality. "Major market stations really need to be able to convince themselves that a network show will get ratings as good as, if not better than, what they could do themselves. The stations can make plenty of money from network shows; there's plenty of local time to sell. In some ways it's a benefit because they don't pay the talent. They give up some inventory, but talk programing allows you to carry more commercials than music programing. Out of the 15 minutes in an hour, the stations take 12, so there's plenty of time."

ABC's move away from daytime will have the greatest impact on shoestring-budget talk stations in smaller markets, McLaughlin predicted. "This leaves some 50-100 stations up in the air," he said. "These stations are looking for a couple of hours of programing to help fill [the void]. They're worried that if they can't find good programing or find good local talent, they might have to defect from the format."

Talkradio's Tunick said the cancellation of four Talkradio programs shouldn't leave too many of these stations in the lurch. "There are other suppliers of network talk programing and many of our stations integrated pieces of our programs with their own local shows," he said, adding: "Some stations will replace our programing with local talk and some will use other network programs." Tunick said the issue isn't really a question of local versus network programing. "It's more a question of good programing."

A case in point, Tunick said, was EFM's *The Rush Limbaugh Show*. It "is very successful and it's a national show," he said. "And there is not much difference between what Rush does for the network and what he does with his local show on WABC(AM)." Tunick said that, while some New York topics obviously don't apply nationwide, "the top talk topics across the country are the stories you see in *USA Today*, not pothole bond issues." -REB

## "Sales in June set a new record with a 500% increase over last June!"



Dan Patrick  
President/GM  
KSEV-AM,  
Houston

One good month does not make a success story. How about five good months? By May 31, 1990, KSEV had already billed more than during all of 1989.

There's more. Billing increased every month in 1989.

Dan Patrick and 70 other BRN affiliates keep proving our point: good local programing, coupled with the premier all-business radio network, can make your station the hottest AM in town.

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## RIDING GAIN



**WFAN fund.** Emmis Broadcasting's New York sports outlet WFAN(AM) presented a \$1 million check to Tomorrow's Children's Fund. The check represents money collected so far, following the station's 28-hour radiothon last March, during which \$1.2 million was pledged. Making the presentation (l-r) are WFAN(AM) general manager Scott Meier, morning host Don Imus, Tomorrow's Children's Fund honorary president George Martin and co-president David Jurist.

### CALNEWS UNVEILED

Washington-based Zapnews ("Riding Gain," June 18) is introducing Calnews, a statewide news service for California radio broadcasters. Calnews content will include "lively, contemporary and affordable state news featuring localized reporting of top California stories," said Zapnews President James Hood. The news service will rely on coverage from a number of sources, including the City News Service of Los Angeles and news correspondents statewide.

### SUMMERALL ON SATELLITE

*Instant Replay*, the nationally syndicated radio feature hosted by sportscaster Pat Summerall, is now being distributed via satellite on Satcom 1R, transponder 23. The 90-second daily feature, which focuses on the personalities and

events in sports history, is syndicated by New York-based MediaAmerica.

### MBS GETS PIGSKIN CLASSIC

The Mutual Broadcasting System has signed an exclusive three-year agreement with the Orange County Sports Association to provide live, worldwide coverage of the Pigskin Classic. The Classic traditionally is the first college football game of the season, according to a Mutual spokeswoman. The game, which this year pits the University of Colorado against the University of Tennessee, will be played Aug. 26 at Anaheim stadium in Anaheim, Calif.

### AP EXPANDS SPORTS

AP Network News has added six new sports features to its daily lineup, starting today (July 16). Added to the schedule are six

*Sportsline* shows at 5:45 a.m., 2:45 p.m., 3:45 p.m., 12:45 a.m., 1:45 a.m., and 2:45 a.m. The new schedule also includes seven additional shows each weekend.

### NETWORK STUDY

Concert Music Network is publishing a new report titled *Network Duplication 1990* to help advertisers and agencies understand what percentage of each major radio network's audience is shared by another network. The study should "identify opportunities and guide media selection in the changing national broadcast marketplace," said Roy Lindau, CMN vice president and general manager. The source for all data in the study is the Spring 1990 Mediamark Research Inc. national study of 20,000 adults.

## Thank You Broadcasters!



We're celebrating our 11th year of **uninterrupted** broadcasting!

Sonny Bloch is America's premiere consumer advocate on radio. He talks with your listeners about Money, Business, Real Estate, and Life.

#### Here is what we can provide to you now:

- 18 hours, six days per week, live two-way talk programming.
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Call me for clearance in your market!

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# WASHINGTON

## BROADCASTERS WANT CHARACTER GUIDELINES MODIFIED

*NAB urges commission to extend deadlines for reporting misconduct and recommends that it drop misdemeanor convictions from its list of disqualifying misconduct*

**T**he National Association of Broadcasters last week joined other broadcasters in asking the FCC to relax the "extremely burdensome" reporting requirements and other elements of its newly modified character policy guidelines.

The trade association, in the seven-page filing, urged the FCC to extend from 30 days to "no less than six months" the deadline broadcasters have for reporting misconduct that could disqualify them from holding broadcast licenses and to reconsider including convictions for misdemeanors among potentially disqualifying and reportable misconduct.

It also opposed the joint petition of two citizens groups—Media Access Project and Telecommunications Research Action Center—urging the FCC to further broaden the scope of what it deems potentially disqualifying misconduct to include all misdemeanors, consent decrees, indictments and misrepresentations involving private parties.

As revamped by the FCC two months ago, the character policy guidelines require broadcasters to report within 30 days convictions for felonies and "serious" misdemeanors, adverse civil judgments for antitrust violations or other anticompetitive activity and adjudicated cases of misrepresentation to government agencies (BROADCASTING, May 14). Such information could jeopardize a broadcaster's ability to hold, renew, transfer or acquire broadcast licenses.

A group of broadcasters represented by the Washington law firm of Covington & Burling (Chronicle Broadcasting, Post-Newsweek Stations, Providence Journal, Shenandoah Valley Educational Television and Spartan Broadcasting) was the first to challenge the FCC guidelines.

In a petition for reconsideration filed last month, the group urged the FCC to amend the reporting requirement so that misconduct reports would have to be filed no more than once a year in the context of a licensee's annual ownership report.

The group also said the reporting re-

quirement should only apply to litigation in which a party of the licensee—officers, directors and owners of 5% or more of the stock—is a named defendant. "Just because an outside director of a broadcast license is also an outside director of another entity that violates the antitrust laws, for example, should not mean that the licensee is required to report that violation."

It also asked for "more guidance" on what sorts of misdemeanors are potentially disqualifying and, thus, reportable.

Commenting on the group's petition, the NAB endorsed its annual reporting proposal. "The commission might also consider utilizing a somewhat shorter reporting interval, but no less lengthy than six months," it said.

The NAB went a step beyond the group in recommending that the FCC

drop misdemeanor convictions from its list of disqualifying misconduct. "Stating that the commission may consider 'serious misdemeanors,' whether or not they have any nexus with broadcasting, opens the commission to receiving an endless amount of information which it will, after costly deliberation, find to be of little if any relevance."

The NAB said it found "great merit" in the group's recommendation that reporting requirements should only encompass directors who are named defendants. "Unless the director was sufficiently implicated in an event to be named a defendant, it is difficult to understand the relevance of such information to the commission's purposes."

According to the NAB, the revisions suggested by MAP/TRAC would be a throwback to the days before the FCC reformed its character policy in 1986, when the FCC was placed in the role of adjudicating criminal and civil misconduct.

MAP/TRAC even suggests that the FCC "retry" criminal cases in which applicants have been found innocent, "on the theory that even if someone was not convicted they may well have really 'done it.'"

"Landlords once found to have violated rent control regulations—however complex the regulations, however willful the act—are to be tossed into a hearing, for they, too, may not be sufficiently trustworthy to run a broadcast station," the NAB said.

Also contributing comments last week in opposition to the 30-day reporting requirement were NBC; LIN Broadcasting and Vermont ETV, which, like the group that petitioned for reconsideration, are represented by Covington & Burling, and another group of broadcasters represented by Koteen & Naftalin (EZ Communications, Great American Television and Radio, McGraw-Hill Broadcasting and Renaissance Communications).

NBC, which is owned by General Electric, backed an annual reporting requirement. "For companies such as GE,

### SATELLITE SALVO

**I**n a legislative session held during the Satellite Broadcasting and Communications Association trade show last week, Don McClellan, legislative assistant to Senator Conrad Burns (R-Mont.), accused the National Cable Television Association of waging a "distortion campaign" against Burns's S. 2800 telco entry bill—on which the Senate Commerce Committee will hold a July 24 hearing and a "markup definitely before the August recess." That bill would require telcos to allow nondiscriminatory access to three-quarters of their services, not to their "limitless [fiber optic] capacity," as the NCTA has alleged, he said. Saying the White House has made clear the cable bill is "too regulatory," McClellan argued that "the answer" to its passage is "a pro-competitive piece involving telco entry."

## ADVERTISEMENT

# A Flood of FM Move-Ins?

Like you, my living has depended on a healthy, vibrant broadcasting industry. Recently, there's been a lot of publicity suggesting that I'm up to something that will hurt our business. It's not so, and I want you to know it.

### The FCC Rule was Adopted

Last year, the FCC amended its rules to permit stations to change their communities of license, as long as a series of public interest tests were met. The rule change was one in a series of steps designed by the FCC to allow stations to improve their facilities to be more efficient, reach more audience, and provide new or better public service, all without bogging broadcasters down in lengthy regulatory proceedings.

### I've Studied the Entire United States

I spent over \$500,000 completing exhaustive engineering studies, covering the entire United States, to find the best opportunities created by this new rule. I found only three that made business sense to me, and I invested in them.

### Our Anniston, Alabama Proposal

One of my proposals is to relocate a station from Anniston, Alabama, to Sandy Springs, Georgia. With moves and drop-ins, my proposal will provide a first local station to Sandy Springs (a community of over 77,000 people), reach and serve the Atlanta market, add a new, first FM radio service at Lineville, Alabama, and, most importantly, add a full-service FM radio station in Anniston, so that it loses no service. Over a million people will receive improved radio service. Three new local radio stations are created. No one loses.

### The Atlanta Broadcasters' Response

Now some Atlanta radio stations are crying "foul". They warn that "a flood" of moves like mine are coming, that our "whole system of localism" is threatened. These broadcasters have enlisted the support of the NAB, which has joined them in telling the FCC that a "wholesale migration" of community of license change moves will befall our industry. You may have heard something about this, and I want to set the record straight.

### The Plain Facts are These:

- 1) **Less than 10 site-move changes have been filed in the first year.** There is no "flood", nor barely a trickle. In the first year since the rule's enactment, less than 10 site-move changes have been proposed under this rule. As our engineer volunteered under penalty of perjury to the FCC recently, "based on our studies [over 10,000 of them] only about 14-16 FM stations near the top 150 markets could change their cities of license in such a way as to significantly enhance their value and at the same time comply with the FCC's rules".
- 2) **No Kansas City move-ins are viable.** The scare-tactics arguments -- "there are three such possible move-ins to Kansas City alone", for example -- are just wrong. *Radio Business Report* studied the three alleged Kansas City move-ins and then concluded, "only one, WIBW (FM), Topeka could move..." And that's part of Stauffer's AM/FM/TV combination in its home market. Can you see them moving the #2 FM in Topeka to Kansas City as a start-up C-2?
- 3) **No engineering exists to prove "a virtual flood" of applications.** The NAB and the Atlanta stations who have opposed us have not shown any engineering to back up their claims of "a flood". They're flying blind, on instinct, and they're wrong.
- 4) **If it doesn't benefit the public, it won't be granted.** The rule has built-in public interest safeguards: the "new" community of license must be superior to the "old", from an allocations viewpoint; a community must never be left without local service; and the proposal must be mutually-exclusive with current service for a licensee to make this move on a "protected" basis. Every case, including mine, must stand on its own public interest merits.

### This is a Good Rule that Won't Cause a "Wholesale Migration" of Stations

The city-of-license change rule is a good rule, part of a broad package of carefully-crafted deregulatory reforms that the Commission has adopted in recent years. This rule can not, will not and has not caused a flood of applications. I sincerely hope that the FCC and our industry, will recognize, through the anti-competitive shouting, that this rule should be retained as adopted by the FCC so that those few proposals submitted that do offer increased benefits to the public can be granted.

Sincerely,



Thomas P. Gammon  
Crown Broadcasting, Inc.

with its many divisions engaged in entirely nonbroadcast activities, and the many outside directors on its board of directors (with their many nonGE activities), literal compliance would require virtually constant inquiries and reports within the GE/NBC organizations to assure that required information be reported within 30 days after a triggering event occurs."

The Koteen & Naftalin group concurred that the 30-day requirement was far too onerous. It would "burden an

entire industry to an extent disproportionate to any possible public interest benefits that may be achieved."

Not putting all its hopes in the FCC, the Covington & Burling group two weeks ago asked the Office of Management and Budget to use its authority under the Paperwork Reduction Act to repeal or extend the 30-day reporting requirement. The FCC, as an independent agency, has the power to override any OMB decision, but, as a political

body, it is not likely to ignore it.

Eyvette Flynn, an analyst with the information policy branch of OMB's Office of Information and Regulatory Affairs, met last Wednesday (July 11) with commission attorneys to discuss the reporting requirement. David Solomon, assistant general counsel, FCC, said Flynn asked a lot of questions, but he would not comment on whether she expressed any reservations about the requirement. Flynn would not comment. **-NAJ**

## FCC CLEARS TWIXTEL FOR CABLE VENTURE

**T**he FCC's Common Carrier Bureau has cleared the way for TwixTel Technologies Inc. of Framingham, Mass., to continue rolling out its integrated long-distance telephone and cable service in resort communities, ruling that the service does not constitute a breach of the statutory cable-telco cross-ownership ban.

The bureau, in a July 9 letter signed by Chief Richard Firestone, agreed with TwixTel that the ban against telephone companies providing cable service in their telephone service areas does not apply to "resellers" like TwixTel that do not own telephone networks but merely purchase services from telephone companies that do.

"In light of the commission's traditional concerns with carrier denial of access to essential poles and conduit, as well as the potential for improper cross-subsidization from monopoly services,

the bureau believes that a threshold prerequisite for application of the statutory ban is the possession and control of basic communications facilities," the letter said.

Gordon Fowler, president and chief executive officer, TwixTel, said he and the company's lawyers were confident that TwixTel's service did not violate the law, but that some cable operators that TwixTel was courting as partners did not share that confidence. "We asked the FCC for a declaratory ruling to eliminate any ambiguity," he said.

In partnership with local cable operators, TwixTel offers vacationers in hotels, rental houses and condominiums the opportunity to purchase cable services by the day and pay-per-view movies and events. It also offers long-distance services through AT&T and Sprint.

It is all made possible by TwixTel's

proprietary software that turns touchtone telephones into devices for ordering services and billing them to consumers' credit cards.

According to Fowler, TwixTel made its debut last summer in Vail, Colo., where Heritage Media holds a local cable franchise. Since then, the number of units in which service is available has grown from 200 to more than 1,000. So far, he said, buy rates of cable services have been "extremely encouraging."

TwixTel's services have also been introduced in Maui (United Artists Cablevision) and the Outer Banks of South Carolina (Sutton Capital), Fowler said. With the FCC ruling in hand, he said, it now plans to add long-distance service.

Fowler also said TwixTel has a deal with eight of the top 12 cable operators to launch services in selected systems, mostly on a trial basis.

Cable systems have nothing to lose and much to gain from forging partnerships with TwixTel, Fowler said. Cable operators now have a tough time selling pay and PPV cable services in resort areas because rental units turn over every week or month, he said.

TwixTel generates pay and PPV revenue that would not otherwise be generated and shares it with the operators, he said. What's more, he added, it also shares the long-distance revenues. TwixTel makes a profit on long-distance by buying services at wholesale rates and reselling them at retail rates, he said.

TwixTel eliminates billing problems that hamper resort markets, Fowler said. By taking credit-card numbers upfront—either at the hotel check-in counter or over the touchtone phone—TwixTel can bill consumers by day and, in the case of PPV, by movie or event. In Vail, for instance, consumers pay \$3.35 a day for HBO and basic cable services and \$6.95 for each PPV offering.

### PUSHING FOR STRONGER CABLE REGULATIONS

**C**able critics Democratic Senators Howard Metzenbaum of Ohio and Joe Lieberman of Connecticut have vowed to push for stronger rate regulation provisions when cable legislation hits the Senate floor. Both Senators have offered tough cable reregulation legislation and feel the measure passed by the Commerce Committee last month does not go far enough to protect consumers (BROADCASTING, June 11). Lieberman wants to see city and state governments regulate cable rates and services rather than the FCC, as proposed by the Commerce bill. "We have come to depend on cable. A lot of people, particularly the elderly, really depend on cable for information. They deserve more protection, ultimately,

than this bill offers," said Lieberman in a speech on the Senate floor.

Metzenbaum, also in remarks on the Senate floor, warned that "unless this Congress does something to protect the American consumer, the cable industry will continue to increase its rates, make less services available and, frankly, rip off the American consumer." Metzenbaum would like to see tighter rate regulation provisions and some of the other regulatory responsibilities more evenly shared between the FCC and local authorities. "In addition, it may be necessary to enact more stringent limitations on the cable industry's ability to co-opt potential competitors such as direct broadcast satellite," said Metzenbaum.

PPV movies, which are provided through Reiss Media Enterprises, are offered prior to their home video release, he said.

According to Fowler, TwixTel is backed by some \$4.5 million in venture capital, mostly from Wood River Capi-

tal of New York. The company is in the process of raising additional money through private placement, he said.

The FCC's approval of TwixTel's service came over the objections of Southwestern Bell and Bell Atlantic but with the support of MCI and Heritage. Wil-

liams Telecommunications Corp. and the Competitive Telecommunications Association argued, in vain as it turned out, that the FCC should declare that the ban does not only apply to resellers, but to all nondominant interexchange carriers. —NAJ

## DAB: RADIO'S SALVATION OR DESTRUCTION?

*NAB task force on new audio technology holds first meeting; among controversies is whether service should be national or local in scope*

**T**he National Association of Broadcasters' new DAB (digital audio broadcasting) task force met for the first time last week in Washington to begin shaping the association's policy on the emerging technology—a technology some broadcasters view as an opportunity for vastly improved service to their listeners, and others fear as a threat to the existence of the current AM and FM service.

DAB systems have been proposed by groups in both the U.S. and Europe that would provide compact disk-quality audio to the home by either satellites or terrestrial transmitters with greatly improved spectrum efficiency. NAB's radio board last month voted to oppose implementation of a national satellite service because of the damage it could do to the current system of localism through AM and FM broadcasting. But it expressed interest in establishing an all-terrestrial DAB system. At the same time, the board created its DAB task force (BROADCASTING, July 2).

During the first task force meeting last Tuesday (July 10), the group adopted a six-point "mission statement," which according to the task force's chairman, Alan L. Box, president, EZ Communications Inc., Fairfax, Va., is "important just to set out exactly where we intend to go and what we intend to accomplish."

Along with the responsibility of advising the NAB board and recommending possible DAB implementation strategies, the group said it will study the legal, political and technical aspects of implementation (including identifying possible spectrum for a terrestrial service) and monitor the international aspects of DAB implementation. The statement also says the group will work to "raise awareness of the broadcasting industry on the challenges and opportunities of DAB" and "promote and coordinate radio broadcast industry consensus."

Box defended the NAB board's stand

against national satellite DAB service. "I think broadcasting has to be local. I think it would be terrific to be digital, but I don't think it needs to be satellite to be digital," he said. Box also said that national radio services are simply not needed.

Peter Dolan, president, Satellite CD Radio, Washington, one of the companies proposing a system for DAB satellite and terrestrial transmission, said there is a market for satellite radio. "What we're doing is proposing an entirely new type of service," Dolan said. "National television broadcasters certainly make a lot of sense. I see no reason why radio shouldn't be on the same footing."

Before the task force meeting, Dolan had expressed the hope that Satellite CD Radio could come to an understanding with NAB over DAB satellite implementation. He clarified his statements last week, saying that "the NAB represents broadcasters and we have been talking to a number of broadcasters. If a sufficient number of existing stations say, 'Let's take a second look at that,' then the NAB is going to follow the direction of their member stations." Both Dolan and Box told BROADCASTING last week that they had not yet been in contact with each other.

Last week NAB also requested that the FCC extend the comment deadline for an inquiry on the Satellite CD Radio system 60 days past the original deadline of this Thursday (July 19). At deadline last week, the FCC had not decided

whether to grant the extension. There was speculation there would be an extension but that it would be shorter than 60 days.

The DAB task force also agreed last week to hold a special session on digital audio during NAB's coming Radio '90 convention in Boston. The session will be held on Wednesday, Sept. 12, and will be repeated the following Saturday. Other updates on the board's progress are planned for the next NAB board meeting, in January, and the NAB convention in Las Vegas next April. —RMS

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*"I think broadcasting has to be local. I don't think it needs to be satellite to be digital."*

Alan Box, EZ Communications

# BUSINESS

## THE JOYS OF JOA'S

*One is better than two, say broadcasters of newspaper joint operating arrangements; Detroit, York, Pa., and Las Vegas are among recent examples where backlash against papers' new ad rates sends advertisers to radio-TV*

In March the York (Pa.) *Daily Record* and the *York Dispatch* combined their sales and other non-editorial functions, making York one of two dozen cities whose newspapers have a joint operating arrangement (JOA) exemption from antitrust law. Those partial mergers, while strengthening the newspapers involved, also appear to have helped the broadcasters in the markets.

TV and radio sales managers in York and in Detroit, where a JOA went into effect last November, said that in pre-JOA days, marketwide advertising rates were kept low to compete against the newspapers that fought each other by slashing rates. In the post-JOA days, the combined operations have increased rates, causing at least some advertiser resentment, which the Fifth Estate has been able to capitalize on.

Las Vegas may be the next market to reap the potential benefits of a JOA. The two papers—the *Las Vegas Review Journal* and the *Las Vegas Sun*—merged sales forces on July 7. Although it is too early to predict the effect on radio and TV there, broadcasters are hopeful. "Local retailers are not happy and are listening very closely to us," said Gene Greenberg, general sales manager of KVBC(TV) Las Vegas. Advertising rates for the papers are expected to increase 30%-40%. Rolla Cleaver, the station's general manager, also noted that there is at least some concern that advertisers will "bite the increase and take money from us."

Joint operating arrangements have been around since the 1930's. However, it was not until 1970 that Congress passed the Newspaper Preservation Act making JOA's legal. The law came about after the Supreme Court, in 1969, decided that two Tucson, Ariz., dailies violated antitrust law by merging non-editorial operations. According to the American Newspaper Publishers Association, all previous JOA's were grandfathered. To qualify for a post-1970 JOA, papers have to prove that one is in



danger of bankruptcy, according to ANPA.

Some stations in Detroit have benefited from the recent JOA between the *Detroit Free Press* and the *Detroit News*. Explained Grace Gilchrist, general sales manager, WXYZ-TV Detroit: "What the JOA afforded us was the opportunity to encourage more retailers to mix their media to a greater degree.... During the bitter battle [between the *News* and the *Free Press*] we had a tough time competing." Hal Whack, WDIV(TV) Detroit general sales manager, agreed that the paper wars had an "overall depressing effect on the total market." Whack said that ad revenue overall in Detroit has been soft and that as a result of the JOA, broadcasters expect to see new people coming in to do business.

Radio in Detroit may already be prospering because of the JOA. WJR(AM)-WHYT(FM) Detroit Sales Manager Mike Feezy said his stations have seen substantial increases in spending from the automotive and retail categories.

Carl Fischer, head of Fisher Buick, Mazda, Subaru and president-elect of the Troy, Mich.-based Auto Dealers Association, said that his dealership has increased radio advertising by 20% and that all the dealers are "looking at alternatives and experimenting." One alternative that the dealers came up with is Auto Dealers Direct, a weekly publication mailed to a million homes.

After the two York papers combined operations, industry sources in the market estimate their ad rates went up by more than 50%. "Several people buying newspaper decided to buy TV because

the rate for the papers went up quite a bit," said John Riggle, station manager, WPMI(TV) York. Riggle told BROADCASTING that his station has seen increased buys from auto dealers and retailers. "Autos," Riggle said, "were the first to come around and say: 'We're interested.'" The advertiser hurt most by the York JOA, according to one account executive, is the "\$1,000-a-month advertiser who has been priced out of the papers." That advertiser, the account executive said, "has been going to television, radio and cable."

One agency executive said that advertisers in York now pay 20%-25% more for the same coverage. "TV will benefit," the media buyer said, "because there are probably enough advertisers irritated at the JOA who don't want to spend the extra money and are willing to buy from other sources." Both newspapers have also changed their column widths, meaning, said those in the market, that the same size ad now costs

more money. Discount rates for multi-run ads, according to one media buyer, have also been cut in half since the JOA.

There are at least some forces working against JOA's. In Knoxville, Tenn., it is expected that the current agreement will be abandoned due to a dispute between the participating companies. Yet not all expect there to be a reduction in ad rates. Said Tim Frame, local sales manager of WATE-TV Knoxville: "The jury is still out on what will happen to the new rates. The morning paper now does 80% of the circulation, and much of the other 20% is duplication. That suggests that the new rate will look a lot like the old combination rate."

Wider significance may be posed by legislation to repeal the 1970 act (although it would allow existing JOA's to continue). Introduced by Representative Carl Pursell (R-Mich.), the legislation may make the agenda of the House Judiciary Subcommittee on Economics and Commercial Law later this year. —JF, GF

## PARAMOUNT UPS INTEREST IN TVX

**P**aramount Communications, majority shareholder (79%) of TVX Broadcast Group Inc., is on its way to making the independent group owner a wholly owned subsidiary. The entertainment and publishing company said last week it has agreed to purchase an additional 4% of the broadcast group to increase its ownership to 83% and is offering to buy the remaining minority interest in the Virginia Beach, Va., publicly held group owner of six independent stations.

Paramount agreed to buy all the outstanding shares of TVX Class B Common stock at \$7.50 per share from Citicorp Venture Capital Ltd. and First Capital Corp. of Chicago, giving it 83.3% ownership of TVX. There are between 6.5 million and 7 million shares involved, making the purchase price somewhere between \$48 million and \$52 million. Paramount, in a letter to TVX Chairman Gene Loving, proposed acquiring the remaining minority interest in TVX at the same price of \$7.50 per share. TVX shares went up \$2 to \$7.25 after the July 10 announcement.

TVX officials were unavailable for comment. One industry insider said TVX was "not aware that Paramount approached Citicorp and First Capital, but probably had a suspicion that something like this would happen since [TVX] results have been positive." The

company turned cash positive in 1989 after reportedly being close to bankruptcy a few years ago.

Furman Selz analyst Robert Wiley, in a February 1990 report on TVX, said the TVX station group is useful to Paramount because it gives the company broadcasting experience with relatively little risk. Wiley said TVX also allows Paramount's syndication efforts, first run and off network, to be anchored in the group's markets of Philadelphia, Washington, Houston, Fort Worth and Raleigh, N.C., which gives them 8.8% coverage of the country before they sell anywhere else. Wiley's report anticipated that a Paramount tender offer would be made at some point and also said TVX is capable of generating broadcast cash flow of \$35 million in 1990, making the company worth \$7.74 per share. With continued growth, the report said, TVX could have a private market value of \$11 per share in 1991.

Paramount paid \$110 million in cash and \$30 million in notes last year to Salomon Brothers to buy the 79% block of TVX, at a per-share price of about \$5.

One station manager interviewed by BROADCASTING said he did not expect any changes should Paramount buy out the entire company. The manager said he and other managers have been assured by TVX that the company would continue to be run as usual. —JF

# SOLD!

KRGE-AM/KRIX-FM, Brownsville, Texas has been sold by Daytona Group of Texas, Inc., Norman S. Drubner, Principal to Sunbelt Radio Group, Inc., Richard N. Lea, Principal for \$1,100,000 cash.

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# CHANGING HANDS

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

**KDBX(FM) Boonville, Mo.** □ Sold by Big Country of Missouri Inc. to Bluff City Broadcasting Inc. for \$1.5 million. Station was acquired in February 1984. **Seller** is headed by Dick and Patricia Billings, husband and wife, and retains KWRT(AM) Boonville. **Buyer** is headed by Jerry R., James, John and Don Zimmer, brothers, who have interest in KZIM(AM)-WOOZ-FM Cape Girardeau and KWOC(AM)-KKLR(FM) Poplar Bluff, both Missouri, and WOOZ-FM Harrisburg, Ill. KDBX(FM) has country and Big Band format on 99.3 mhz with 3 kw and antenna 285 feet above average terrain (CP granted for 50 kw and antenna 500 feet). **Broker:** R.E. Meador & Associates.

**KVKI-AM-FM Shreveport, La.** □ Sold by Encore Communications Associates to Progressive United Corp. for \$1.5 million. Price includes \$75,000 down payment with balance due, in cash, at closing. Stations were acquired in December 1986. Earlier sale to Waldron Partners

## PROPOSED STATION TRADES

Station deals last week: 16  
Dollar value: \$9,039,401  
1990 station deals: 486  
1990 value: \$1,277,343,391

("In Brief," July 3, 1989) for \$7 million fell through. **Seller** is headed by George Duncan and Robert J. Smith and has interest in KBFM(FM) Edinburg and KHFI-FM Austin, both Texas, and KZOU-AM-FM Little Rock, Ark. **Buyer** is headed by William R. Fry, Linda S. Carmichael, Angelo R. Marra, Anthony J. Marra, Sidney Mishkin and Lawrence T. Kennedy Jr., and has no other broadcast interests. KVKI has oldies format on 1550 khz with 10 kw day and 500 w night. KVKI(FM) has adult contemporary format on 96.5 mhz with 100 kw and

antenna 1,000 feet above average terrain.

**WCPC-AM-FM Houston, Miss.** □ Sold by WCPC Broadcasting Co. to New South Communications Inc. for \$1.5 million. Price includes \$1 million cash at closing and \$500,000 for noncompete and consult agreement interest-bearing note payable, with interest, in five equal annual payments. WCPC Broadcasting put stations on air in 1955 and 1968, respectively. **Seller** is headed by Robin H. Mathis, Ralph C. Mathis, John B. Skelton and Ricky J. Huffman, who also have interest in WDXE-AM-FM Lawrenceburg, Tenn. **Buyer** is headed by Frank E. Holladay, Ann S. Holladay and Clay E. Holladay, and is licensee of WZHT-FM Troy, Ala; KJLO-AM-FM Monroe, La.; WALT(AM)-WOKK(FM) Meridian, Miss. Clay E. Holladay owns WYZB-FM Mary Esther, Fla. WCPC has variety format on 940 khz with 50 kw day and 250 w night. WCPC-FM has beautiful music format on 93.3 mhz with 100 kw and antenna 490 feet above average terrain.

**KRGE(AM) Weslaco and KRIX(FM) Brownsville, both Texas** □ Sold by Daytona Group of Texas to Sunbelt Radio Group for \$1.1 million. Stations were acquired in June 1987. **Seller** is headed by Norman S. Drubner, who also heads WVGO(FM) Richmond, Va.; WPAP(FM) Panama City and WJLQ(AM)-WCOA(FM) Pensacola, both Florida; KXYQ(AM)-KZRC(FM) Portland, Ore.; KIVA(AM) Santa Fe and KZRQ(FM) Albuquerque, both New Mexico. It is in process of selling KGRX(FM) Globe, Ariz. ("Changing Hands," April 2) for \$2 million. **Buyer** is headed by Richard N. Lea and has interest in KRRG(FM) Laredo, Tex. KRGE(AM) is fulltimer with oldies format on 1290 khz with 5 kw. KRIX(FM) has AOR-CHR hybrid format on 99.5 mhz with 100 kw and antenna 1,042 feet above average terrain. **Broker:** Randall Jeffery of Media Venture Partners.

**KSJB(AM)-KSJM(FM) Jamestown, N.D.** □ Sold by Triple R Broadcasting to Cy Chesterman for \$850,000. Stations were acquired in March 1965. **Seller** is headed by Ed Crilly, who has no other broadcast interests. **Buyer** is president of Chesterman Co. of Sioux City, and recently bought KRIB(AM) Mason City, Iowa, for \$250,000 ("Changing Hands," Feb. 19). KSJB is fulltimer with country format on 600 khz and 5 kw. KSJM(FM) has

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from

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Radio Station Brokerage & Financing Services

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Marc Hand  
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Questcom represented CV Radio Associates, L.P.



adult contemporary format on 93.3 mhz with 57 kw and antenna 256 feet above average terrain. *Broker: John D. Stebins.*

**WTKX(AM) Cortland, Ohio, and WTKX-FM Mercer, Pa.** □ Sold by Trumbull County Broadcasting Corp. and Mercer County Broadcasting Co., respectively, to Tobin Communications Inc. for \$850,000 (\$250,000 for WTKX and \$600,000 for WTKX-FM). Price includes \$75,000 cash at closing, \$25,000 deferred cash payment, \$500,000 promissory note payable in 15 years at 8.5% and noncompete covenant. Stations went on air in 1985. **Seller** is headed by Albert Zippay, Patrick and Peggy A. Engrao, Stephen M. Kramer and Steve Hannah. Zippay, Kramer, Hannah and Patrick Engrao are principals of Trumbull. Zippay, Kramer and Peggy Engrao are principals of Mercer. **Buyer** is headed by Jeffrey E. Tobin and Joseph S. Dobosh, and has no other broadcast interests. WTKX is daytimer with country, farm and oldies format on 830 khz with 1 kw. WTKX(FM) has contemporary Christian music format on 96.7 mhz with 1.4 kw and antenna 485 feet above average terrain.

**WRAG(AM)-WAQT-FM Carrollton, Ala.** □ Sold by Pickens County Broadcasters to Vintage Broadcasting Corp. for \$780,300 (\$120,000 for WRAG(AM) and \$660,000 for WAQT-FM). Price includes \$200 cash at closing and \$760,100 promissory note payable in 15 years at 8.5%. WRAG went on air in 1951; WAQT in 1970. **Seller** is headed by Roth E. Hook and Alza Farrar. Hook has interest in WQST-AM-FM Forest, Miss. **Buyer** is headed by Terry Fulton, Stanley Lockridge, Michael Hall, William Fancher and John Duren, and has no other broadcast interests. WRAG is 1 kw daytimer with black, religious and gospel format on 590 khz. WAQT(FM) has country format on 94.1 mhz with 99 kw and antenna 1,007 feet above average terrain.

**WPRC(AM)-WESZ(FM) Lincoln, Ill.** □ Sold by Capital Broadcasting Inc. to L&M Broadcasting Co. for \$390,000. Price includes \$70,000 noncompete covenant. Stations were acquired February 1984. **Seller** is headed by Harold J. Hoskins and William R. Wheeler. **Buyer** is headed by Steve Lovelette, who has interest in WNOI-FM Flora, Ill. WPRC(AM) has country format on 1370 khz with 1 kw day, 35 w night. *Broker: R.E. Meador & Associates.*

**WCLX(FM) Boyne City, Mich.** □ Sold by Charlevoix Broadcasting Co. to Biederman Investments Inc. for \$250,000. Price includes \$5,000 down payment and \$245,000 cash at closing (\$125,000 for noncompete covenant). Station was acquired in June 1976. **Seller** is headed

by William F. Gipperich and has no other broadcast interests. **Buyer** is headed by Ross A. Biederman, Russell H. Loomis and Drew McClay, and is wholly headed subsidiary of Midwestern Broadcasting Co., which owns WYCM-AM-FM Traverse City, Mich., and WATZ-

AM-FM Alpena, Mich. WCLX(FM) has modern country format on 93.5 mhz with 1.2 kw and antenna 460 feet above average terrain.

*For other proposed and approved sales, see "For the Record," page 93.*

## HELPING HANDS

**B**roadcast Capital Fund Inc. (BROADCAST) has created a for-profit equity fund to help finance broadcast property purchases by minorities. BROADCAST authorized \$275,000 to Haney Communications Inc. toward the purchase of WDBI-FM Tawas City, Mich., bringing the company's total capital investment in 49 properties to \$18.7 million. BROADCAST will co-sponsor a Minority Ownership Summit with the FCC on Sept. 26-27.

Daniels and Associates closed 14 system deals serving 445,623 subscribers for an aggregate total of \$991 million. It has 65 other deals in various stages involving systems serving 846,000 subscribers. Daniels also closed on six financing deals totaling

\$192 million.

Affiliates of Cencom Cable Associates Inc. closed on deals from Insight Communications for systems passing 120,000 homes and serving 72,000 subscribers in North Carolina, Texas and Alabama. Cencom is headed by Howard Wood and Jerry Kent and has systems in 11 states serving 500,000 subscribers. It is a subsidiary of MSO Continental Cablevision, which is headed by Amos B. Hostetter. Continental has two million subscribers. Insight is headed by Michael S. Wilner and Sydney R. Knafel and serves 130,000 U.S. subscribers. The proceeds from this sale will go toward its U.K. operations, where it serves 600,000 homes. Don Russell and Lisa Gaye Shearing of Communications Equity Associates brokered the deal.

## Susquehanna Pfaltzgraff Co.

*has completed the sale of the assets of radio stations*

### WQBA AM/FM

Miami

to

### SRN

*The undersigned initiated this transaction on behalf of the seller and assisted in the negotiations*

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# STOCK INDEX

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

Closing Wed Jul 11    Closing Tue Jul 3    Net Change    Percent Change    P/E Ratio (000,000)    Market Capitalization

## BROADCASTING

N	(CCB) Capital Cities/ABC	625	1/2	629	3/4	- 4	1/4	-00.67	21	10,844
N	(CBS) CBS	198	1/2	201	7/8	- 3	3/8	-01.67	15	4,696
A	(CCU) Clear Channel	11	3/8	11	5/8	-	1/4	-02.15	-49	43
O	(JCOR) Jacor Commun.	3	3/8	3	3/4	-	3/8	-10.00	-2	33
O	(LINB) LIN	72	1/8	74	1/4	- 2	1/8	-02.86	-25	3,720
O	(OSBN) Osborn Commun.	10	10	1/2	-	1/2	-	-04.76	-62	69
O	(OCOMA) Outlet Comm	17	17	1/2	-	1/2	-	-02.85	27	111
A	(PR) Price Commun.	3	3/8	3	3/8	-	-	00.00	-	30
O	(SAGB) Sage Bcst	1	5/8	1	11/16	-	1/16	-03.70	-1	6
O	(SCRP) Scripps Howard	57	59	1/2	-	2	1/2	-04.20	26	588
O	(SUNNC) SunGroup Inc.	3/4	3/4	-	-	00.00	-1	1	1	
O	(TLMD) Telemundo	6	5/8	6	3/4	-	1/8	-01.85	-3	151
O	(TVXGC) TVX Broadcast	7	1/2	5	-	2	1/2	50.00	-	54
O	(UTVI) United Television	34	1/4	34	1/2	-	1/4	-00.72	3	372

## BROADCASTING WITH OTHER MAJOR INTERESTS

N	(BLC) A.H. Belo	34	1/8	35	1/2	- 1	3/8	-03.87	28	663
N	(AFL) American Family	16	3/4	16	3/8	-	3/8	02.29	17	1,361
O	(ACCMA) Assoc. Comm.	30	1/2	31	1/4	-	3/4	-02.40	-69	568
N	(CCN) Chris-Craft	30	1/2	31	1/2	-	1	-03.17	1	766
O	(DUCO) Durham Corp.	28	29	1/2	-	1	1/2	-05.08	15	236
N	(GCI) Gannett Co.	37	37	1/2	-	1/2	-	-01.33	14	5,955
N	(GE) General Electric	72	1/8	71	1/8	-	1	01.40	16	64,706
O	(GACC) Great American	5	1/8	5	1/2	-	3/8	-06.81	-1	179
A	(HTG) Heritage Media	5	5	1/4	-	1/4	-	-04.76	-6	224
N	(JP) Jefferson-Pilot	43	1/2	44	-	1/2	-	-01.13	11	1,625
N	(LEE) Lee Enterprises	24	3/8	25	-	5/8	-	-02.50	14	586
N	(LC) Liberty	47	5/8	46	1/8	-	1/2	03.25	10	405
N	(MHP) McGraw-Hill	56	5/8	57	-	3/8	-	-00.65	83	2,756
A	(MEGA) Media General	26	1/4	27	3/8	-	1/8	-04.10	59	677
N	(MDP) Meredith Corp.	30	1/4	30	3/8	-	1/8	-00.41	18	562
O	(MMEDC) Multimedia	69	1/4	73	-	3	3/4	-05.13	21	783
A	(NYTA) New York Times	24	3/8	24	3/8	-	00.00	7	1,903	
N	(NWS) News Corp. Ltd.	21	19	1/4	1	3/4	09.09	13	5,637	
O	(PARC) Park Commun.	20	3/8	20	5/8	-	1/4	-01.21	22	421
O	(PLTZ) Pulitzer Pub	25	24	3/4	1/4	01.01	8	261		
O	(RTRS) Reuters Ltd.	70	1/4	69	3/8	-	7/8	01.26	33	30,283
O	(STAUF) Stauffer Comm	145	145	-	-	48	144	-	-	-
N	(TMC) Times Mirror	30	3/8	31	1/8	-	3/4	-02.40	14	3,903
O	(TMCI) TM Commun	3/16	3/16	-	-	00.00	-1	1	1	
N	(TRB) Tribune	42	43	1/2	-	1	1/2	-03.44	13	2,882
A	(TBSA) Turner Bcstg.'A'	51	3/4	51	1/2	-	1/4	00.48	-143	2,565
A	(TBSB) Turner Bcstg.'B'	51	1/8	50	1/4	-	7/8	01.74	-142	1,370
N	(WPO) Washington Post	259	3/4	262	1/4	- 2	1/2	-00.95	16	3,243

Closing Wed Jul 11    Closing Tue Jul 3    Net Change    Percent Change    P/E Ratio (000,000)    Market Capitalization

## PROGRAMING

O	(ALLT) All American TV	3	1/2	3	1/2	-	-	00.00	-	6	
N	(CRC) Carolco Pictures	12	12	-	-	-00.00	27	358			
A	(CLR) Color Systems	2	1/4	2	-	1/4	12.50	-2	13		
O	(DCPI) dick clark prod.	7	6	3/4	1/4	03.70	30	57			
O	(FNNI) FNN	8	7/8	8	1/2	3/8	04.41	26	160		
A	(FE) Fries Entertain.	15/16	1	-	1/16	-06.25	-1	4			
A	(HHH) Heritage Ent.	1	3/4	2	-	1/4	-12.50	-1	13		
N	(HSN) Home Shop. Net.	7	3/4	8	-	1/4	-03.12	-86	695		
N	(KWP) King World	35	1/2	36	1/2	- 1	-02.73	11	897		
O	(KREN) Kings Road Ent.	7/32	7/32	-	-	00.00	-	1			
N	(MCA) MCA	53	1/2	54	1/4	-	3/4	-01.38	20	3,930	
N	(MGM) MGM/UA Comm.	17	3/4	17	-	3/4	04.41	-26	903		
A	(NNH) Nelson Holdings	5	3/4	6	1/8	-	3/8	-06.12	-	24	
O	(NNET) Nostalgia Net	1	3/16	1	5/16	-	1/8	-09.52	-1	6	
N	(OPC) Orion Pictures	15	7/8	16	7/8	- 1	-05.92	23	286		
N	(PCI) Paramount Comm.	41	3/4	47	7/8	- 6	1/8	-12.79	23	4,961	
N	(PLA) Playboy Ent.	5	3/4	6	3/8	-	5/8	-09.80	-41	54	
O	(QNTQE) Quintex Ent	1	1/4	1	1/4	-	-	-	-	26	
O	(QVCN) QVC Network	12	1/4	11	7/8	-	3/8	03.15	-175	209	
O	(RVCC) Reeves Commun.	6	3/4	6	3/4	-	-	-	-6	85	
O	(RPICA) Republic Pic.'A'	8	7	7/8	-	1/8	01.58	32	34		
O	(RPICB) Republic Pic.'B'	7	7/8	8	-	1/8	-01.56	87	33		
O	(SP) Spelling Ent	7	1/2	8	1/4	-	3/4	-09.09	31	248	
O	(JUKE) Video Jukebox	6	7/8	5	7/8	-	1	17.02	-36	64	
N	(DIS) Walt Disney Co.	134	1/2	130	5/8	-	3	7/8	02.96	24	18,183
O	(WONE) Westwood One	6	5	1/2	-	1/2	09.09	-3	88		

## CABLE

A	(ATN) Acton Corp.	11	11	3/8	-	3/8	-03.29	40	17		
O	(ATCMA) ATC	36	1/4	36	7/8	-	5/8	-01.69	38	3,952	
O	(CTEX) C-Tec Corp.	20	20	-	-	00.00	333	338			
A	(CVC) Cablevision Sys.'A'	25	3/4	25	3/4	-	-	00.00	-3	570	
A	(CTY) Century Comm	8	8	1/8	-	1/8	-01.53	-7	522		
O	(CMCSA) Comcast	13	1/8	13	1/2	-	3/8	-02.77	-9	1,480	
A	(FAL) Falcon Cable Sys	12	5/8	13	1/8	-	1/2	-03.80	-12	80	
O	(JOIN) Jones Intercable	9	3/4	9	3/4	-	-	00.00	-5	121	
N	(KRI) Knight-Ridder	49	3/8	49	7/8	-	1/2	-01.00	10	2,539	
T	(RCL.A) Rogers 'A'	11	7/8	10	3/4	-	1	1/8	01.10	-17	349
T	(RCL.B) Rogers 'B'	8	3/8	8	1/4	-	1/8	01.01	-12	568	
O	(TCAT) TCA Cable TV	14	1/2	15	-	1/2	-03.33	39	351		
O	(TCOMA) Tele-Commun.	14	1/2	14	1/4	1/4	01.75	-19	5,119		
N	(TWX) Time Warner	99	3/8	100	-	5/8	-00.62	-11	5,704		
O	(UAECA) United Art A	15	14	3/4	1/4	01.69	-15	2,094			
O	(UAECB) United Art B	15	1/4	15	1/4	-	00.00	-15	1,018		
N	(VIA) Viacom	24	5/8	26	3/4	- 2	1/8	-07.94	-12	1,314	

## CBS COMPARES QUARTERS

The CBS/Broadcast Group last week announced second-quarter operating income of \$181 million, up 31% over last year, on revenue of \$829 million, up 7%. Operating profits in second-quarter '89, however, had been depressed by a strike-delayed TV season and shorter NBA basketball playoffs.

Despite the improvement, CBS cautioned that for the rest of 1990, "the company's prospects for continued growth in quarterly earnings are uncertain due to a sluggish national economy, intensified competition for television viewers, and increased sports rights costs."

## FIFTH ESTATE EARNINGS REPORTS

Company	Period	Revenue (000)	% change	Earnings (000)	% change	EPS
Chyron Corp.	Third	\$7,692	-35	(\$1,999)	NM	(\$0.17)
General Instrument	First	\$379,536	10	\$23,178	4.5	\$0.84

■ **General Instrument** Chairman and CEO Frank Hickey said that first-quarter results for the company were ahead of plan: "Revenue and earnings for both the broadband and components segments were up over the prior year, although data system results were down." Company also said its filing with FCC to enter its proprietary digital compression and transmission technology into FCC's test program for national HDTV terrestrial broadcasting standard could have favorable impact on company's future, which also changed two weeks ago when company announced it had entered definitive \$1.6 billion buyout agreement to go private. Buyout is to be undertaken with financing from Forstmann Little & Co., New York investment firm (BROADCASTING, July 9).

## FOCUS ON FINANCE

The biggest change of the week was Burnup & Sims (NASDAQ: BSIM), which dropped 33% from the prior Wednesday close, to \$9. Among the factors was a report of a sharp decline in earnings for the just-ended fiscal year. The recent decline in BSIM trading volume launched the company to the top of NASDAQ's short-interest-ratio list, with a 1.13 million share short position now requiring 41 days of trading to cover. On the plus side last week was TVX Broadcast Group, which jumped 45% on news that its majority shareholder, Paramount Communications, was going to make a \$7.50 per share offer for other publicly held shares. Other "deal" stocks included MGM, up 4% to 17 3/4, and General Instrument, up 1% to

46 1/8, above the 44 1/2 tender offer which began the prior Friday. Most group owner/publishing stocks were down for the week, including Multimedia, down 5% to 69 1/4. Its largest shareholder, Sandler Capital Management, said it had cut its position 39% in recent weeks. News Corp. continued its strong move of the past month, gaining 9%, to \$21. Among the reasons could be a change in First Boston Corp. recommendation, to "strong buy" from "buy." News Corp. preferred stock hit a 52-week high at 73 1/2. Most MSO stocks were flat to down slightly. Orion Pictures Corp. continued its recent slide, falling 6%, to 15 1/8, near the 52-week low. Also near its low was Saatchi & Saatchi, which fell 5% to 4 3/8.

Closing Wed Jul 11	Closing Tue Jul 3	Net Change	Percent Change	P/E Ratio (000,000)	Market Capitalization
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Closing Wed Jul 11	Closing Tue Jul 3	Net Change	Percent Change	P/E Ratio (000,000)	Market Capitalization
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### EQUIPMENT & MANUFACTURING

N (MMM) 3M	89	1/2	87	5/8	1	7/8	02.13	15	19,928
O (AFTI) Am. Film Tech	11	5/8	16	3/8	-4	3/4	-29.00	44	1,136
N (ARV) Arvin Industries	16	3/4	16	3/4			00.00	30	314
O (CCBL) C-Cor Electronics	10	1/8	11	1/8	-1		-08.98	8	43
N (CHY) Chyron	1	7/8	1	7/8			00.00	-5	21
A (COH) Cohu	11	7/8	11	5/8	1/4		02.15	9	23
N (EK) Eastman Kodak	39	7/8	41		-1	1/8	-02.74	25	12,942
N (GRL) Gen. Instrument	46	1/8	45	5/8	1/2		01.09	14	1,272
N (HRS) Harris Corp.	32	3/4	34	1/4	-1	1/2	-04.37	33	1,311
N (IV) Mark IV Indus.	12	3/4	13	3/8	-5/8		-04.67	3	179
O (MAT) Matthews Equip.	2	1/8	2	1/8			00.00	106	12
O (MCDY) Microdyne	3	7/8	4	1/8	-1/4		-06.06	55	15
O (MCOM) Midwest Comm.	3	3	1/4		-1/4		-07.69	8	9
N (MOT) Motorola	86	3/8	85	1/2	7/8		01.02	22	11,263
A (PPI) Pico Products	1		1	1/8	-1/8		-11.11		3
N (SFA) Sci-Atlanta	28	1/2	27	3/4	3/4		02.70	15	630
N (SNE) Sony Corp.	58	5/8	58	3/4	-1/8		-00.21	30	16,567
N (TEK) Tektronix	15	7/8	16	1/8	-1/4		-01.55	-15	461
N (VAR) Varian	30	1/8	28	3/8	1	3/4	06.16	23	573

O (WGNR) Wegener	1	3/4	1	3/4			00.00	-87	12
N (WX) Westinghouse	37	1/4	36	7/8	3/8		01.01	11	10,781
N (ZE) Zenith	7	3/4	8	1/4	1/2		-06.06	-2	207

### SERVICE

O (AGRPC) Andrews Group	2	3/8	2	3/8			00.00	-1	21
O (BSIM) Burnup & Sims	9		13	3/8	-4	3/8	-32.71	19	113
N (CQ) Comsat	33	3/4	32	5/8	1	1/8	03.44	9	571
N (DNB) Dun & Bradstreet	46	5/8	46	1/2	1/8		00.26	15	8,633
N (FCB) Foote Cone & B.	29	1/8	29	1/2	-3/8		-01.27	15	311
O (GREY) Grey Adv	163		165		-2		-01.21	15	184
O (IDBX) IDB Comm	11		11	1/4	-1/4		-02.22	36	54
N (IPG) Interpublic Group	35	1/2	35	1/2			00.00	16	1,227
O (OMCM) Omnicom	26		26				00.00	13	676
N (SAA) Saatchi & Saatchi	4	3/8	4	5/8	-1/4		-05.40	-3	693
O (TLMT) Telemation	2	1/4	2	1/4			00.00	4	10
A (UNY) Unitel Video	8		8	1/4	-1/4		-03.03	-19	16

Standard & Poor's 400	427.54	419.50	8.04	1.9
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# SATELLITE

## HIGH-POWER DBS, DIGITAL COMPRESSION, PROGRAM ACCESS CHALLENGE HOME SATELLITE INDUSTRY

*Speeding Ku evolution raises questions at Nashville '90 show about TVRO dealer role*

**T**he themes of home satellite's future began to emerge during last week's Satellite Broadcasting and Communications Association trade show at Music City's Opryland hotel, as virtually every discussion at the SBCA's largest show ever resounded with a triple refrain: "high- and mid-power DBS," "video compression" and "program access."

The phrase "video on demand" also gained increased currency there, as reliable sources confirmed a published report that Northwest StarScan's digital compression system is so advanced that no technological barriers stand in the way of its proposal to deliver dozens of pay-per-view channels via only 10 medium-power Ku-band transponders by early next year. Neither confirmed nor denied by StarScan President Brian McCauley (in attendance), the story at least threatened to overshadow General Instrument's lavish computer-simulated demonstration of its DigiCipher digital compression system, scheduled for marketing in early 1992 (BROADCASTING, June 4).

Politics took center stage too, as Representative Billy Tauzin (D-La.) encouraged attendees to press their congressmen to pass cable legislation assuring access to cable programming.

But if SBCA members felt inundated with legislative and technological news at their largest show in years—11,372 attendees, 1,571 more than last year, and an increase from 365 exhibitors in 1989 to 413 this year—in the end, members appeared most concerned about the shape of their futures on the ground. With services such as Sky Cable on the horizon, association President Chuck Hewitt cautioned them that the nature of their services is destined to change. Promising them "a broader business," selling, installing and servicing "Rolls Royce systems," he cautioned, however, that "the dish will be the easy part of the installation. The home theater," with surround CD-quality sound, big screens, VCR's and multiple receiving systems, "will take its place."



Seventy-five exhibitors downlinked signals outside Opryland's Ryman Hall

### *DBS: Medium or high?*

With its promise of greatly expanding the home satellite market by reaching smaller, less expensive dishes in rural or urban settings, high-power DBS had also promised to headline the show's agenda. But, sporting a button that read "3 degrees," Tauzin opened a debate, telling attendees he was convinced that home satellite could "double or triple" its market if the FCC were to reconsider its 1983 decision to space fixed-service satellites at two degrees. Allowing three or more degrees between birds, he said, would allow each to operate at higher powers without co-interference and thereby achieve the same market expansion.

According to Jonathan Levy of the FCC's office of plans and policy, Chairman Al Sikes's "noncommittal" response to Tauzin's three-degree request does not promise a revisit to that issue.

It does, he said, remind Tauzin of several ramifications: moving to three-degree spacing would reduce the number of orbital slots available, could threaten equity already invested in nonvideo service satellites that would be bumped out of the arc and might make moot creation of the separate DBS arc, thereby, he suggested, wasting spectrum.

Commitments by TV networks to another 12 years of C-band birds mean that "C-band will absolutely dominate your lives in the near term, say, 1990 to 1995," said William Berman, director of cable services for GE Americom. But Berman and fellow "satellite future" panelists Thomas Wolzine, senior vice president of NBC Cable and development; Robert Caird, HBO vice president; J. Lawrence Dunham, president of VideoCipher, and TVRO pioneer H. Taylor Howard all agreed that 240-watt Ku services will begin to make inroads by 1995, with or without incentives to medium-power direct-to-home services

in the fixed arc—such as 50-watt services proposed by K Prime and SkyPix, or AT&T's 120-watt options for ABC and PBS (BROADCASTING, July 2).

In the "conservative" estimation of Stanley S. Hubbard, head of Hubbard Broadcasting and high-power DBS permittee United States Satellite Broadcasting, high-power DBS will create 40 million subscribers in five years. And, taking a page from Hubbard, Wolzine said DBS is "differentiated from every other form of distribution" by its ability to make money on specialized national services. For example, he said, a service that charges 400,000 subs \$4 per month would make nearly \$20 million a year. Because of that capability of drawing together national viewer segments, said Jim Ramo, vice president of Sky Cable partner Hughes, only five to 10 million subs would be needed to support Sky Cable.

Ramo and Hubbard told attendees that the early DBS failure of Comsat's STC venture and the slow start of Sky Cable partner Rupert Murdoch's Sky Television in the United Kingdom prove that no such national service can survive without "local franchisees," specifically the established infrastructure of some 5,000 C-band dealers.

The proliferation of mid-power services, said Ramo, will allow the dealers to gain "sophistication in dealing with vendors." And with smaller dishes, "internal wiring and after-service support will become a more important source" of dealer revenue.

Agreeing that centralized control of equipment distribution is unmanageable, Hewitt conceded that major retailers such as Sears "will get into the business" of the small antennas, and some shakeout will occur among the small dealers. "There's no guarantee that every dealer here today will be in business if they don't change," he said.

### *Digital compression: In-orbit boom town*

"In the face of new competition from DBS and other distribution systems," said Joseph Flaherty, senior vice president and general manager of engineering for CBS, "signal compression and digital bit reduction will be the keys to the survival of over-the-air television." Concurring with panelists from the cable, satellite and consumer electronics industries that squeezing multiple NTSC—as well as high-definition—signals into conduits that now carry only one is just around the corner, he also

argued, "It's absolutely certain that both broadcast and cable will not only survive, but will flourish" in the age of compression.

The corner appeared closer last week, as several sources told BROADCASTING that, in the words of one, "it appears that their chips are ready." The "they" is Seattle-based Northwest StarScan, a company that owns the patents to proprietary digital compression technology that could allow it to offer a reported 80 channels of satellite-delivered impulse pay per view by early next year—three years sooner than widely suggested. "They [StarScan] are ahead of GI," said another, who cautioned, however, that the former would need strong hardware and distribution partners to "catch up" with the TVRO infrastructure established by DigiCipher compression proponent General Instrument, which "good or bad, has the experience" in encryption and receiver development.

NBC's Wolzine, who is heading up his network's efforts to complete Sky Cable partnership contracts—as well as to plan development of that 108-channel service to the 18-inch, window-mounted antennas—said that labs working on compression now include at least General Instrument, Comsat, Ikegami, IBM, JPEG, Utah State University, MIT, Compression Labs Inc., Sarnoff, Intel and Sony. Add to that list Japanese financial giant C. Itoh and partner NHK, also quietly in attendance at the show and prepared to discuss a four-to-one compression scheme which is based on NHK's MUSE-E HDTV system, and which is already used via Itoh's JCSAT satellite system in Japan. (Hughes is a 30% partner in JCSAT.)

Virtually all the show's panels—on legislation, Ku-band DBS, pay per view and the future of C-band, as well as on technology—led inevitably to discussions of compression's upside: it will allow cable and broadcast network programmers to multiply the number of services offered at one location in the sky; satellite capacity costs will be reduced by factors of four, 10, or more, and more low-cost capacity will open up for new kinds of services. "Don't think for a minute," said Hubbard, "that there is enough programing" available now to satisfy consumers.

In pay per view, noted several panelists, StarScan and others—including TVN Satellite Movie Rental, which announced it will launch 15 of its 17 "video store in the sky" C-band services on Sept. 14—will be able to compete with the lucrative video rental business, of-

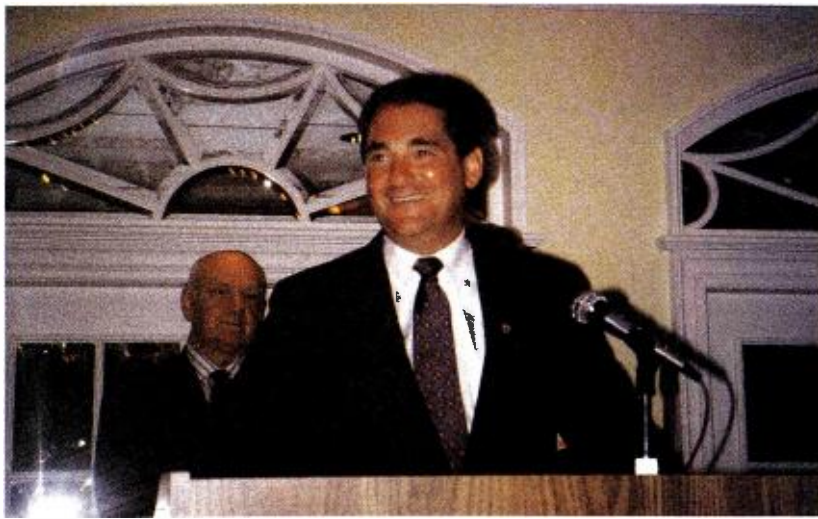


Wussler

fering larger libraries and closer movie start times than standard PPV, while also saving viewers a trip to the store for a film that is out.

With purportedly 8-to-1 compression capability implemented as early as next January and a reported memorandum of understanding to lease 10, 50-watt Ku transponders aboard Hughes's SBS VI (to be launched in October), StarScan could offer 80 PPV movies around the clock. "When we made the [Sky Cable] announcement last February—an eternity ago in compression technology," said Hughes's Ramo, "we thought we were being conservative proposing 4-to-1 compression." But in a new 100-channels-per-orbital-position environment, said Jerrold Heller, executive vice president for the VideoCipher Division of GI, compression is the key to creating "near video on demand."

Walter Ciciora, vice president of technology, American Television & Communications Corp., said that cable operators are likely to adopt "hybrid" approaches, combining NTSC and HDTV, analog and digital, and compressed and noncompressed signals. Offering "near video on demand" is also among cable's goals, he said, adding, "We propose one decompressor per home." And Paul Heimbach, senior vice president of engineering for Viacom Networks Group, also suggested



Tauzin: 'Brighter skies' for home satellite

that any compression system must, among other things, include an "open architecture" for reception of multiple services.

As a lengthening list of labs and programmers develops compression, many attendees expressed concern that a proliferation of systems will soon flood the market, leaving the consumer with too much hardware from which to choose. For that reason, said NBC's Wolzine, compression may, ironically, threaten the C-band TVRO market, if cable programmers adopt multiple compression systems to the confusion of dish owners. The SBCA's Hewitt noted, however, that a complex field of options will keep consumers deferring to dealer expertise. Standardization may "make things easier, but it holds back competition and innovation," he said.

### Program access

In his opening session keynote address, Robert Wussler, president and chief executive officer of Comsat Video Enterprises, proposed this scenario to TVRO professionals: "Think of going beyond three million homes to 30 million homes, then beyond our borders to 300 million homes. What I'm talking about is access to global news, global entertainment, global sports." Access to domestic programming for TVRO lay at the center of Representative Billy Tauzin's (D-La.) July 8 message to a Dealer Town Hall Meeting packed with TVRO equipment installers and distributors—and at the center of HBO third-party announcements made there.

"Cable has conceded C-band access under our provisions," he said of cable

regulation moving through the House. But, although anger over cable rate increases will steam the bill through both houses of Congress, he said, until passage of the act. "stay in constant contact with your congressmen."

The SBCA's Hewitt credited unprecedented cooperation among dealers, programmers and manufacturers with the success of the bills so far—a scenario unthinkable in a time recalled by Tauzin, who noted that the legislation represents a 180-degree turnaround from the 1986 prediction that "the sky would go dark" for TVRO with the birth of scrambling. In 1990, he said, "the skies are growing brighter."

"Obviously, we believe the public should maintain access to established mass market programming" delivered via new services, said NBC's, and Sky Cable's, Wolzine. Although the cable bill falls short of blanket access for high-power DBS, the congressman argued that the DBS compromise (allowing programmers to make market-exclusive deals with cable operators, so long as they do not represent unfair competition) is a sensible one. "If we don't allow DBS to develop its own exclusive programming and allow some exclusivity in cable, we will lose some diversity." And, he noted, with the money behind Sky Cable, the playing field may prove already level enough.

The potential entry of the telephone companies, said Tauzin, "is the only issue that holds us up" in efforts toward final passage, and several legislative panelists later suggested telco entry legislation may be needed to assure White House approval of the cable bill.

Whatever the outcome, Tauzin said

he will introduce two more amendments in full committee markup, one requiring that high-power DBS services provide a "single box" for reception of satellite, cable and over-the-air services and another requiring that high-power DBS services include broadcast network signals in areas outside the reach of broadcast station signals. "What I'm saying to DBS is, if we are, in effect, giving you compulsory license, there's going to have to be some form of must carry."

Last week, HBO made its own statement on access, announcing nine new or extended third-party, national wholesale distribution rights agreements that further liberalize its distribution practices. The deals include new wholesale contracts with five home satellite equipment distributors; new deals with Jones Inter-cable subsidiary Jones Programming Service Inc., United Video and Primetime 24 (which will become a TVRO program packager this fall), and an extended agreement with the National Rural Telecommunications Cooperative. The deals add up to "a significant milestone in the evolution of the home satellite business," said HBO's Caird, adding that no volume or performance discounts are offered either to cable or TVRO. "They're all on the same playing field, and it's level."

Although several sources characterized the moves as "tossing a bone" to Congress at little cost, Caird insisted the strategy will spur competition and innovation in packaging and promotion and advance the company goal of getting HBO into every "store" and home in the nation. "After all," he said, "you can get Coca-Cola at virtually any location."

Although Showtime Satellite Networks and other cable programmers believe that the market needs no such course correction, Tauzin, Gore and the SBCA believe otherwise, because, said Hewitt, of "the historical battle cable has fought to keep us from getting started." As for prospects that programmers such as HBO will deal with high-power DBS distributors such as Sky Cable, said Caird, "Sky will obviously have some original programming, but we view Sky as a vehicle for distribution."

According to Wallace Henderson, chief of staff for Senator John Breaux (D-La.), "It shouldn't really matter to you what form of competitive distribution [cable or telco] exists, as long as you have access to programming on that distribution system," he said. "Programming is the tail that's wagging this dog."

-PDI

# TECHNOLOGY

## TULSA FIRM HIGH IN FIBER

*Vyvx National Video has just added CNN to list of customers for video backhauls*

**A**n era of digital video transmission for backhaul of remote broadcasts and linking between broadcast news bureaus is being made commonplace by Vyvx National Video Network (Vyvx NVN), Tulsa, Okla. Vyvx NVN operates an 11,000-mile fiber optic network which transmits digital video at a DS3 (45-megabit-per-second) rate nationwide. Major TV networks have already signed on as customers.

Last week Vyvx NVN announced the signing of a three-year agreement with CNN for the operation of two dedicated fiber optic links: one between CNN's Atlanta and Washington studios and the other between Washington and New York. The CNN deal follows earlier contracts with CBS and ABC for Vyvx NVN's services. Within the next two weeks another major customer is expected to be announced.

The Vyvx network is also playing a key part in trials now being performed by Bell Communications Research (Bellcore) to test the feasibility of video program distribution from broadcast networks to local affiliates with digital fiber optic links (BROADCASTING, June 18).

Vyvx NVN is a part of Williams Telecommunications Group (WilTel), a subsidiary of The Williams Companies (also based in Tulsa), which operates four nationwide fiber optic networks. WilTel had an unusual advantage in the creation of its wired systems. The Williams Companies, a \$3.9 billion corporation, is an owner of more than 25,000 miles of oil and natural gas pipelines. When it began building its networks in 1986, it was relatively inexpensive for WilTel to lay the fiber along the pipeline routes.

The 11,000-mile Vyvx NVN is routed through 65 metropolitan areas in the U.S. and is controlled through a central control center in Tulsa. Customers can gain access to the network at video switching centers in 10 different cities. Over the next two years Vyvx NVN plans to have video switching centers in at least 57 cities. "Adding a video center for us is as simple as taking a



Vyvx Network Control Center in Tulsa

codec (digital coder/decoder) out and installing it and then installing the switching equipment," said Ray Sensney, Vyvx NVN vice president and general manager.

CNN's Richard Tauber, director of satellites and circuits, said that Vyvx NVN was the most economical tool for setting up its fiber links compared to a similar service offered by AT&T or obtaining additional satellite capacity. "The cost of a full-time transponder and the cost of an uplink would triple or quadruple what we're paying for the fiber link," Tauber said. "The satellite transponder glut seems to be going away."

Another economical aspect to Vyvx NVN implementation is the fact that all maintenance of codecs and switching equipment is handled by Vyvx, Tauber said. CNN's only task is to send and receive analog video signals to and from Vyvx NVN's video switching centers in Atlanta, Washington and New York. "By doing that at analog prices instead of digital prices, essentially I get the

service and the built-in redundancy that is already in their network," Tauber said.

The CNN links were in operation immediately after the announcement last week. In fact, the Washington-Atlanta link began operating on a trial basis soon after last April's National Association of Broadcasters convention in Atlanta. "With that we began to see a lot more flexibility and some cost reductions in what we were spending for second path uplinks. It very quickly became an integrated part of the network and people now expect it," Tauber said. The fiber links are currently being used to supplement CNN's established point-to-point satellite links.

One of Vyvx NVN's earliest customers was CBS, which has used the network's occasional service (rather than dedicated links like CNN's) for about two years. CBS used Vyvx's New Orleans video switching center to backhaul

**'Fiber' continues on page 98.**

# INTERNATIONAL

## CZECHOSLOVAKIA: REDRAWING MEDIA BOUNDARIES

**D**uring the days of the "velvet revolution" that overthrew Czechoslovakia's Communist regime last November, television's role was extraordinary. The images it projected—conflicting images, actually—demonstrated as nothing else could the struggle that was going on for the heart and mind of the country. After the student demonstrations of Nov. 17 were put down by the police, elements of a national television service that had docilely followed party instructions challenged the leadership: Staffers turned the cameras on the continuing demonstrations in Wenceslas Square. But as those images went out over the air, members of the party faithful, determined to suppress that story, threw a switch to send pictures of a rock video down the line, and they were seen superimposed on those of the demonstrators. And so it went, as pro- and anti-government staffers struggled behind the scenes. By Nov. 24, as an American embassy staffer who had watched the unusual programing put it, "the good guys had won."

That may have been the easy part. Now, Czechoslovakia is trying to shake itself free of the mindset that goes with living for generations with media firmly under Communist Party control—and to create a broadcast system that can perform as required in a democratic society and survive if not prosper in a market-driven economy. Officials recognize a need to revive skills that have rusted for generations and to obtain television programing and the financing to pay for it—no small problem in a country emerging from a socialist economy that found little room for competition or advertising.

The basic law that will break the government monopoly on broadcasting and provide the framework for a competitive system presents a special problem for the drafters—the fact that the country is riven by ethnic differences: Its official name, in fact, is now the Czech and Slovak Federal Republic. Although broadcast licenses, according to a Czechoslovak Television official, will be issued from Prague, Prague's writ does not run very strongly to Bratislava. In any event, until the law is enacted—officials talk of action in the fall—applications for privately owned radio and



television stations, as well as cable television systems, continue to accumulate in the offices of the new Interministerial Commission for Radio and Television.

The size of the piles of applications may hold a key to the success of efforts to privatize and democratize the broadcasting system. There does not seem to be any organized group—like the broadcast reform commission in Poland or the Mass Media Control Council in the German Democratic Republic that was created in the wake of that country's revolution and will soon be dissolved—to restrain any tendency on the part of the government to undue control. The Transatlantic Dialogue on European Broadcasting—comprising broadcast industry representatives from both sides of the Atlantic—might be in a position to perform such a role; it has accepted an invitation from the government to help draft Czechoslovakia's basic broadcasting laws. But if the government is serious about its intention to fashion a market-driven, democratic society, it may be an emerging private sector, in looking out for its self-interest, that helps the government stick to its intentions.

Thus far, some 20 applications for television facilities and a similar number for radio, most of them FM, have been filed with the new interministerial commission, which is headed by the vice premier of the federal government. Those numbers do not seem to reflect an avalanche of interest. But the numbers continue to grow, and among the applications for television authorizations are those from some of the major players in the international media arena—the Australian-born American Rupert Murdoch, the Czech-born Britisher Robert Maxwell, the Italian Silvio Berlusconi. Presumably, they would be in a position to get the government's attention, if that became necessary.

What's more, there are other foreign entities with special interests to protect, like America's Radio Free Europe. The service whose signal was once jammed in Eastern Europe is interested in applying for AM and/or FM frequencies in Czechoslovakia as well as Hungary and Poland. Indeed, an official of the Czechoslovak interministerial commission said the government had already decided to grant RFE broadcasting time on an AM transmitter in Prague (never mind that a broadcast law remains to be enacted; an exception was made). "That was the only decision," said Milan Jacobec, the secretary of the commission. However, RFE in Prague is not yet settled. Gene Pell, president of Radio Free Europe/Radio Liberty, said talks are ongoing to resolve financial issues—RFE would have to lease facilities from Czechoslovak radio—as well as technical.

One new FM service is already on the air in Prague—Europe 2, a joint venture between a French station, Europe 1, and Czechoslovak radio. The programing is relayed from Paris via satellite, providing the first taste of commercial radio from abroad.

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The country is also getting a taste of commercial television from abroad. Through the years of Communist party rule, Czechoslovakia was accustomed to programing on two state-run channels—1 and 2. The first is the so-called federal channel, serving the entire country, a feat that requires the services of 1,100 transmitters and repeater stations. Channel 2 is divided between the Czech part of the country, with two-thirds of the 4.5 million households, and Slovakia, with the remainder. A third channel had been reserved for use by the Soviet forces that occupied the country—until May 14, when it was taken over by Czechoslovak Television. It is now offering programing obtained at no cost from six foreign sources, including CNN, whose material is on view for much of the day, as well as Capital Cities/ABC's ScreenSports and the U.S. Information Agency's Worldnet.

Channel 3, known as "OK" (for open channel), might be regarded as



constituting a kind of exhibition hall in which programers can demonstrate their wares at no cost in the expectation—or hope—that Czechoslovak Television will be willing, sooner or later, to pay a fee. Officials acknowledge that they do not know how long the free programing will continue. But some hope that Channel 3 will develop into an independent outlet supported by advertising. Indeed, they would like to see the programing on Channels 1 and 2 sponsored as well.

The channel provides a curious problem for journalists serving Czechoslovakia's state-run news services. They have long been accustomed to having their work compared with that of international news services, like the Voice of America and RFE. Now they also see Channel 3 as offering competition, and their feelings are mixed. "People can compare. That's good," said Zdonek Velisek, director of international news for Czechoslovak Television. "It would be easier and happier [for the country's journalists] if the third channel didn't exist. But competition will be good for the public."

One drawback with the channel is that the transmitters carrying it serve only 27% of the country's area. But discussions are under way aimed at enlarging that footprint. One official of Czechoslovak television said efforts were being made to obtain permission to use a transponder on a Soviet satellite to relay signals in areas not served by terrestrial transmitters. The official, George Rat-

chek, said that if those efforts fail, Czechoslovakia could either obtain service on a different satellite or build a microwave system. Either way, Channel 3 would become an even more important element in the country's broadcasting operations.

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As in other East European countries, Czechoslovakia, as it invites applications for frequencies on which to operate private radio and television stations, faces the problem of sorting out its spectrum resources. Officials say a transmitter being built in Prague would be the only one available for full-power operation. Elsewhere, they say, applicants would have to be satisfied with low-power stations serving local communities—or with direct-broadcast satellite service. (Czechoslovakia is reported to be served by some 30,000 downlink dishes, 10,000 in Prague alone.) As a result, Czechoslovakia is encouraging applicants to seek cable television authorizations.

The apparent shortage of spectrum does not square with information available to the U.S. government. According to the "World Fact Book," an annual resource published by the Central Intelligence Agency, Czechoslovakia has 45 television stations and 14 relays. And the National Telecommunications and Information Administration says that under an international agreement signed in 1961, there is spectrum available for a total of 151 television stations, 24 of

them VHF and the remainder UHF. There also appears to be room in the FM spectrum for a substantial increase in the number of radio stations serving Czechoslovakia. The "Fact Book" lists 58 AM stations and 16 FM. Under a plan adopted by the International Telecommunication Union in 1984, as many as 270 FM slots will be available by 1995, when the FM portion of the spectrum—87.5-104 mhz—expands by four mhz, to 108 mhz.

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Officials of Czechoslovak television have no illusions about the problems they face in building a viable service. "We need advice, know-how, in every aspect of our activities," says Milan Bauman, technical director of Czechoslovak Television. "It is necessary to train and educate people, to qualify them. For 42 years, we didn't have people who were qualified. We don't know the conditions of the business. We're looking for experience in a free commercial market." It is not only qualified people experienced in the workings of a modern capitalist economy that Czechoslovakia lacks. "We're very short of money, of foreign currency." And Bauman makes no bones about what he sees as a source of help: "We are looking for help from America."

At present, at least, Czechoslovakia does not appear to be a market for American programing entrepreneurs interested in the short term. Bauman himself says, "I don't know," when



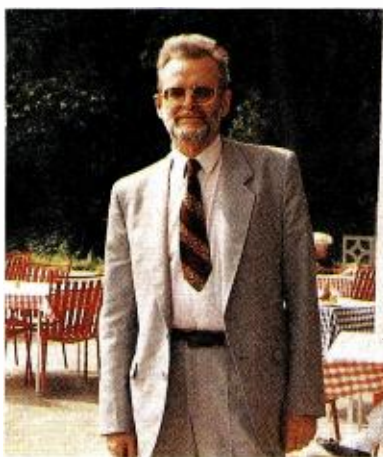
asked how American companies can make money in Czechoslovakia. Its currency is not convertible, although the government says it will begin moving toward convertibility next year, and officials acknowledge that there are few products produced in the country that could be advertised on television, although some foreign products sold in the country are, such as Coca-Cola and Panasonic goods.

Still, Bauman speaks hopefully of American companies joining with Czechoslovak counterparts in coproductions, and earning hard currency from foreign sales. The Czechs have well-developed video and film production capacities that are now involved in some 60 projects with foreign partners, including Japan's NHK, Sweden's SVT, the British Broadcasting Corp. and West German broadcasters—but not yet American.

Although one aspect of Czechoslovak television's strategy is to pursue coproduction ventures with foreign partners, another is to import more programming, despite the country's shortage of hard currency. Imports now account for as much as 30% of the country's television programming. Most have to be dubbed into the Czech and Slovak languages, a lengthy process. Still, the final cost is considerably less than that of in-house productions, according to Ales Fabik, head of the commercial section of Czechoslovak Television. Besides costing less, the produce-less, import-more policy, Fabik says, permits producers to concentrate more on the shows they do turn out and on the new marketplace activities that are demanding their attention, those of sponsorship and barter.

All of which would help to reduce the subsidy the government provides to cover the gap between the license fee paid by the 4.5 million households—25 kcs (\$1.60) for television and 10 for radio—and the cost of operations. The government provides the television service with more than 800 million kcs (\$51 million) and the radio service, 400 million (\$26 million). But indications are that substantial government subsidies will soon be history. The government will make deep cuts beginning next year—some say 40%, others predict the cuts will be even deeper.

And that will not be the only indication Czechoslovakia is moving toward a leaner, and meaner, broadcasting operation. Cuts will be made in what is regarded as a bloated bureaucracy—a 20% reduction in the 9,500 personnel employed by the television service and as much as a 50% cut in the 4,500 employed in radio. The present arrange-



Milan Bauman

ment, said one official, "is very inefficient." The television service next year is expected to move toward a system based on independent producers, and the hope is that it will produce more and better work for less money. In any case, said a spokesman for the television service, Vaclav Kvasnicka, "we will work harder."

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One of the phenomena associated with the peaceful revolutions that have swept through Eastern Europe has been the public's newfound faith in their news media. That was the case in Czechoslovakia, where, according to research conducted by Czechoslovak Radio, listeners to Voice of America, RFE and the BBC dropped to single digits after the revolution, as audiences for domestic broadcasting increased. VOA had commanded an audience of 25%, RFE, 20%, and BBC, 4%, before the events of November 1989. The audiences for the American and British international services started moving up again in May, according to Karel Stary, director of Czechoslovak Radio. Still, he saw the increased audiences for Czech and Slovak news shows as a sign that it might be time for the Western services "to find something else to do; they are now among many stations broadcasting in Czech and Slovak."

VOA and RFE/RL spokesmen, when confronted with such statements, justify their continued existence with the argument that the new democracies are fragile and need monitoring from the outside. And there are indications that the independence of Czechoslovak journalism may not be as secure as had been hoped. For instance, there was the speech the press secretary to President Vaclav Havel, Michael Zantovsky, gave two weeks ago at a luncheon of the East-West Journalists Conference that was organized by the

Center for Foreign Journalists and sponsored by the Nieman, Rockefeller and (Czechoslovak) Charter 77 foundations. And it disturbed some of his listeners.

Zantovsky described the concept of freedom of the press as "a sacred cow, largely of the press's own making." And he made it clear the government does not regard the press as sacred. He said it had taken the time to prove false a published report that its members had drunk more hard liquor in their first six months in office than the previous government had in 10 years. "So," he said, speaking of the author of the report, "we're going to sue the bastard."

Then he noted that journalists are attempting to ferret out a list of the names of some 140,000 people who during the previous regime were informers for or collaborators with the secret police. He did not say who compiled the list. But he said, "Anyone who publishes this list will go to jail." Zantovsky said that some of those named were victims as well as perpetrators of wrongdoing and that many have families that deserve protection. So jail for publication, he said, was appropriate.

And the government does not stop with threats. There are reports that officials call broadcast journalists to question their judgment in how they play stories. There is even a report that when a broadcast journalist during the election campaign last spring interviewed an opposition candidate about whom the Civic Forum had leaked derogatory information—to get the candidate's response—the journalist received a call from a government official. The official ordered him not to run the interview.

It is not surprising that a government that came to power in the wake of a revolution would want to control the media whose work helped hasten the previous administration's exit. But it is surprising that some journalists see it as a duty to protect the revolution. Velisek, the director of international news for the television service, talks of the need to avoid "irresponsibility or exaggeration or sensationalism," and of the need to be "tremendously serious." But to some, those sound like code words for avoiding criticism of the administration. Stary, director of Czechoslovak Radio, says some journalists are "too pro-Havel," out of a determination to help the popular president.

There are some who say it may not be too soon for the government, and perhaps some journalists, to recall the spirit that animated Czechoslovak Television staffers last November when they covered the demonstrations at Wenceslas Square. They had performed against all odds.

—Leonard Zeidenberg

# FOR THE RECORD

As compiled by BROADCASTING from July 4 through July 10 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

- **WERC(AM) Birmingham, AL (BAL900625EF; 960 khz; 5 kw-U)**—Seeks assignment of license from Sungroup Inc. to Ameron Broadcasting Inc. for \$4.2 million ("Changing Hands," July 2). Seller is headed by Frank A. Woods and will continue operating WKXX-FM Birmingham and has interest in WWWW-FM Pensacola and WGNE(FM) Titusville, both Florida; KESY-AM-FM Omaha; KKSS(FM) Santa Fe; KMJJ(FM) Shreveport, LA, and KKYS(FM) Bryan, KWFS(FM) Wichita Falls, KEAN-AM-FM Abilene and KYKX(FM) Longview, all Texas. Buyer is headed by Menlo F. Smith, Joseph L. Dorton, Thomas F. O'Brien and Ronald W. Recker, and has also contracted to buy WMJJ(FM) Birmingham. Filed June 25.
- **WAQT(FM) Carrollton, AL (BALH900621HN; 94.1 mhz; 99 kw; ant. 1,007 ft.)**—Seeks assignment of license from Pickens County Broadcasters to Vintage Broadcasting Corp. for \$660,100. Seller is headed by Roth E. Hook and Alza Farrar. Hook has interest in WQST-AM-FM Forest, MS. Buyer is headed by Terry Fulton, Stanley Lockridge, Michael Hall, William Fancher and John Duren, and has no other broadcast interests. Filed June 21.
- **KRZR-FM Hanford, CA (BALH900625HG; 103.7 mhz; 50 kw; ant. 499 ft.)**—Seeks assignment of license from KMGX Corp. to Fred C. Sands for \$1.62 million ("Changing Hands," June 25). Seller is subsidiary of Olympia Broadcasting Corp., which is headed by James D. Ireland, Robert E. Yaw II and Ivan E. Braiker and has interest in KYAK(AM)-KGOT(FM) Anchorage and KIAK(AM)-KQRZ(FM) Fairbanks, both Alaska; KXXR(FM) Liberty, MO, and KTRW(AM)-KZZU-FM Spokane, WA. Buyer is president, CEO and 100% shareholder of Flagship Broadcasting, licensee of KNAC-FM Long Beach, CA. Sands has yet to close on deal for KDAY(AM) Santa Monica, CA, which FCC granted. Filed June 25.
- **KLSS(AM) Mason City, IA (BAL900625EG; 1010 khz; 1 kw-D, 15.8 kw-N)**—Seeks assignment of license from River City Broadcasting Inc. to University of Northern Iowa for no financial considerations. Seller is headed by Paul C. Hedberg, who has interest in Music City Broadcasting Inc., licensee of KLSS(FM) Mason City, IA. Buyer is headed by Constantine Curri, Nancy Marlin and Doug Vernier, and is licensee of

KUNI-FM Cedar Falls, KHKE-FM Cedar Falls and KUNY-FM Mason City, all Iowa; and translator stations K233AA Davenport, K252BC Dubuque, K274AA Eldridge and K214BA Mason City, all Iowa. Filed June 25.

- **KVKI-AM-FM Shreveport, LA (AM: BAL900625ED; 1550 khz; 10 kw-D, 500 w-N; FM: BALH900625EE; 96.5 mhz; 100 kw; ant. 1,000 ft.)**—Seeks assignment of license from Encore Communications Associates to Progressive United Corp. for \$1.5 million. Seller is headed by George Duncan and Robert J. Smith and has interest in KBFM(FM) Edinburg and KHFI-FM Austin, both Texas, and KZOU-AM-FM Little Rock, AR. Buyer is headed by William R. Fry, Linda S. Carmichael, Angelo R. Marra, Anthony J. Marra, Sidney Mishkin and Lawrence T. Kennedy Jr., and has no other broadcast interests. Filed June 25.

- **WCLX(FM) Boyne City, MI (BALH900625HL; 93.5 mhz; 1.2 kw; ant. 460 ft.)**—Seeks assignment of license from Charlevoix Broadcasting Co. to Biederman Investments Inc. for \$250,000. Seller is headed by William F. Gipperich and has no other broadcast interests. Buyer is headed by Ross A. Biederman, Russell H. Loomis and Drew McClay, and is wholly headed subsidiary of Midwestern Broadcasting Co. ("MBC"). MBC IS 100% owner of WTCM Radio Inc., licensee of WYCM-AM-FM Traverse City, MI, and WATZ Radio Inc., licensee of WATZ-AM-FM Alpena, MI. Filed June 25.

- **WCPC(FM) Houston, MS (BALH900619HI; 93.3 mhz; 100 kw; ant. 490 ft.)**—Seeks assignment of license from WCPC Broadcasting Co. to New South Communications Inc. for \$1.5 million. Seller is headed by Robin H. Mathis, Ralph C. Mathis, John B. Skelton and Ricky J. Huffman, who each have interest in HMS Broadcasting Co., licensee of WDXE-AM-FM Lawrenceburg, TN. Buyer is headed by Frank E. Holladay, Ann S. Holladay and Clay E. Holladay, and is licensee of WZHT-FM Troy, AL; KJLO-AM-FM Monroe, LA, and WALT(AM)-WOKK(FM) Meridian, MS. Clay E. Holladay owns 100% of Holladay Broadcasting Co., licensee of WYBZ-FM Mary Esther, FL. Filed June 19.

- **KDRQ(AM) Wishek, ND (BAL900625EC; 1330 khz; 500 w-D, 214 w-N)**—Seeks assignment of license from R&R Radio Inc. to Stolle Communications Inc. for \$100,000. Seller is headed by Richard R. Flacksbarth, who has interest in KMAV-AM-FM Mayville, ND. Buyer is headed by Chris Stolee and has no other broadcast interests. Filed June 25.

- **WKTU-FM Mercer, PA (BALH900615HI; 96.7 mhz; 1.4 kw; ant. 485 ft.)**—Seeks assignment of license from Mercer County Broadcasting Co. to Tobin Communications Inc. for \$600,000. Seller is headed by Peggy A. Engrao, Stephen M. Kramer and Albert Zippy. Zippy has interest in Trumbull County Broadcasting Corp., licensee of WKTU(AM) Cortland, OH, which is also being sold to Tobin Communications. Buyer is headed by Jeffrey E. Tobin and Joseph S. Dobosh, and has no other broadcast interests. Filed June 15.

- **KTUS(AM) Galveston, TX (BAL900625EA; 1400 khz; 1 kw-U)**—Seeks assignment of license from Breckenridge Broadcasting Co. to Tom Wiseheart for \$150,000. Seller is headed by Owen Woodward and Doug Williams and has interest in KSTB(AM)-KROO(FM) Breckenridge and KILE(FM) Galveston, both Texas, and KTAT(AM)-KYBE(FM) Frederick and KNOR(AM) Norman, both Oklahoma. Buyer has no other broadcast interests. Filed June 25.

- **KTUS(AM) Galveston, TX (BAL900625EB; 1400 khz; 1 kw-U; HAAT:)**—Seeks assignment of license from Tom Wiseheart to Houston Christian Broadcasters Inc. for \$150,000. Seller has no other broadcast

interests. Buyer is headed by Paul Pressler and has no other broadcast interests. Filed June 25.

- **KTNR(FM) Kenedy, TX (BALH900615HK; 92.1 mhz; 3 kw; ant. 220 ft.)**—Seeks assignment of license from Tiner Broadcasting Co. to Lemley Broadcasting Co. for \$75,000. Seller is headed by Richard H. Tiner and Kenneth W. Tiner and has interest in KRSS(AM) Spokane, WA. Buyer is headed by Steven S. Lemle and Emily Y. Lemley, and has no other broadcast interests. Filed June 15.

- **KAMV-FM Victoria, TX (BAPH900618HH; 92.3 mhz; 3 kw; ant. 298 ft.)**—Seeks assignment of license from Martha Vasquez to Bennet Broadcasting Inc. for \$64,401. Seller has no other broadcast interests. Buyer is headed by Dudley B. McDougal, Martha Vasquez and Constance G. McDougal, and holds CP for LPTV K60DV Victoria, TX. Dudley B. McDougal is president and holds 90% stock interest in Hombres Enterprises Inc., licensee of KNAL(AM) Victoria, TX. Filed June 18.

- **KANI(AM) Wharton, TX (BAL900620EC; 1500 khz; 500 w-U)**—Seeks assignment of license from Ammerman Enterprises Inc. to Martin Broadcasting Inc. for \$150,000. Seller is headed by Dan Ammerman and has no other broadcast interests. Buyer is headed by Darrell E. Martin, Brenda J. Martin and Jerry Martin. Darrell E. Martin owns 81% of Salt of the Earth Broadcasting, licensee of KWWJ(AM) Baytown, TX.

### Actions

- **WFSF(AM)-WNER(FM) Ozark, AL (BAL900424GG; 1200 khz; 10 kw-D; FM: BALH900424GH; 103.9 mhz; 3 kw; ant. 328 ft.)**—Granted app. of assignment of license from Morgan Broadcasting Ltd. to Sunrise Broadcasting Corp. for assumption of financial liabilities equaling about \$243,600. Seller is headed by Wesley R. Morgan and has no other broadcast interests. Buyer is headed by Jeorg G. Klebe, and is licensee of KBWH-FM Blair, NE. Its parent company, CVC Capital Corp., holds 20% stock in Advance Broadcasting Corp., licensee of WGNV-AM-FM Newburgh, NY, and has interest in WCKX Enterprises, licensee of WCKX-FM London, OH. Action June 21.

- **WZMX(FM) Russellville, AL (BTCH900418GL; 97.7 mhz; 3 kw; ant. 328 ft.)**—Granted app. of assignment of license from Mountain Top Broadcasting Inc. to James Michael Self for \$10,000. Seller is headed by David E. Morrow and has no other broadcast interests. Action June 25.

- **KXLR(FM) Fairbanks, AK (BALH890929GX; 95.9 mhz; 3 kw; ant. -1 ft.)**—Granted app. of assignment of license from Alaska Electric Co. to Northern Television Inc. for \$56,900. Seller is headed by Howard S. Trickey, Richard L. Cattanach and Vernon Laird and has interest in KENI-AM-FM Anchorage and KBCN(AM) Fairbanks, both Alaska. Buyer is headed by A.G. Hiebert, Patricia Ann Hiebert, William D. English, Robert Gottstein, Eugene Rogge and Betty Louise Broderick, and is licensee of KBYR(AM)-KNIK(FM)-KTVA-TV Anchorage and KCBF(FM)-KTVR(TV) Fairbanks, both Alaska. Action May 8.

- **KCKC(AM) San Bernardino and KBON(FM) Lake Arrowhead, both California (AM: BAL900417EF; 1350 khz; 5 kw-D, 500 w-N; FM: BALH900417EG; 103.9 mhz; 38 watts; ant. 2,538 ft.)**—Granted app. of assignment of license from Riverdino Broadcasting Corp. to Pennino Broadcasting Corp. for \$4 million. Stations were part of earlier sale that fell through. Seller is headed by Jerome Maltz and has interest in KDEJ(FM) Anchorage. Maltz recently sold KUNA(AM) Indio, CA, to Pennino Music Co. for \$560,000 ("Changing Hands," Dec. 18, 1989. Buyer is headed by Jeannette Banoczi, John R. Banoczi and Evelyn B. Boulay, and is licensee of KUNA(AM)

Indio and KBZT-FM La Quinta, both California. Action June 25.

■ **KKBB-FM Shafter, CA** (BTCH900510HW; 97.7 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Kohl Communications Association Inc. to Kohl Communications Association Ltd. for no financial considerations. Deal is part of investment reorganization. Seller is headed by Ken Kohl, who is officer and stockholder of Orlando Group, permittee of new FM at Orlando, FL. Buyer is headed by Ken Kohl. Action June 21.

■ **KCSJ(AM)-KGRQ(FM) Pueblo, CO** (AM: BAL900405EE; 590 khz; 1 kw-U; FM: BALH900405EF; 107.1 mhz; 3 kw; ant. 338 ft.)—Granted app. of assignment of license from Rainbow Communications of Pueblo Inc. to Sunbrook Broadcasting Inc. for \$1.1 million ("Changing Hands," May 7). Seller is headed by David Krall and has interest in KOBE(AM) Las Cruces and KMVR(FM) Mesilla Park, both New Mexico. Buyer is headed by Larry Roberts, Alan Cooper, Edward Cooper and Barbara McIntyre, and has interest in KBLG(AM)-KRKX(FM) Billings, KGRZ(AM)-KDXT(FM) Missoula, KXTL(AM)-KQUY(FM) Butte, and KXGF(AM)-KAAK(FM) Great Falls, all Montana. Action June 26.

■ **WXPZ Milford, DE** (BAPH890925GF; 101.3 mhz; 3 kw; ant. ft.)—Granted app. of assignment of license from Milford Ltd. to Samson Communications Inc. for no financial consideration. With William T. Sammons Jr. 51% general partner and Hall Reed Jr. 49% limited partner, applicant now seeks to transfer CP to Samson Communications Inc., newly formed corporation, for purposes of final construction and operation. This application for transfer reduces interest of Sammons by 1% and increases interest of Reed by 1%, thereby creating negative control. Sammons retains his position as chief officer of applicant. Action June 4.

■ **WHGS-FM Haines City, FL** (BALED900426HU; 90.3 mhz; 800 w; ant. 265 ft.)—Granted app. of assignment of license from Haines City Public Radio Inc. to Landmark Baptist Church Inc. for no financial interest. Seller is headed by Jack S. Moseman Sr., Fred Sibel, Beverly J. Moseman, Mark D. Hodges and Willie Varnadore, and has no other broadcast interests. Buyer is headed by Mickey P. Carter, Robert Christian, Malcolm Anthony Jr., Larry Whitmer, Edward Thompson, Wallace Roberts, and is owner of WLVF(AM) Haines City, FL. Action June 20.

■ **KHCR(FM) Paaulo, HI** (BTCH900418GJ; 103.7 mhz; 100 kw; ant. 1,211 ft.)—Granted app. of assign-

ment of license from Hamakua Broadcasting Corp. to Paul Yang for \$1. Seller is headed by Hugh R. Paul and F. Joseph Brinig and has no other broadcast interests. Buyer is shareholder of Hamakua Broadcasting Corp. Action June 25.

■ **KHAT-AM-FM Lincoln, NE** (AM: BAL900413EE; 1530 khz; 5 kw-D; FM: BAPLH900413EF; 106.3 mhz; 2.9 kw; ant. 145 ft.)—Granted app. of assignment of license from Marathon Communications Inc. to Tate Communications Inc. for \$1.325 million ("Changing Hands," April 23). Seller is headed by Patrick Shaughnessy and owns KBUL(FM) Carson City, NV, and WAVH(FM) Mobile, AL. Buyer is headed by Harvey J. Tate, George Hochman, Philip Blake, Istvan Vekony and Richard and Carol Florence, husband and wife, and is licensee of KIKN(AM) Pharr and KTXF-FM Brownsville, both Texas, and KMCK-FM Siloam Springs, AR. Harvey J. Tate is 45% shareholder of Big Sioux Broadcasting Inc., permittee of KSML-FM Salem, SD. Action June 25.

■ **WPSO-FM Wayne Township, NJ** (BAPED900423HW; 88.7 mhz; 200 w; ant. 299 ft.)—Granted app. of assignment of license from William Paterson College Foundation to William Paterson College of New Jersey for \$1. Sale is part of reorganization of college. William Paterson College is headed by A.H. Benner, Frank L. Douglas, Russell W. Hawkins, Sol Hoffman, Clarice B. Jackson, James Kuhn, Martin Martinez, Henry J. Pruitt, Lydia Trinidad, Edward Goldberg, Steven Margolis and Glen Mehl and has no other broadcast interests. Action June 18.

■ **WLQE(FM) Villas, NJ** (BAPH900413HC; 98.7 mhz; 3 kw; ant. 292 ft.)—Granted app. of assignment of license from Great Scott Broadcasting to Marc Scott Communications Inc. for \$175,000. Seller is headed by Faye Scott, Elmer S. Friedberg and Harold Litvin, and has interest in WKST(AM) New Castle, WKST-FM Ellwood City and WPAZ(AM) Pottstown, all Pennsylvania; WTTM(AM)-WCHR(FM) Trenton, NJ; WSEA(AM)-WZBH(FM) Georgetown, DE, and WMBO(AM)-WPCX(FM) Auburn, NY, and holds CP's for WLIZ(FM) Elizabethville, PA; WVIL(FM) Villas, NJ; WSEA(AM) Georgetown, DE, and WCHR(FM) Trenton, NJ. Buyer is headed by Marc Scott and has no other broadcast interests. Action June 18.

■ **WFAS-AM-FM White Plains, NY** (AM: BAL900419HY; 1230 khz; 1 kw-U; FM: BALH900419HZ; 103.9 mhz; 600 watts; ant. 669 ft.)—Granted app. of assignment of license from CRB of Westchester Inc. to High View Broadcasting of Westchester Inc. for \$12.5 million ("Changing Hands," Apr. 30). Seller is headed by Edward G. Rogoff and has interest in WAEB-AM-FM Allentown, PA; WJBR-AM-FM Wilmington, DE; WZZR(FM) Stuart, FL, and WNLK(AM)-WEFX(FM) Norwalk, CT, and has sale of WTCR(AM) Kenova and WTCR(FM) Huntington, both West Virginia, to Alpine Media ("Changing Hands," Feb. 26) pending. Buyer is headed by Gary J. Starr, David C. Cherhoniak, Ira J. Goldstein and Hoyt J. Goodrich, who have interest East Shore Broadcasting Corp., licensee of WRHZ(AM)-WRCN(FM) Riverhead, NY. Action June 21.

■ **WFVY-TV Watertown, NY** (BALCT900425KE; ch. 50; 1,200 kw-V; 120 kw-A; ant. 1,268 ft.)—Granted app. of assignment of license from Moreland Broadcast Associates to Watertown Television Corp. for no financial considerations. Seller is headed by George W. Kimbal and Craig L. Fox, who have interest in Wolf Radio Inc., licensee of WNYR(AM) Syracuse, NY; Canton Broadcasting Associates, permittee of WNYS(AM) Canton, PA; Jamestown TV Associates, permittee of WTJA(TV) Jamestown, NY; Concord Broadcasting Associates, permittee of WNHA(AM) Concord, NH, and Scranton TV Partners Ltd., licensee of WOLF-TV Scranton and WWLF-TV Hazelton, both Pennsylvania. Buyer is headed by Harold E. Protter, Steven J. Pruett and Sheldon Markoff. Protter is vice president of Pappas Telecasting of Midlands, licensee of KPTM-TV Omaha, NE. Pruett is vice president of MMC Television Corp., licensee of KASN-TV Pine Bluff, AR, and director of Channel 47 Television Inc., licensee of WMSN-TV Madison, WI. Action June 22.

## SUMMARY OF BROADCASTING & CABLE

### BROADCASTING

SERVICE	ON AIR	CP's <sup>1</sup>	TOTAL <sup>2</sup>
Commercial AM	4,979	247	5,226
Commercial FM	4,308	867	5,175
Educational FM	1,430	282	1,712
<b>Total Radio</b>	<b>10,717</b>	<b>1,396</b>	<b>12,118</b>
Commercial VHF TV	550	19	569
Commercial UHF TV	552	185	737
Educational VHF TV	124	4	128
Educational UHF TV	226	20	246
■ <b>Total TV</b>	<b>1,452</b>	<b>233</b>	<b>1,680</b>
VHF LPTV	300	205	505
UHF LPTV	457	1,508	1,965
■ <b>Total LPTV</b>	<b>757</b>	<b>1,713</b>	<b>2,470</b>
FM translators	1,849	290	2,139
VHF translators	2,732	116	2,848
UHF translators	2,223	401	2,624

### CABLE

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

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

■ **KTJS(AM)-KQTZ(FM) Hobart, OK (AM: BTC900501EA; 1420 kHz; 1 kw-D, 360 w-N; FM: BTCH900501EB; 105.9 mhz; 100 kw; ant. 1,020 ft.)**—Granted app. of assignment of license from Fuchs Broadcasting Co. to Alfred Ray Fuchs for \$81,600. Seller is headed by Wayne M. Fuchs and Alfred R. and Faye J. Fuchs, husband and wife. Buyer is shareholder of Fuchs Broadcasting Co., licensee of KTJS(AM)-KQTZ(FM) Hobart, OK. Action June 26.

■ **WBLR(AM) Batesburg, SC (BAL900503EA; 1430 kHz; 5 kw-D, 142 w-N)**—Granted app. of assignment of license from Wheeler Broadcasting Inc. to Antley Broadcasting Inc. for \$75,000. Seller is headed by Hugh J. Wheeler and has no other broadcast interests. Buyer is headed by R.B. Antley and Christopher W. Antley, and has no other broadcast interests. Action June 26.

## NEW STATIONS

### Actions

- **Berea, KY (BPH861125MA)**—Granted app. of Berea Broadcasting Co. for 106.7 mhz; 3 kw; ant. 1,075 ft. Address: P.O. Box 307, Berea, KY 40403. Principal is headed by Robert J. and Peggy H. Spradlin, and is licensee of WKXO(AM) Berea, KY. Action June 25.
- **Cambridge, MD (BPH851028MJ)**—Granted app. of CWA Broadcasting Ltd. for 94.3 mhz; 3 kw; ant. 1,056 ft. Address: 35 Solomons Island Rd., Annapolis, MD 21401. Principal is headed by Charles W. Adams Jr. and has no other broadcast interests. Action June 20.
- **Alva, OK (BPED880912MA)**—Granted app. of Northwestern Oklahoma State University for 89.7 mhz; 6 kw; ant. 521 ft. Address: 700 Oklahoma Blvd., Alva, OK 73717. Principal is headed by Joe J. Struckle, Valree F. Wynn, Wayne Salisbury, John R. Desteiguer and Bowie Ballard, and has no other broadcast interests. Action June 25.
- **Midland, TX (BPH880421ND)**—Granted app. of Three Card Enterprises for 95.1 mhz; 2.5 kw; ant. 328 ft. Address: 13711 Chancery Rd., Houston, TX 77034. Principal is headed by David and Kathy Kardwell, and has no other broadcast interests. Action April 24.
- **Tomah, WI (BPH861203MD)**—Granted app. of Tony J. Trunkel for 96.1 mhz; 3 kw; ant. 1,075 ft. Address: 1418 Bow St. Rte. 5, Box 286, Tomah, WI. Trunkel has no other broadcast interests. Action June 25.

## FACILITIES CHANGES

### Applications

#### AM's

- **Tucson, AZ KSAZ(AM) 580 kHz**—June 18 application resubmitted nunc pro tunc.
- **Pasadena CA KPCC(AM) 1240 kHz**—June 20 application for CP to change TL to 54 N Oakland Ave., Pasadena, CA, and make changes in ant system.
- **Golden Gate, FL 840 kHz**—June 18 application resubmitted nunc pro tunc.
- **St. Cloud, FL WNZQ(AM) 1500 kHz**—June 20 application resubmitted nunc pro tunc for mod. of CP (BP850701AH).
- **Flowood, MS 1240 kHz**—June 18 petition for recon nunc pro tunc.
- **Sumner, WA KZIZ(AM) 1560 kHz**—June 20 petition for recon nunc pro tunc for mod. of CP (BP891120AD).

#### FM's

- **Batesville, AR KZLE(FM) 93.1 mhz**—June 18 application for mod. of CP (BPH870224I) as mod. and reinst.) to change TL: Land section #3, Twn. 14-N, range #7-W, 1.28 statute miles to NE of Cushman, AR.
- **Apple Valley, CA KZXY-FM 102.3 mhz**—June 12

petition for recon application (BPH900208IB).

- **Atherton, CA KCEA(FM) 89.1 mhz**—June 19 application petition for recon (BPED890130MF).
- **Santa Ana, CA KYMS(FM) 106.3 mhz**—June 20 application for CP to change ant. 298 ft. H&V; TL: Lincoln and Washington St., adjacent to freeway, Santa Ana, CA.
- **Castle Rock, CO KWHD(TV) ch. 53**—June 21 application for mod. of CP to change ant. 626 ft.; TL: 400 County Rd. 158, Elizabeth, CO; ant.: Andrew ATW16H5-HTP-53, (DA)(BT).
- **Vail, CO KVMT(FM) 104.7 mhz**—June 18 application for CP to change ant. 783 ft.
- **Washington, DC WDJY(FM) 100.3 mhz**—June 21 application for mod. of CP (BPH871106MJ) to change ERP: 36 kw H&V; change ant. 574 ft.; TL: 5235 Lee Hwy., Arlington, VA.
- **Douglas, GA WDMG-FM 99.5 mhz**—June 25 application for CP to change TL to Georgia 32, 2.9 km E. of Douglas. GA 31 30 23N 82 49 10W.
- **Eastman, GA WUFF-FM 92.1 mhz**—June 18 application for CP to change freq: 92.1 mhz; ERP: 4.6 kw H&V; ant. 3,608 ft. (per docket #88-460).
- **Kailua-Kona, HI KLUA(FM) 93.5 mhz**—June 11 application for CP to change freq: 93.9 mhz; ERP: 32 kw H&V; ant. 2,925 ft.; change to class C (per docket #89-395).
- **Bethalto, IL 95.5 mhz**—June 22 application for mod. of CP (BPH880811MH) to change ERP: 6 kw H&V.
- **Marshall, IL WMMC(FM) 105.9 mhz**—June 8 application petition for recon (BPH900221IA).
- **Chubbuck, ID KRCD-FM 98.3 mhz**—June 12 application for CP to change ERP: 6.24 kw H&V; change freq: 98.5 mhz; and to change class C2.
- **Creston, IA KITR(FM) 101.7 mhz**—June 18 application for CP to change freq: 101.3 mhz; ERP: 18.75 kw H&V; change ant. 364 ft.; change to class C3 (per docket #89-485).
- **Forest City, IA KIOV(FM) 102.3 mhz**—June 21 application for CP to change ant. 492 ft.; TL: .25 miles N. County Rd., B40 on County Rd., R69, Hancock County, RR #4; ERP: 50 kw H&V; freq: 107.3 mhz; and to change class: C2 (per docket #89-25).
- **Marysville, KS KNDY-FM 103.1 mhz**—June 20 application for CP to change ERP: 9 kw H&V; change ant. 383 ft.; class: C3 (per docket #89-250).
- **Providence, KY WHRZ(FM) 97.7 mhz**—June 18 application for CP to change ant. 328 ft. H&V; TL: 4.5 km N. of Manitou, KY, in Hopkins County and 1.25 km E. of Concord Church.
- **Glen Arbor, MI WMLB(FM) 98.1 mhz**—May 18 application for CP to change ERP: 7.9 kw H&V; ant. 590 ft.; change TL: site is E. of Valley Rd. (Co. Rd. 677), 9 km S. of Glen Arbor, Leelanau, MI; change to class C3 (per DA 90-461).
- **Portage, MI WUBU(FM) 96.5 mhz**—June 20 application for CP to change ant. 216 ft.
- **Traverse City, MI WCCW-FM 92.1 mhz**—June 20 application for CP to correct coordinates 44 46 02N 85 41 26W.
- **New Prague, MN KCHK-FM 95.5 mhz**—June 14 application for CP to change TL: off State Rte. 13/ 21, 1.3 km N. of Montgomery, MN.
- **Gulfport, MS WTK1-FM 102.3 mhz**—June 18 application for CP to change ERP: 25 kw H&V; ant. 298 ft.; change to class C3 (per docket #89-246).
- **Ballwin, MO KYMC(FM) 89.7 mhz**—June 1 application for CP to change ant. 170 ft.; TL: 1.126 km from Loehr, MO, at bearing of 216.0 degrees, on roof of Parkway West High School.
- **Greenfield, MO KXBR(FM) 93.5 mhz**—June 8 application for CP to make changes.
- **Hamilton, MT KEMG(FM) 95.9 mhz**—June 18 application for CP to change ERP: 16 kw H&V; change to class C3 (per docket #89-186).
- **Montauk, NY WMNK(FM) 104.7 mhz**—June 15 application for mod. of CP (BPH870331MO as mod.)

to change ERP: 6 kw H&V.

- **Castalia, OH WGGN(FM) 97.7 mhz**—June 25 application for CP to change ERP: 1.28 kw H&V.
  - **Coal Grove, OH WXVK(FM) 97.1 mhz**—June 25 application for CP to change ERP: 2.98 kw H&V.
  - **Edgewood, OH WZOO-FM 102.5 mhz**—June 15 application for CP to change ERP: 5.8 kw H&V.
  - **Chickasha, OK KXXX(FM) 105.5 mhz**—June 13 application for CP to change ERP: 3.27 kw H&V; change ant. 442 ft.; change TL: .3 miles S. of Country Club Rd. and .15 miles E. of U.S. 81, Chickasha, OK.
  - **Everett, PA WSKE-FM 104.3 mhz**—June 11 application for mod. of license to increase ERP: .68 kw H&V (pursuant to docket # 88-375).
  - **Susquehanna, PA WKGB-FM 92.5 mhz**—June 21 application for CP to change ERP: 1.3 kw H&V; ant. 708 ft.; TL: Anne Rd., Town of Windsor, NY 3.5 km S. of Oceanum, NY.
  - **Cayce, SC WYYS(FM) 96.7 mhz**—June 14 application for mod. of CP (BPH891017ID) to change ERP: 1.65 kw H&V; change ant. 442 ft.; TL: 1201 Main St., Columbia, SC; change to non-directional operation.
  - **Ravenel, SC WMGL(FM) 101.7 mhz**—June 7 application for license to cover (BPH851113IE) to increase ERP: 3.5 kw H&V (pursuant to docket #88-375).
  - **Crossville, TN 102.5 mhz**—June 13 application for mod. of CP (BPH860813MX) to change TL: Rt. Box 100-D.
  - **Huntingdon, TN WBVD(FM) 93.7 mhz**—June 14 application for mod. of CP (BPH870506KF) to change ant. 305 ft.; change TL: 3 1/2 miles SW of Huntingdon, TN, just off of Hwy. 70 on Marshall Hill, Carroll County.
  - **Amarillo, TX KESE(FM) 101.9 mhz**—June 14 application for mod. of CP (BPH870226IL as mod. and reinst.) to change ant. 934 ft.; change to class C1 (per docket # 88-118).
  - **Hendersonville, TN WQQK(FM) 92.1 mhz**—June 13 application for CP to change ERP: 3 kw H&V.
  - **Huntsville, TX KHUN(FM) 101.7 mhz**—June 11 application for mod. of license to increase ERP: 3.7 kw H&V (pursuant to docket #88-375).
  - **Navasota, TX KNAV(FM) 92.5 mhz**—June 18 application for mod. of license to increase ERP: 3.6 kw H&V (pursuant to docket #88-375).
  - **Derby Center, VT 92.1 mhz**—June 19 application for mod. of CP (BPH870724MC) to change TL: moving antenna structure 295 ft. W. of site previously specified.
  - **Rutland, VT WKLZ(FM) 94.5 mhz**—June 20 application for CP to change ERP: 3.5 kw H&V.
  - **Mount Jackson, VA WSG-FM 96.9 mhz**—June 8 application petition for recon (BPH891219IG).
  - **Matewan, WV WVKM(FM) 106.7 mhz**—June 14 application for CP to change ERP: 2.45 kw H&V.
  - **Beaver Dam, WI WXRO(FM) 95.3 mhz**—June 15 application for CP to change ERP: 6 kw H&V; ant. 328 ft.
- ### Actions
- #### AM's
- **Vernon, CT WCTF(AM) 1170 kHz**—June 25 application (BP891120AC) granted for CP to increase daytime power to 2.5 kw.
  - **Zeeland, MI WBMX(AM) 640 kHz**—June 26 application (BMP900405CJ) returned for mod. of CP (BP810330AG) to change city of license to Merrillville, IN; make changes in ant. system, and change TL to corner Whitcomb St. and Rte. 30, Merrillville, IN 87 22 52N 41 28 10W.
  - **Hughesville, PA WHUM(AM) 1190 kHz**—June 25 application (BP900126AA) granted for CP to change freq: 1200 kHz; add night service with .250 watts; increase day power to 10 kw; DA-2 and make changes in ant. system.
  - **Bassett, VA WODY(AM) 900 kHz**—June 26 appli-

cation (BP900405CL) returned for CP to increase day power to 2 kw day.

■ **Green Valley, WV WAMN(AM)** 1040 khz—June 26 application (BP900405CK) returned for CP to increase day power to 1.43 kw, add night service with 250 watts and make changes in ant. system; change freq: 1050 khz.

**FM's**

■ **Huntsville, AL** 90.9 mhz—June 26 application (BMPED891214IA) granted for mod. of CP (BMPED880509MA) to change ERP: 100 kw H&V.

■ **Colusa, CA KKLUFM** 96.5 mhz—June 14 application (BPH891213IG) granted for CP to change freq: 103.1 mhz; change ERP: 134 kw H&V; ant. 1,964 ft.; TL: S. Butte, approximately 8 km at 315 degrees relative to Sutter, CA; change to channel 276 (per docket #89-314).

■ **Brush, CO KKDD(FM)** 107.1 mhz—June 20 application (BPH900402IC) dismissed for CP to change ERP: 85 kw H&V; change ant. 941 ft.; TL: 5.6 km E. of Wiggins, CO; change to class C1 (per docket # 88-605).

■ **Fort Myers Villas, FL WSUV(FM)** 106.3 mhz—June 14 application (BMPH890929IL) dismissed for mod. of CP (BPH820825BZ) to change ant. 265 ft.; TL: 16287 Old U.S. 41 S. near Fon Myers, FL.

■ **MacClenny, FL WJXR(FM)** 92.1 mhz—June 19 application (BPH900409ID) granted for CP to change ERP: 6 kw H&V.

■ **Tallahassee, FL WFSU-FM** 91.5 mhz—June 25 application (BPPED900116IH) granted for CP to change ERP: 100 kw H&V; change ant. 662 ft.

■ **Greensboro, GA WDDK(FM)** 103.9 mhz—June 19 application (BPH900929II) granted for CP to change ant. 328 ft.; change TL: W. side of Georgia Hwy. 44, at Mount Calvary Baptist Church. 12.8 km SSW of Greensboro, GA.

■ **Bushnell, IL WSRQ(FM)** 104.7 mhz—June 26 application (BMPH890929IJ) granted for mod. of CP (BPH880616NJ) to change ERP: 2.1 kw H&V; ant. 377 ft.; TL: 1.4 km E. of intersection of State Rtes. 9 and 4, Bushnell, IL. Jan. 1 amendment change ERP: 3.3 kw.

■ **Angola, IN WLKI(FM)** 100.1 mhz—June 21 appli-

cation (BPH900326IB) granted for CP to change ERP: 2.07 kw H&V; change ant. 393 ft.; TL: 1.7 km from Glen Eden, IN, at bearing of 311 degrees.

■ **Fort Madison, IA KBKB-FM** 101.7 mhz—June 26 application (BPH900309IC) granted for CP to change ERP: 50 kw H&V; change ant. 465 ft.; TL: 1.2 km NNW of Wever, IA, on bearing of 355 degrees T., change to class C2 (per docket #87-29).

■ **Galliano, LA KBAU(FM)** 94.3 mhz—June 21 application (BPH890929IR) granted for CP to change ERP: 25 kw H&V; change to class C3 (per docket #87-601).

■ **Norway, MI WZNL(FM)** 94.3 mhz—June 25 application (BPH900330IE) granted for CP to change ERP: 1.3 kw H&V; change ant. 501 ft.

■ **Alexandria, MN KXRA-FM** 92.7 mhz—June 22 application (BMPH900323IC) granted for mod. of CP (BPH890929IM) to change TL: .9 mile W. of Lake Louise, 1.3 miles N. of Lake Brophy, 2.3 mi ESE of Garfield, MN.

■ **North Mankato, MN KDQ(FM)** 96.7 mhz—June 19 application (BPH900328IG) granted for CP to

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■ **St. Louis, MO** KWMU(FM) 90.7 mhz—June 21 application (BPED9001161G) granted for CP to change ERP: 100 kw H&V; change ant. 1,000 ft.; class: C1.

■ **Vestal, NY** WMXW(FM) 103.3 mhz—June 19 application (BMPH9003131C) dismissed for mod. of CP (BPH870331MJ) to change ERP: 2.55 kw H&V; ant. 1,013 ft.; change to class B1 (per docket # 89-4).

■ **Newport, OR** KYQT(FM) 102.5 mhz—June 15 application (BMPH881114IJ) granted for mod. of CP (BPH870331JB) to change freq: 102.7 mhz; ERP: 99.2 kw H&V; change ant. 898 ft.; change to class C1 (per docket #87-395).

■ **Hendersonville, TN** WQQK(FM) 92.1 mhz—June 6 application (BPH900412IE) returned for CP to change ERP: 3 kw H&V.

■ **Tomball, TX** KSEV(AM) 700 khz—June 27 application (BP891017AE) granted for CP to increase day power to 25 kw.

■ **Cruz Bay, VI** WDCM(FM) 92.3 mhz—June 19 application (BMPH890731IE) granted for mod. of CP (BPH870629NF) to change ant. 165 ft.; 50 kw H&V; TL: 3 km W. of Coral Harbor, St. John Island, VI 18 20 30N 86 43 59W.

■ **West Point, VA** WPTG(FM) 107.9 mhz—June 25 application (BMPH891221IF) granted for mod. of CP (BPH870615MP) to change ERP: 6 kw H&V; ant. 328 ft.; TL: 2.5 km ESE of Barhamsville 0.72 km S. of Rte. 601, VA; install DA.

#### TV's

■ **Jacksonville, FL** WJEB-TV ch. 59—June 21 application (BMPET900423KF) granted for mod. of CP (BPET860922KF/ BPET891120KF) to change ERP: 4966 kw (vis); ant. 947 ft.; ant.: Andrew/ ATW30H2-HSP5-59S(DA)(BT); TL: 9090 Hogan Rd., near Jacksonville, FL 30 16 34N 81 33 53W.

■ **Corning, NY** WYDC(TV) ch. 48—June 21 application (BMPCT900507KE) granted for mod. of CP (BPCT870610KM) to change ERP: 207 kw (vis); ant. 410 ft.; TL: Hamilton Rd., 6.05 km E. from Borden, NY; ant.: Andrew/ ALP24L3-HSE-48(DA)(BT); 42 02 29N 77 15 18W.

■ **Jamestown, NY** WTJA(TV) ch. 26—June 20 application (BPCT890512KF) granted for CP to change ERP: 461 kw (vis); ant. 596 ft.; TL: 2 Orchard Rd.,

Ellicott, NY; ant.: BognerDUI-18A(DA)(BT)

■ **Jacksonville, NC** WJAE(TV) ch. 35—June 21 application (BMPCT890119KF) granted for mod. of CP to change ERP: 1865 kw (vis); ant. 820 ft.; ant.: Bogner B24UF(DA); TL: State Rd. 1318, 11 miles NE of Burgaw, NC 34 37 26N 77 49 58W.

■ **Raleigh, NC** WRAL-TV ch. 5—June 21 application (BPCT900507KH) granted for CP to change ERP: 100 kw (vis); ant. 1.981 ft.; TL: 1.6 miles SE of Auburn, NC; ant.: Dielectric TDM-6A5.(DA)(BT); 35 40 35N 78 32 90W.

■ **Martinsburg, WV** WYVN(TV) ch. 60—June 21 application (BMPCT891116KG) granted for mod. of CP (BPCT870602KK) to change ERP: 3.923 kw (vis); ant. 1,006 ft.; TL: approximately 3.9 km W. of Nollville, Gerrardstown District, WV.

#### ACTIONS

■ **Tempe, AZ**. Denied Tri-State Broadcasting Company Inc. request for reconsideration and motion for scheduling of reargument concerning renewal of licenses for KUKQ(AM)-KPUD-FM Tempe. (MM docket 89-355 by MO&O [FCC 90R-47] adopted June 6 by Review Board).

■ **Avalon, CA**. Commission has affirmed decision by ALJ Edward J. Kuhlmann which denied request by Crescent Radio Ltd. that he disqualify himself from this proceeding. (MM docket 89-9 by MO&O [FCC 90-218] adopted June 7 by commission).

■ **Sutter Creek, CA**. Denied request by Gold Country Communications Inc. for acceptance of late filed notice of appeal concerning new FM station on channel 269A in Sutter Creek. (MM docket 89-575 by MO&O [FCC 90R-45] adopted June 6 by Review Board).

■ **Darien, CT**. Denied New Jersey Television Corp. review of staff action denying NJTV's petition to deny application of Carrie L. Thomas for CP to build LPTV on channel 33 at Darien. (By MO&O [FCC 90-206] adopted May 25 by commission).

■ **Fenwick Island, DE**. Denied request by Linda Tarr-Whelan and Allen Zack for reconsideration of Review Board decision approving universal settlement of proceeding for new FM station on channel 221A at Fenwick Island. (MM docket 87-236 by MO&O [FCC 90R-48] adopted June 7 by Review Board).

■ **Arcadia, FL**. Granted WAPG(AM)-WOKD(FM) Arcadia short-term license renewals and notified license of apparent liability for \$18,000 forfeiture for EEO violations. (By letter [FCC 90-210] adopted May 29 by commission).

■ **Lehigh Acres, FL**. Ordered WOJ-AM-FM, Lehigh Acres to pay forfeiture of \$15,000 for EEO violations. (By MO&O [FCC 90-211] adopted May 29 by commission).

■ **Vero Beach, FL**. Granted license renewal, with reporting conditions, and \$10,000 forfeiture to WAVA-FM, for EEO violations. (By letter [FCC 90-199] adopted May 11 by commission).

■ **Midway, KY**. Granted request by Midway Communications Ltd. and reinstated its application for new FM station on channel 300A in Midway for limited purpose of participating in settlement in this proceeding, and remanded to presiding ALJ for further action consistent with Review Board opinion. (MM docket 89-544 by MO&O [FCC 90R-46] adopted June 6 by Review Board).

■ **Blanco, TX**. Dismissed as moot documents filed by applicants for new television station at Blanco. (MM docket 85-269 by order [DA 90R-44] adopted May 31 by Review Board).

#### ALLOCATIONS

■ **Minneapolis, KS**. Effective July 30, allotted channel 224A; filing window opens July 31, closes August 30. (MM docket 89-460 by R&O [DA 90-804] adopted May 31 by deputy chief, Policy and Rules Division, Mass Media Bureau).

■ **Cambridge, MN**. Effective July 30, substituted channel 287C3 for channel 288A; modified license of KXLV(FM) accordingly. (MM docket 89-383 by R&O [DA 90-805] adopted May 31 by deputy chief, Policy and Rules Division, Mass Media Bureau).

■ **Waite Park, MN**. Effective July 30, substituted channel 279C3 for channel 279A; modified license of KXSS-FM accordingly. (MM docket 89-377 by R&O [DA 90-806] adopted May 31 by deputy chief, Policy and Rules Division, Mass Media Bureau).

## 'Fiber' continues from page 89.

video from the Super Bowl last January. And last week, CBS used the video switching center in Chicago during coverage of Major League Baseball's All-Star Game at Wrigley Field. "CBS did something a little bit unusual there. They chose to go geographically redundant, what we call a 'first-mile route,'" Sensney said. A second physically separate fiber link to the switching center was set up in case the primary one failed.

A contract with ABC for a link between Washington and New York was signed about a month ago. That link will supplement an existing DS3 fiber link between the two cities that ABC established three years ago. ABC has also been a customer of Vyvx NVN's occasional service. Along with CNN and C-SPAN, ABC transmitted news footage from the 1990 Economic Summit in Houston last week from a newly established switching center in downtown

Houston.

The next announcement of a major network customer of Vyvx NVN should be made within the next two weeks, Sensney said. Although Sensney would neither confirm nor deny it, it appears likely that NBC will be the subject of the announcement.

Also in the near future there will be a decision on which video compression technology Vyvx NVN will use in its network on a permanent basis. The network is now temporarily being operated with DS3 codecs manufactured by NEC, but other codecs are also being considered. "Obviously, we're selling [video] quality. When you're selling quality, you don't want to skimp on the codecs," Sensney said. Still in the running are codecs based on algorithms developed by the Grass Valley Group, Telettra, ABL and Northern Telecom.

Besides broadcast and cable networks, some of Vyvx NVN's customers have been using the network for teleconferencing. Those customers are spared the ex-

pense of high-priced compression equipment. Instead, they are charged a flat rate of \$600 an hour for two-way service.

Another potential group of customers are those interested in transmitting point-to-point high-definition television. Past tests have successfully shown that HDTV can be transmitted over two DS3 channels. "Our network is already in place to handle high-definition television. We can switch two [channels] at a time just as easily as we switch one at a time," Sensney said. He said that announcement of a contract with an HDTV distributor may be expected within the next two months.

Since last year, Japan's NHK has been offering its MUSE-E satellite HDTV transmission system for commercial uses, such as teleconferencing and closed-circuit TV. At the same time, Scientific-Atlanta began offering its HDB-MAC system for the same purpose. Vyvx NVN's HDTV fiber delivery could be stiff competition for either satellite system.

-RMS



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## RADIO

### HELP WANTED MANAGEMENT

**General manager position** in Seattle, Washington for AM/FM Combo with Park Communications. Must have stable employment history, good sales experience and solid budget and expense control. Need to be able to set example to proven sales staff by personal selling. Submit a letter giving complete career, salary history and references to: PO Box 550, Ithaca, NY 14851. EOE.

**General manager** wanted for central Michigan. Candidate should possess strong leadership skills in sales, programming, and operations. Group broadcasting benefits. Send replies in confidence to Box M-3. EOE.

**Operations manager/program director** for central Florida AM/FM radio station. Candidate should possess broad broadcasting experience: including programming, promotions, production and news. Computer experience is preferred. Good managerial skills a must. Resumes to: Tunie Moss, PO Box 2038, Lakeland, FL 33806. We are an equal opportunity employer and encourage minority and female applicants.

**Sales manager:** We're looking for a good salesperson who wants to be sales manager. Prove to us you can sell and the job is yours. Compensation negotiable. You'll work in Seacoastv Maine/New Hampshire. Send resume to: WCDQ, PO Box 631, Sanford, ME 04073 or call 207-324-7271 to arrange FAX. We are an equal opportunity employer.

**Sales manager** for top station in Lake County, Florida. 35 minutes north of Orlando. Must be a pro with solid track record ready to hit the streets running. CRMC preferred. Strong compensation package with benefits. Send or fax your resume to WQBQ, The Lake Square Mall, 10401-328 Highway 441, Leesburg, FL 34788 - FAX 904-787-4446. EOE.

**Radio station general manager** sought for small New Mexico market. Must have demonstrated commitments to healthy entertainment. As Christian must be willing to program AC format. Must have high recommendations in sales and community relations. Call 512-327-4034 or 817-451-3960. Write PO Box 1208, Austin, TX 78767. EOE.

**The position** of sales manager is available at Memphis power house WMC FM. Rare opportunity for a person with sales manager experience. WMC FM is owned by Scripps Howard Broadcasting and has for many years been one of the markets leading radio stations. We are interested in a sales manager who can build on our progress through his/her leadership, and creativity. Southeast preferred. Send your letter and resume to: Sidney Mendelson, General Sales Manager, WMC AM/FM, 1960 Union Avenue, Memphis, TN 38104. Equal opportunity employer.

**Station manager needed** for Southern Gospel, Class C FM. Florida's gulf coast. Must carry list, train and direct sales staff. Call Ron Kight 904-785-9549. EOE/MF.

**50 KW FM** in booming Pennsylvania College community seeking experienced sales manager. All replies confidential. EOE. Box M-35. EOE.

**Decatur, Illinois:** GM, GSM, and P.D. for new 25 KW FM. Please, in your own handwriting, let us know why you like central Illinois. Tell us of your skills and experience. Approximate August 20 start. EOE. 10 station group. Please write in confidence to Bayard Waiters, Cromwell Group, PO Box 150846, Nashville, TN 37215-0846.

**Sales manager:** Professional radio sales veteran with management experience to direct, motivate, train and lead our sales executives. Minimum of 3 years experience required. Please send resume and salary requirements to: General Manager, JOY 95 Radio, 5544 Greenwich Road, Suite 95, Virginia Beach, VA 23462. No calls please. EOE.

**General sales manager:** Metroplex/Robinson, WUFX/WGKT in Buffalo needs an experienced, aggressive hard working general sales manager to train and motivate our young sales staff. All the necessary tools are here (Irwin Pollack, Rab, etc.). If you've managed sales successfully for two years or more in a top 75 market, we should talk. Minorities and women are encouraged to apply. Metroplex/Robinson is an equal opportunity employer. If you qualify, contact Peter Coughlin, General Manager 716-885-1400, 425 Franklin Street, Buffalo, NY 14202.

**Highly sales oriented** general manager for established Arizona medium market top rated combo. EOE M/F. Replies to M-43.

### HELP WANTED SALES

**Energetic sales manager needed** to lead young CHR into Virginia's fastest growing region. Must be promotion-minded and goal oriented. Salary + commission. Send track record to: WGRQ, Box 689, King George, VA 22485. EEO.

**Nebraska-Kansas Group** is expanding. Need top-notch sales representatives who are ambitious and looking for growth. Right person could become sales manager. Resumes to: Gene McCoy, KZEN, Box 100, Central City, NE 68826. EOE.

**WFXC-FOXY107 FM**, Durham, NC, has an immediate opening for an account executive. 3 to 5 years of experience required. Should be capable of handling billing list of \$20,000 plus. Income potential \$30,000 plus. Send resumes to Treva Hunter, c/o WFXC-FM, 2515 Apex Hwy., Durham, NC 27713 or call 919-596-2000. EOE.

### HELP WANTED TECHNICAL

**Warm water**, sand, sun, palm trees. Take charge engineer, 3 powerful FM's in Virgin Islands. Relocation assistance. Salary, tremendous benefits, commensurate with experience. FAX 809-775-6063.

**Chief engineer** for top-rated Midwest combo. 100KW FM, 1KW non-directional AM. Previous broadcast engineering required. Will maintain transmitters, STLs, satellite receivers, all studio equipment. Must have knowledge of FCC guidelines. Create and adhere to annual engineering budget. Well-maintained and modern facilities in a great family city. Competitive pay and benefits available. Contact Roger Larson, KFOR/KFRX, PO Box 80209, Lincoln, NE 68501. EOE.

**Chief engineer** for top 40 FM and DA AM in Fort Wayne, Indiana. Must have extensive analytical troubleshooting and repair skills for all types of radio broadcast equipment. Position will require leadership abilities and interaction with other staff members on a daily basis. This is a first-class radio group operation with quality people and top notch equipment. Send resume and salary history to Director of Engineering, Federated Media, PO Box 2500, Elkhart, IN 46515. EOE.

### HELP WANTED ANNOUNCERS

**KMPL-AM:** Full Service/AC has opening for experienced AT willing to work mornings or midday in pleasant Midwest town of 20,000 convenient to St. Louis & Memphis. Tape/resume to John David, PO Box 907, Sikeston, MO 63801. EOE.

### HELP WANTED NEWS

**Midwest radio news network** seeks news director. Strong writing and leadership skills a must. Experience in covering state government helpful. Send resume to Box M-26.

**SportsTalk** in growing SW city. Some P-B-P. Top national company, excellent facilities, great weather. Must be willing to roll your sleeves up and go to work. Women and minorities encouraged to apply. Resume to box M-44.

**News director needed** for small market, full service AM/FM combo in the Nebraska panhandle. Experience and production skills a must. Tape and resume to: Kevin Horn, KCOW/KQ 106, Box 600, Alliance, NE. 69301. No calls please. EOE.

### HELP WANTED PROGRAMMING PRODUCTION AND OTHERS

**Eastern Long Island FM** station seeks hands-on production operations manager, who can also host morning program. Excellent opportunity with #1 Adult 25-54 station. Mature professionals only. EOE, M/F. Write or call Jeff Fisher, Station Manager, WBAZ, Box 1200, Southold, NY 11971. 516-765-1017.

**Operations manager** for Cape Cod's leading radio station, programming news, easy listening, jazz and classical. Requires strong management ability, precise programming skills, high caliber production capability, and computer experience. If you've got everything it takes to keep us on top for another 10 years, send a letter, resume and tape to Stephen Colella, General Manager, WQRC-FM, 737 West Main Street, Hyannis, MA 02601. EOE/MF.

**Major market soft AC** station needs a program director/marketing director. Candidate must be a good people manager with the ability to motivate a staff. AC musical intuition, as well as the ability to interpret and implement research data required. We're looking for someone with exceptional marketing skills to take us through the 90s. Direct mail and telemarketing experience required. Applicant must be a team player. We're the market leader in our format, and we are committed to expanding our position despite competition. We're in it for the long haul. (Our employees are aware of this ad.) EOE M/F, Box M-12.

**Wanted:** A person with considerable experience in radio program production and marketing. On-air experience essential. Word-processing ability needed or willing to learn. Must be a team player who wants to work with a dynamic media services team. Send resume by August 1, 1990 to Media Services, Room 2218, Presbyterian Church (USA), 100 Witherspoon Street, Louisville, KY 40202-1396. AA/EEO Employer M/F/V/H.

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**Metro/medium management** slot sought by major market radio veteran. Currently SM related field. 55K minimum. 305-770-5149.

**General manager:** Successful, quality GM seeks small-mid sized market opportunity. Proven results, 20+ years experience, CRMC. Strong on sales and programing. Outstanding credentials and references. If you can offer a quality situation, I can offer results! East coast preferred. Call 301-426-5344.

**Attention owners!** Dynamic highly motivated GM available for small to medium market turnaround. Former owner with a winning track record. Reply Box M-25.

**Major market PD** available now for PD or station manager position in any market, anywhere in the country. Sales and programing experience in AC, Lite AC and Oldies formats. 21 years radio experience. Win with ratings and revenue! Call now: Neil Matthews at 619-672-2225.

#### SITUATIONS WANTED SALES

**Degreed individual** with radio background wants to return. Currently GM of a \$1.5M service business. Interested in a sales position with a growing company. Send inquiries to: Tom Newhouse, 5110 Azalea Trace, #1216, Houston, TX 77063.

#### SITUATIONS WANTED ANNOUNCERS

**Hard-working,** intelligent A/T with over two years S/M market experience seeks bigger & greener pastures. Willing to relocate. Todd: 814-662-2044.

**Many years experience:** Nonsmoker. Mature, wholesome, speech trained college graduate. Writing ability, creative. Good quality, deep voice. 804-253-0939.

**Midwest-Plains:** Over twenty years allround air experience. Strong production...copy and board work. Also wide news background...airwork and beat. Prefer Country or easy listening format. Solid references, background. Medium and metro background. Box M-34.

#### SITUATIONS WANTED NEWS

**Sports pro.** 5 yrs exp. incl. P/T in suburban NYC. Sophisticated, exciting PBP and solid anchoring. Impeccable knowledge. Bob, 201-546-5546.

**PBP announcer/sports director** with eight years of major and minor league baseball and college basketball and football experience. Loves sports and a tireless worker who is looking to make a long term commitment. Multi-dimensional. Randy 407-879-4200.

**College football '90:** Play-by-play voice available. Versatile. Top 30 reporter/anchor. News/sales. All markets. Will relocate. Mike. Calif: 707-579-4620.

#### SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

**Let's make \$\$\$\$\$!** Program director who knows how to help sales raise revenues and increase an audience seeks bigger and better challenges. Currently programing top rated AC/FSAC combo. Call 603-448-6589. EOE.

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##### HELP WANTED MANAGEMENT

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**Local sales manager:** WPTY-TV, dominant Fox affiliate in Memphis, TN (39th ADI) seeks a highly motivated and competitive individual to lead sales staff. Successful local sales management required. Chase Communications, one of the fastest growing broadcast companies, offers terrific growth potential and benefits. Replies are confidential. EOE. Jack Peck, PO Box 42424, Memphis, TN 38104.

**Broadcast controller:** KSBW-TV, the NBC affiliate serving Salinas/Monterey, CA, is seeking a self-motivated starter as broadcast controller. Ideal candidate is a CPA with public accounting experience or a person with a four year accounting degree and 2-4 years of experience as a broadcast controller or assistant controller. Applicants must also possess good managerial skills and a strong background in computer systems and PC software. Send resume to: Larry Haugen, Gillett Group Management, Inc., 555 17th St., Suite 3300, Denver, CO 80202. EOE.

**Program distribution traffic manager,** International and Domestic. Publicly-held corporation seeks experienced manager to refine and up-date existing program distribution traffic service, including contract fulfillment, tape shipment, etc. International experience essential. The firm places high value on expertise and professionalism, and is willing to pay for the best. Excellent benefits package. Employee stock option plan. Salary commensurate with experience. Reply to Box M-36. EOE.

**Promotion director:** Position available at top 50 NBC affiliate. Responsible for all aspects of station promotion, supervision of staff. College degree preferred. At least five years experience in commercial television; background in promotion, production. Send resume and tape to: Dow Smith, WVTM-TV13, PO Box 10502, Birmingham, AL 35202. An equal opportunity employer.

**Co-anchor/reporter needed** to compliment male anchor. Poise, smarts, warmth and work ethic are just some of the requirements for this outstanding opportunity at a successful top 50 affiliate where news is number one. Tapes & resumes to Box M-40. EOE.

**Director, television operations and engineering:** WNYC, a major public broadcasting station, seeks a director, television operations and engineering. Responsible for the overall management and performance of the production operations, broadcast operations and television maintenance departments. Requirements include a degree in electrical engineering, 5 years experience in broadcast TV and 3 yrs. in mgmt. position. Solid background in TV production, engineering and systems design of broadcast TV facilities. Good organizational and managerial skills a must. Salary is commensurate with experience and complete benefits package. Send resume to WNYC - Personnel, 1 Centre St., 26 Fl., NY, NY 10007. EOE. No phone calls please.

**General sales manager:** Need battle-hardened pro who's been through the indie wars. Exciting new ownership will provide abundant opportunities. Must be skilled in hiring, training, motivation. Five years experience minimum. Attractive compensation package. Resume to: FOX 68 WSYT, 1000 James Street, Syracuse, NY 13203. EOE.

##### HELP WANTED SALES

**National sales manager:** WLIG-TV, Long Island, NY, seeks Manhattan-based sales pro. Successful station or rep experience required. Outstanding growth opportunity with full benefit package. Contact Marvin Chauvin, GM, WLIG-TV, 300 Crossways Park Dr., Woodbury, NY 11797. 516-364-1500. EOE.

**KTTV-Fox TV is seeking** sales assistant. Must type 45wpm and have 1 year general office experience. Strong organizational and communication skills are required. Ability to handle heavy phones a must. EOE. Job No.139.

**Marketing/research director:** Experienced, creative, sales oriented for dominant independent in top 10 market. Send resume to: Joe Occhionero, GSM, WUAB-TV, 8443 Day Dr., Cleveland, OH 44129. EOE.

**Account executive:** Midwest network affiliate VHF seeks experienced, aggressive account executive. Send resume and income history to Box M-38. EOE.

##### HELP WANTED TECHNICAL

**Chief engineer** for Christian station. Hands-on exp. with UHF transmitters, studio maintenance and ability to train and supervise small engineering staff. SBE certification a plus. Send resume to Ruth Ward, Personnel Dir., Trinity Broadcasting Network, 2442 Michelle Dr., Tustin, CA 92680. 714-832-2950. EOE.

**Maintenance engineer** must have minimum of 2 years recent exp. in TV broadcasting maintenance. Should be able to repair, to component level, equipment such as VCR's, cameras, switchers and edit suites. Please contact Ruth Ward, Personnel Dir., Trinity Broadcasting Network, 2442 Michelle Dr., Tustin, CA 92680. 714-832-2950. EOE.

**Midwestern market,** network affiliate is seeking a hands-on maintenance driven chief engineer. Strong RF, VTR and ENG is preferred. Send resume to Don Hicks, KOAM-TV, PO Box 659, Pittsburg, KS 66762. EOE.

**Network affiliate** and production facility in Rocky Mountains has openings for chief engineer with UHF transmitter experience and engineer with production house experience. Background with start-up operation helpful. Good communication-/budgeting skills a must. Call Cheryl at KTGF 406-761-8816.

**Engineering - assistant chief** position available at top 50 NBC affiliate. Works closely with Chief Engineer. Must have 7 to 10 years television engineering with strong background in maintenance and daily operations. Good written and verbal skills required. College or technical degree in electronics or engineering preferred. Send resume to: John E. Krauser, WVTM-TV, Inc., PO Box 10502, Birmingham, AL 35202. An equal opportunity employer.

**Engineering maintenance supervisor** position available at top 50 NBC affiliate. Works closely with Chief Engineer to ensure proper operation of technical facility. Must have 5 to 7 years television maintenance including ENG repair, SNG operations and transmitters and be able to troubleshoot to component level. General FCC license and/or SBC certification helpful. Send resume to: John E. Krauser, WVTM-TV, Inc., PO Box 10502, Birmingham, AL 35202. An equal opportunity employer.

**Assistant chief engineer:** #1 station seeking person to handle administrative and technical management duties. Applicant must have minimum 5 years progressive experience in TV technical operations and maintenance. Must have proven record of supervising personnel. FCC General Class license required. SBE certification desired. Send resume by July 31 to Personnel Director, WIBW-TV, Box 119 Topeka, KS 66601. EOE.

#### HELP WANTED NEWS

**News anchor/reporter:** #1 rated, CBS affiliate in Oklahoma City is looking for a dynamic and enthusiastic anchor/reporter for 6 and 10 p.m. newscasts. If you're a strong, comfortable communicator with anchoring and reporting experience, send resume and tape to: Jerry Dalrymple, Vice President, KWTW-9, 7401 N. Kelley, Oklahoma City, OK 73111. No phone calls, please! EOE, M/F.

**Reporter/photographer:** Number one NBC affiliate seeking qualified reporter/photographer. Applicant should have knowledge of video equipment and strong journalistic skills. Send tape and resume to Kelly Buechler, KUMV-TV, PO Box 1287, Williston, ND 58802. EOE.

**TV news producer:** Top 25 Northeast affiliate needs creative, imaginative, aggressive producer for daily newscast. Must be excellent writer, who will manage, supervise and lead other production and news personnel. Prior TV news production and good people skills required. Confidential letter and resume to Box M-16.

**Director:** Top 50 market station seeks director for 6 and 11 newscasts. Applicants should have experience with multiple live-shot newscasts and be a team player. Send resume, salary requirements and directing philosophy to: Box M-22. EOE.

**KTTV-Fox TV is seeking** news reporter. Minimum 3-4 years medium to major market news reporting experience required. Responsible for news gathering, writing and reporting news events. Live work experience essential. EOE. Job #140.

**KTTV-Fox TV is seeking** news secretary. Must type 50wpm and have 1 year secretarial experience. Will assist with the billing and financial operations of the newsroom. Will also assume clerical responsibilities for assistant news director. EOE. Job #141.

**Series executive producer:** A major broadcasting corporation is seeking an experienced executive producer for a documentary television series. Must have strong writing and editorial skills and a solid track record in television program-making. Must have for both film and tape, field production, editing and post production experience. Extensive travel required. Send your biography. We will contact you for further information. Reply Box M-45. EOE.

**Reporter/Modesto Bureau:** Seek qualified person to fill reporter vacancy in our news bureau. Applicants should have at least three years experience in broadcasting or related field, good writing skills, and strong live skills important. Send resume, salary requirement and non-returnable tape to: Bill Bauman, News Director, KCRA-TV, 3 Television Circle, Sacramento, CA 95814-0794. Please, no calls. NOTE: Any offer of employment is contingent upon passing a medical test for drug and alcohol use. EOE M/F.

**Award-winning Northeast ABC** affiliate seeking highly motivated, creative, polished sports anchor/reporter. Superb opportunity for male or female who enjoys playing to more than hardcore sports fans. Tapes and resumes to Box M-39. EOE.

**Executive producer:** Needed for #1 CBS affiliate in the West. Candidate must have strong writing skills and previous producing experience. Send resume, references and non-returnable tape to Robert Stoldal, News Director, KLAS-TV, PO Box 15047, Las Vegas, NV 89114. EOE.

**Two weather positions:** One weekdays, one weekends, with three days reporting or shooting. Kavouras RAM animation. If you're credible and conversational, send tape, resume, references to: Dave Hoglin, KXJB, Box 10399, Fargo, ND 58106. EOE.

**Fox 33 Dallas/Fort Worth** TV station producer. KDAF is looking for a station producer. The #1 priority is to create and develop a Fox 33 Kids Club on-air host. Responsibilities also include PSA and commercial productions and working with outside production companies to create on-air programs and projects as needed. Strong creative and writing skills a must. Post-production expertise a benefit. Send tape and resume to Gayle Brammer-Paul, VP and General Manager, Fox Television Station, 8001 John Carpenter Freeway, Dallas, TX 75247.

**News photographer:** Great Lakes area network affiliate seeks news photographer to shoot and edit videotape for top news station in market. Minimum one year experience. Send resume to Box M-32. EOE.

**Assignment editor:** WCNC-TV, the NBC affiliate in Charlotte, NC, needs a super traffic cop and solid journalist to coordinate logistics of dayside news operations and provide editorial input. You must be a team player who gets satisfaction from keeping the plates spinning using live units, SNG truck, and microwave interconnect with other stations. Assignment desk experience is mandatory, with prior experience as a reporter or photographer preferred (total experience should be three years plus). EOE M/F. Send resume, description of current duties and references to Ken Middleton, WCNC-TV, PO Box 18665, Charlotte, NC 28218.

**General assignment reporter:** NBC affiliate in Charlotte, NC seeks a talented reporter with a minimum of five years experience to join our news team. Must be creative individual with a strong writing skills and the ability to produce reports. Live reporting abilities are mandatory. College degree required. EOE. Send resume and non-returnable tape with live reporting examples to Ken Middleton, WCNC-TV, PO Box 18665, Charlotte, NC 28218-0665.

**Television reporter/producer:** The University of Wisconsin-Madison Center for Health Sciences seeks a television reporter/producer to produce and distribute medical news stories to regional television markets. Requires BA in Journalism or related field, proven writing, reporting and production skills, and proficiency in on-line 3/4 inch editing. Prefer 3-5 years television reporting experience. Send resume and salary history by July 25 to: CHS Public Affairs, 610 Walnut Street, Room 758 WARF, Madison, WI 53705. Equal opportunity employer.

**Reporter:** Dominant mid-80s NBC affiliate seeking creative, hardworking reporter with excellent writing, reporting and editing skills. Minimum 2 years experience. Resume and 3/4" tape by July 23 to Sharon Burnheimer, WJAC-TV, 1949 Hickory Lane, Johnstown, PA 15905. EOE.

**News director to lead #1** news team in eastern Idaho. Demands high quality of journalism with small market resources. Management skills/experience necessary. If you are a person who will now allow some small market realities to limit your expectations, here is an opportunity to work with an excellent staff for a family-owned, community-minded company in beautiful eastern Idaho. Send resume to: KIFI-TV8, PO Box 2148, Idaho Falls ID 83403. Attn: Rickie Brady. EOE.

**Promotion writer/producer:** Top 20 affiliate is looking for someone who wants to do breakthrough work. If you have excellent creative writing skills, at least two yrs. experience in advertising or broadcast promotion and want to work for an innovative station where promotion really counts, send us a reel. Big budget, competitive market with great lifestyle. Send tape and resume to Lynn Handley, Creative Services Manager, KTVK-TV, 3435 N. 16th St., Phoenix, AZ 85016. Tapes will not be returned. EOE.

#### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Promotion manager** for central Texas' leading news station. KWTX-TV needs an innovative, "hands-on" manager who can successfully market our news. Experience in television news promotion required. Send written resume and a recent tape to Virgil Teter, VP/News, PO Box 2636, Waco, TX 76702. EOE.

**Technical director** for Spanish language LA television station. Need two years experience as TD on live news show, ability w/Grass Valley 1680 switcher w/E-mem, Abekas A42 still store w/library system, NEC system 10 DVE, and Chyron RGU-2. Bilingual (Spanish/English) preferred. Good benefits, growing station. Send resume and demo tape to Personnel, KVEA, 1139 Grand Central Ave., Glendale, CA 91201. EOE.

**Promotion writer/producer:** Top 20 affiliate is looking for someone who wants to do breakthrough work. If you have excellent creative writing skills, at least two years experience in advertising or broadcast promotion and want to work for an innovative station where promotion really counts, send us a reel. Big budget, competitive market with a great lifestyle. Send tape and resume to Lynn Handley, Creative Services Manager, KTVK-TV, 3435 N 16th St., Phoenix, AZ 85016. Tapes will not be returned. EOE.

**Promotion manager:** Top 100 mid-western CBS affiliate looking for a promotion manager to run a 2-person department. Experience necessary. Send resume and salary requirements to Box M-30. EOE.

**Photographer/editor:** Midwest network affiliate seeking creative, experienced photographer/editor for Program Department to work on specials, documentaries, sports, and other programming projects. Must work well alone and with others. The successful applicant should be able to contribute to the creative process. Experience with Betacam and CMX editing helpful. EOE. Box M-37.

**Director:** Southeast, top 50 affiliate seeks director/technical director for news and production assignment. Requires 2 years news directing experience and demonstrated production skills. Hands on familiarity with AVC switcher, ADO, Harris still store, Chyron IV, and CMX Editor. Send resume and tape to WXII-TV., Attn: Production Manager, PO Box 11847, Winston-Salem, NC 27116. EOE.

**Senior colorist:** Find out why Seattle is such a great place to live. Leading Pacific Northwest facility with both Bosch FDL-60B and Rank URSA plus Renaissance by da Vinci color correction is looking for a creative, client oriented colorist. 3-5 years experience on major agency and studio projects necessary. Send or FAX resume, letter and salary history to: Lance Kyed, General Manager, HSN/Telemation, 1200 Stewart St., Seattle, WA 98110. FAX No. 206-682-0353. EOE. No phone calls, please.

**Senior editor:** Seattle's leading post-production facility is looking for a creative, imaginative, client oriented editor with 3-5 years experience working for the most demanding clients around. Room is multi-formatted (D-2, 1", Beta SP) with CMX 3400A controller, new Ampex AVC 3 switcher, Abakas A-72 c.g. and 2 channel ADO. Join the company that's on the move. Send or FAX resume, letter and salary history to: Lance Kyed, General Manager, HSN/Telemation, 1200 Stewart St., Seattle, WA 98101. FAX No. 206-682-0353. EOE. No phone calls, please.

**Producer/writer:** Major market East Coast station seeks experienced producer/writer. Ideal candidate has produced daily broadcasts and worked on special projects. Minimum six years of professional experience. Send resume to: Henry Florshiem, Assistant News Director, WABC-TV, 7 Lincoln Sq., New York, NY 10023. No phone calls. We are an equal opportunity employer.

**Associate producer:** KPIX in San Francisco has an opening for a top-notch associate producer. The position demands a high degree of self motivation, the ability to work well independently, as well as be a strong team player, and the capacity to work on a variety of projects simultaneously. Responsible for conceiving, developing, researching and generating ideas, topics and guests for morning talk show. Some supervision of staff may be required, as well as working with community groups, public relations and publicity people. Organizational, verbal and written communication skills are essential. Typing and general office skills important. Two years of television production (talk show preferred) required. Qualified applicants should rush resume to: KPIX Human Resources, 855 Battery St., San Francisco, CA 94111. No phone calls. Tapes are not returnable. EOE.

**Producer, NBA Entertainment** seeks experienced, hands-on producer to write/edit/produce basketball-oriented 24-48 minute shorts and half and full hour specials for network, local, and cable TV, and home video markets. Familiarity with off-line editing, graphic production, and extensive post-production experience a must. Send resume and 3/4" tape to: Gil Kerr, Coordinating Producer, NBA Entertainment, 38 East 32nd St., 4th Floor, New York, NY 10016. No phone calls, please. An equal opportunity employer.

**Motion graphics/animation technician:** Generate computer graphics and animations for TV commercials and programs using CubiComp PictureMaker computer system. Build 3-D database and program motion set-up computer animations for TV graphics. Work with clients to design and develop logos and logo animations. Create 2-D graphics and animations on Quantel paintbox. Must have experience on CubiComp PictureMaker PC, or similar system, with MS DOS and Basic programming, and have working knowledge of digital equipment relating to animation special effects. Must demonstrate artistic talent and technical skills. Bachelor's degree in arts, graphics, animation or related field, with 18 months experience in computer graphic design/animation. 40-hour week; \$28,000 per year. Submit resumes to Employment Security Department, 135 S. 8th. Las Vegas, NV 89101 re JO #8972067, EOE.

#### SITUATIONS WANTED MANAGEMENT

**General manager** available with 26 years experience in all phases of television operation. Great profit record. Station sold. Call Bill Acker 417-781-4110.

**GSM** ready to move to GM. If you're looking for an aggressive, knowledgeable, mature individual with excellent credentials and people skills, I am your man. Replies to Box M-41.

**Experienced medium market general manager** and VP seeking new challenges. Knowledgeable all aspects of broadcasting: sales, upgrades, technical, financial, FCC, etc. Excellent references. Write: 202 West 19th Street, El Dorado, AR 71730 or call 214-297-3924 or Fax 501-862-0203.

#### SITUATIONS WANTED TECHNICAL

**Mobile EIC:** Video/maintenance engineer SNV/ENG engineer. 17 years broadcast experience including major television network and nationwide mobile production facilities. FCC licensed/SBE Senior Television certified. For resume and information: 201-494-9443.

**26 years** broadcast engineering. 15 years as hands-on television chief engineer & director of engineering. Start-up & upgrade construction both studios and transmitters. Experienced people management and departmental budgeting. Please reply Box M-9.

**Sony, Ampex, GVG** maint. engineer. Ntwk exp., ref. Tim 614-898-9120.

**Nine years master control:** Video tape operations with major UHF Gulf Coast Independent seeks related position in Northern NJ-NYC area. 504-738-9560 Mornings - Avail. 8/16.

#### SITUATIONS WANTED NEWS

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

**Meteorologist.** Hire a proven ratings winner. Major market weekend talent seeks medium to large market. Degree/AMS seal. Personable. Award winning reporter. Call Jeff 703-845-5919.

**Small fish in big pond** ready to jump into small pond as sports producer. Currently at top Indy in LA. Creative ideas including one NEVER done before (FCC legal). Erik, 818-243-5125.

#### MISCELLANEOUS

**Career videos:** Our broadcast professionals will prepare your personalized video resume tape. Excellent rates, unique format. Coaching/referrals. 708-272-2917.

**Coming up next productions,** weekly episodics, very reasonable rates! 15 year pro, guaranteed quality! Dyana Daniels 803-242-0389.

**Primo People** needs specialists! Investigative, consumer, medical and feature reporters, send resume and 3/4 in. tape to Steve Porricelli or Fred Landau at Box 116, Old Greenwich, CT. 06870. (203) 637-3653.

**Attention employment-seekers.** Supplement your search with The Hot Sheet-broadcasting's leading source for job listings nationwide! Published twice weekly. Now in our 6th year! Money-back guarantee. Media Marketing, PO Box 1476-PD, Palm Harbor, FL 34682-1476. 813-786-3603.

#### CABLE

##### HELP WANTED NEWS

**Reporter for Telemundo/CNN.** Applicant must be able to speak and write both Spanish and English fluently. Should pull together facts and report them in a concise, clear manner. Five years previous experience as a reporter required. College degree in Journalism helpful. Must be free to travel occasionally. Applicant should be familiar with Hispanic issues in the US as well as political issues in Spanish-speaking countries. Send resume, references, and examples of writing/reporting to: Jon Petrovich, Telemundo/CNN, One CNN Center, Box 105366, Atlanta, GA 30348. No calls, please. Telemundo/CNN is an equal opportunity employer.

#### ALLIED FIELDS

##### HELP WANTED INSTRUCTION

**Radio and TV instructor needed:** A Bachelor's degree is required with a concentration in Communications preferred. Three years industry experience in radio, audio production and television required. On-air broadcasting experience is also required. Deadline for receipt of application July 31, 1990. Contact Lujanna Clayton, Isothermal Community College, PO Box 804, Spindale, NC 8160. 704-286-3636. EOE.

**Radio-television-film:** Two positions available August 1990. **Lecturer,** MA required, to teach courses in broadcast journalism, television production, single camera and editing, and other courses within the sequence as needed. Direct student news operations for cable and radio outlets. **Audio-visual Specialist,** BA required and MA preferred in order to qualify for a teaching assignment. Must have experience operating television equipment and audio equipment involved in normal production process of a television and/or radio station; must be able to trouble-shoot on location; perform technical work in installation, repair, operation and maintenance of equipment. Open until filled. Send resume and references to: Dr. Robert Eubanks, Box 2299, Sam Houston State University, Huntsville, TX 77341. Sam Houston State University is an Equal Opportunity/Affirmative Action Institution.

#### EMPLOYMENT SERVICES

**Government jobs** \$16,040 - \$59,230/yr. Now hiring. Call 1-805-687-6000 Ext. R-7833 for current federal list.

**Attention: Earn money** reading books! \$32,000/year income potential. Details. 1-602-838-8885, Ext. Bk 8435.

**Government jobs:** \$16,412-\$59,932/yr. Now Hiring. Your area. Call 1-805-687-6000 Ext. R. 7833.

**Attention: Postal jobs!** Start \$11.41/hour! For application info call 602-838-8835, 6am-10pm, 7 days.

**Looking for a position** in radio or television? I can help! Reasonable rates. Free information. Bill Elliott, Consultant, 413-442-1283.

**ATTENTION - HIRING!** Government jobs - your area. \$17,840 - \$69,485. Call 1-602-838-8885. Ext. R 8435.

#### EDUCATIONAL SERVICES

**On-camera coaching:** For TV reporters. Sharpen anchoring, standups, interviewing, writing. Telemeter. Learn from former ABC Network News Correspondent/New York local reporter. Demo tapes. Critiquing. Private lessons. 914-937-1719. Eckhert Special Productions (ESP).

#### WANTED TO BUY EQUIPMENT

**Wanted:** 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 512-723-3331.

**Used 1", 3/4", VHS videotape.** Looking for large quantities. No minis or Beta. Will pay shipping. Call Carpel Video, 301-694-3500.

**Top dollar** for your used AM or FM transmitter. Call now. Transcom Corp., 800-441-8454.

**Strobe parts:** We buy re-buildable flash technology and EG&G circuit boards and system components. Discount Technical Supply, 305-962-0718.

**Syndication company** looking to purchase used 1" dubbing package. please call Victor Rumore at 615-329-4112.

#### FOR SALE EQUIPMENT

**AM and FM transmitter,** used excellent condition. Guaranteed. Financing available. Transcom. 215-884-0888. FAX 215-884-0738.

**50Kw AM:** CCA-AM 50,000 (1976), excellent condition. Transcom Corp., 215-884-0888. Fax: 215-884-0738.

**FM transmitters:** RCA BTF20E1 (1976), McMartin BF5K (1981), CSI T-3-F (1981), Harris 2.5K (1983), CCA 2500R (1978), Transcom Corp., 800-441-8454 215-884-0888, FAX 215-884-0738.

**5/10 AM transmitters:** Collins 828E-1 (1978), RCA BTA-5L tuned and tested (1977), Harris BC10H (1972), McMartin BA5K (1980), McMartin BA 2.5K (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

**1Kw AM transmitters:** Cont 314R1 (1986), Harris BC1H1 (1974), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

**Transmitters, radio & television:** TTC manufactures state-of-the-art low power and full power television; and FM transmitters 10 watts to 50Kw, solid state from 10 watt to 8Kw. Call 303-665-8000.

**FM antennas.** CP antennas, excellent price quick delivery from recognized leader in antenna design. Jampro Antennas, Inc. 916-383-1177.

**TV antennas.** Custom design 60KW peak input power. Quick delivery. Excellent coverage. Recognized in design and manufacturing. Horizontal, elliptical and circular polarized. Jampro Antennas, Inc. 916-383-1177.

**Copper!** All sizes of wire and strap for AM, FM and TV. Construction, counter poise, grounding. 800-622-0022.

**Equipment financing:** New or used, 36-60 months, no down payment, no financials required under \$35,000. Refinance existing equipment. Mark Wilson, Exchange National Funding, 800-342-2093.

**Save on videotape stock.** We have 3/4" & 1" evaluated broadcast quality videotape. Available in all time lengths. Call for best prices. IVC, 800-726-0241.

**1000' tower.** Standing in Albion, Nebraska. Heavy Kline tower includes 6-1/8" coax. Purchase in place with land and building, or move anywhere. Call Bill Kitchen, 303-786-8111.

**Strobe parts:** We sell and install flash technology and EG&G parts at DISCOUNT. Parts in stock. Call Tower Network Service, 305-989-8703.

**2 TV RCA transmitter magnets.** High band Varian 1592B \$3500 each. Marvin 815-964-4191.

**JVC edit system:** CR-8200, CP-5500, ECS-90/TC/Fade, RM-86U status/Mon.; excellent condition, all manuals. Must sell. Move to new studio. \$6000. David (Caribbean Broadcasting Network Inc.) 718-856-7315 or 516-595-4709.

**Satellite automation unit,** complete in roll around rack (3) Carousells, 1000 event Satmaster programmer wired into 19" rack 84" high. \$62000 or best offer. J. Kiefer, WMKO, Millen, GA. 912-982-5695.

**Ampex VPR-2's:** Fully refurbished with Warranty! Get into 1' at a low cost. Call for details. Video Brokers, Inc. 1-800-476-4595.

**Ampex VPR-3's** with ZEUS. Choice of table top or console. Call now. Video Brokers, Inc. 1-800-476-4595.

**Sony edit suite.** 2-Sony 2860 decks, 1-Sony RM 440. Includes control cables. Excellent condition. \$3,000. Pinnacle Productions, 804-270-4288.

**Video equipment:** BVW507 Betacam SP Camera /recorder W/18X lens, servo zoom, wireless mikes, batteries, charger and cases. Sachler 2500 tripod kit. BVW-75 SP Recorder. Aurora AU/280 Faroudja encoder and decoder. Prefer to sell 75 and Aurora as package. Make offer. Call Steve or Ron at 203-854-6906.

**Lease purchase option.** Need equipment for your radio, television or cable operation? NO down payment. NO financials up to \$70,000.00. Carpenter & Associates, Inc. Voice: 504-465-0908. Fax: 504-465-0910.

## RADIO

### Situations Wanted Announcers

**When I'm on the air,  
FM LISTENERS COME BACK TO AM!**

**My unique blend of talk, comedy  
and music grabs the 18-49 demos.  
Entertaining talk with no issues  
And few guests.**

**305-424-7661.**

### Help Wanted Management

#### Chief Financial Officer

Expanding radio group needs bright, experienced C.F.O. to manage business affairs and bank/investor relations. Must have both strong financial and people skills. Suburban Washington, DC location. All replies strictly confidential. E.E.O. Send letter, resume, references and salary requirements to Box M-33.

## WANTED: TOP-NOTCH SMALL MARKET GENERAL MANAGER

Medium-sized Broadcast Group is in search of a top-notch General Manager with strong background in sales for a new FM station in a small Mid-Atlantic Market.

Great growth potential and excellent earnings potential including a strong base salary and bonus opportunities.

Looking for a General Manager in whom we can make a true long term commitment for this station in one of the truly "good life" small waterfront communities in the DelMarVa Region.  
**Please Reply to box M-29**

An EOE Employer.

## SALES MANAGER - 5TH MARKET ONCE-IN-A-DECADE OPPORTUNITY

One of the country's major trend-setting radio stations, KISS-100 in Philadelphia, has rare opening for a General Sales Manager. We are aggressive, innovative, highly successful - and locally owned.

The GSM reports directly to the station owner. You must be a seasoned major market professional sales manager with strong training skills and an entrepreneurial spirit. Top incentive plan.

Resumes to:

**Daniel M. Lerner, President, KISS-100  
1001 Baltimore Pike, Media, PA 19063**



EOE, M/F

**Help Wanted Management  
Continued**

**FREE FORM ROCK  
RADIO NETWORK**

Start-up cable radio programming network seeks highly motivated, risk-taking Sales and Marketing Executive to complete founding management team in preparation for national satellite launch.

Responsibilities will include strategic planning, management of marketing, sales and affiliate relations. This key employe position offers an opportunity for significant equity participation to a qualified individual. Experience in sales, advertising strongly preferred, budgeting skills essential, good sense of humor and affinity for rock music a strong plus. Background in media management, knowledge of cable industry also a plus.

Send letter and resume to  
PO Box 2337,  
Providence, RI 02906  
EOE, M/F

**TELEVISION**

**Help Wanted Technical**

**TELEVISION MAINTENANCE  
TECHNICIAN**

WLVI-TV is looking for a maintenance technician who has a strong background in television systems, and in satellite communications. Applicant should be capable of troubleshooting to the component level. Three to five years experience minimum. FCC license, or SBE certification are desirable. Please send resume to Personnel Director, WLVI-TV, 75 Morrissey Blvd., Boston, MA 02125. WLVI-TV is an equal opportunity employer.



**We're Fighting For Your Life.**



**American Heart  
Association**

**Help Wanted News**

**A satellite truck,  
two photographers  
and YOU!**

WLVI-TV in Boston is looking for two top-notch general assignment reporters. This Gannett owned station is expanding its news operation. We need intelligent, aggressive people with excellent story telling skills and two years experience in a top 25 market. If you are hungry and on the way up, send your non-returnable tape and resume to:

RON BECKER  
VP/NEWS  
WLVI-TV  
75 Morrissey Blvd.  
Boston, MA 02125

No phone calls, please.  
WLVI-TV is an equal opportunity employer



**Help Wanted Management**

**EASTERN EUROPEAN OPPORTUNITY**

Chase International is looking for an experienced general manager to head up its Eastern European operations. This individual will be responsible for obtaining and building TV franchise in Eastern Europe. Ground floor, start-up experience is important. Must be comfortable with all aspects of station operations, including lease negotiations, engineering, programming, promotion, sales and marketing. Excellent compensation and benefits. Chase is an equal opportunity employer.

Send resume to:

Roger Freedman, CEO  
Chase International  
One Commercial Plaza  
Hartford, CT 06103

**TRAFFIC MANAGER**

Experienced Traffic Manager needed to run Traffic Department for Cable Advertising Sales Office based in Connecticut. Must have strong communication and analytical skills, plus experience supervising people and projects. Compulink Texscan training preferred. Excellent career opportunity. Send resume to:

Cablevision of Connecticut  
Attn: Ad Sales  
28 Cross Street  
Norwalk, CT 06851

We are an equal opportunity employer, M/F.

**Help Wanted Sales**

**WANTED:**

**Individual with Television Experience**

Are you experienced in television news? Have you thought about making a transition into sales and marketing?

An internationally known news organization is looking for TV news people who are interested in pursuing an exciting and financially rewarding sales and marketing career.

If interested, please send resume and salary requirements to Box M-42. EOE.

**ALLIED FIELDS**

**Employment Services**

**\$1.42 =**

**a 5-minute job report**

Every business day MediaLine reports the job openings in television news, sports, weather, videography, management, production, programming and promotion. Our subscription rate comes to just \$1.42 per day (plus your telephone charges). Hundreds of jobs per month for less than lunch per day.

MEDIALINE — nobody does it better!

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In CA: 1-408-648-5200



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- No upfront membership fees
- Small Stations to Networks
- Continuously Updated

\$2 per minute

From any touch-tone phone



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**Director, TBS On-Air Promotion**  
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# TBS

### Public Notice

The National Program Policy Committee of the Public Broadcasting Service is scheduled to meet at 10:00 a.m., on July 23, 1990 at the PBS offices, 1320 Braddock Place, Alexandria, Virginia, to discuss the national program plan and the national program funding plan.



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**Please note  
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**1-column—2 1/8"**  
**2-column—4 9/16"**  
**3-column—6 15/16"**

Please make note of these new display advertising sizes.

Thank you.

## BROADCASTING'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036.

**Payable in advance.** Check or money order only. Full & correct payment MUST accompany ALL orders. All orders must be in writing.

**Deadline** is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published above this ratecard. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will be run if all information is not included. No personal ads.

**Rates:** Classified listings (non-display). Per issue: Help Wanted: \$1.20 per word, \$22 weekly minimum. Situations Wanted: 60¢ per word, \$11 weekly minimum. All other classifications: \$1.30 per word, \$24 weekly minimum.

**Word count:** Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. A phone number with area code and the zip code count as one word each.

**Rates:** Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$90 per inch. Situations Wanted: \$50 per inch. All other classifications: \$120 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space.

**Blind Box Service:** (In addition to basic advertising costs) Situations wanted: \$5 per ad per issue. All other classifications: \$10 per ad per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING will not forward tapes, transcripts, portfolios, writing samples, or other oversized materials; such materials are returned to sender. Do not use folders, binders or the like.

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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.

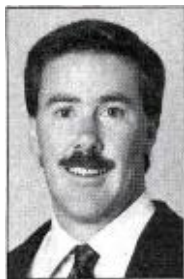
Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.



# FATES & FORTUNES

## MEDIA

**Peter R. Leveroni**, sales and marketing manager, Warner Cable Communications Inc., Bakersfield, Calif., joins Cox Cable Bakersfield Inc. there as VP and general manager.



**O'Brien**

**Daniel J. O'Brien**, assistant to executive VP, Warner Cable Communications, Dublin, Ohio, named VP, new product development.

**John W. Stevens Jr.**, director of operations, Warner Cable Communications, Dublin, Ohio, joins TKR Cable Co., Warren, N.J., as corporate VP, operations.

**Bruce G. Babcock**, director, business development, GE American Communications Inc., joins NBC, New York, as VP, network services, Pay-Per-View Olympics.

Appointments at Learfield Communications Inc., Jefferson City, Mo.: **Derry G. Brownfield**, VP, founder, and lead farm broadcaster, and **Robert L. Fowler**, VP and director of marketing, named senior VP's; **Greg Brown**, general manager, Southwest division, Dallas, **Roger Gardner**, general manager, sports division, and **Steve Mays**, general manager, farm and news division, appointed VP's.

**Geoff Rose**, executive VP, operational activities, Renaissance Communications Corp., New York, retires.

**Jack Masters**, president and CEO, Lionheart Television International Inc., North American subsidiary of British Broadcasting Corp., New York, resigns.

**Joseph G. Matesevac**, advertising and promotion manager, domestic and international television, Paramount Pictures, joins Westinghouse Broadcasting International, Los Angeles, as manager of international administration.

**John A. Rasmussen**, with Department of Transportation's Maritime Administration, Washington, joins Comsat Mari-

time Services there as manager, government sales.

**Rob Williams**, national sales manager, WEZN(FM) Bridgeport, Conn. (Fairfield), joins WECK(AM)-WJYE(FM) Buffalo, N.Y., as general manager.

**John Warrack**, executive recruiter, Smith Haney Associates, New York, joins Showtime Networks Inc. there as management recruiter, human resources.

**Vivian Goodman**, of WERE(AM) Cleveland, joins North Coast Cable Ltd. there as director of communications.

**Iris Hirsch**, general sales manager, WQRS(FM) Detroit, named VP and general manager.

**Craig Dubow**, VP and general manager, KVUE-TV Austin, Tex., named president and general manager, succeeding **Joe Jerkins**, who retired.

**Richard Wagschal**, general manager, WZDX(TV) Huntsville, Ala., joins WSU-TV Anniston, Ala., as VP and general manager.

**Frank Armstrong**, director of production services, WDRB-TV Louisville, Ky., joins WNRW(TV) Winston-Salem, N.C., as director of broadcast operations.

**Ronald F. Loewen**, station manager, WIS-TV Columbia, S.C., named VP and general manager.

**John R. Eddy**, executive VP and chief operating officer, North Central Cable Communications Corp. subsidiary of Hauser Communications, Minneapolis-St. Paul, named president, Hauser Communications property serving Montgomery County, Md., Rockville, Md.

**Aileen Russo**, traffic assistant, KINK(FM) Portland, Ore., named traffic manager.

## SALES AND MARKETING



**Davids**

**Daniel E. Davids**, VP, affiliate sales and marketing, Arts & Entertainment Network, New York, named senior VP, marketing.

**Robert Nass**, production assistant, Gaynes Productions, Los Ange-

les, joins Katz Independent Television, New York, as research analyst.

Associate creative directors, **Thomas K. Townsend** and **James R. Fortune**, D'Arcy Masius Benton & Bowles, St. Louis, named co-creative directors.

**James Caporimo**, VP, art director, Waring & LaRosa advertising agency, New York, named senior VP, creative.

**George Bragg**, executive VP, director of broadcast production, Lintas:New York, named board member.

**Jody Dunowitz**, retail sales director, *New York Post*, joins WFAN(AM) there as sales manager.

**Kevin C. Cuddihy**, national sales manager, WCCO-TV Minneapolis, named local sales manager.

Appointments at DDB Needham,

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*The person you describe is the person we'll deliver.*

Worldwide, Washington: **Andy Du-maine**, copywriter, named senior copywriter; **Cristina Creager**, assistant art director, named senior art director; **Kimberly Miles**, media buyer and planner, Peck Sims Mueller Advertising, Honolulu, to same capacity, Chicago: **Anne O'Brien**, media planner, to media supervisor, and **Denise Kalfayan**, account executive, named account supervisor.

Appointments at KGUN-TV Tucson, Ariz.: **Theresa Amos**, account executive, KTTU-TV Tucson, and **Michael Hornfeck**, account executive, KVOA-TV Tucson, join in same capacities; **Lisa Zaretsky**, producer and account executive, DuVal Advertising, named marketing coordinator, and **Andrew Stewart**, account executive, named local sales manager.

**Gary E. Girard**, Eastern regional manager, National Association of Broadcasters, Washington, joins WADK(AM)-WOTB(FM) Newport, R.I., as sales development manager.

**Esther Bernstein**, account executive, WCTC(AM) New Brunswick, N.J., joins WOR(AM) New York in same capacity.

**Randy Peltier**, director of new business development, WTOG-TV Savannah, Ga., named general sales manager.

**Roy M. Israel**, team manager, Gaylord team, MMT Sales, New York, joins WTXN(TV) Waterbury, Conn., as general sales manager.

**Dottie McKeehan**, senior account executive, WTOG(TV) St. Petersburg, Fla., named local sales manager.

**Dawn Redding**, of WIXL(TV) Tallahassee, Fla., joins WGHP-TV High Point.

N.C., as account executive.

**Blaine Rominger**, account executive, KTLA(TV) Los Angeles, named regional sales manager.

**Lynne Simon**, national sales manager, KXXX-FM Los Angeles, named general sales manager. **Ron Sanchez**, general sales manager, Century Media Network, San Jose, Calif., joins KXXX-FM as account executive.

**William D. Rowland**, independent consultant, Dunedin, Fla., joins Rosenfeld Sirowitz Humphrey & Strauss Inc., New York, as VP, management supervisor.

**Mary Tricoli**, VP, buying group supervisor, Griffin Bacal Inc. communications agency, New York, adds duties as VP, manager of local broadcast. **Lisa Kaye**, VP, broadcast supervisor and cable buyer, Griffin Bacal Inc., named VP, director of local broadcast.

**Bill Deyoe**, account executive, WQRS(TV) Detroit, named general sales manager.

**Michael P. Norten**, VP and general manager, KOLD-TV Tucson, Ariz., joins WGNX(TV) Atlanta as general sales manager.

**Carolyn B. Metze**, of DMCA Direct, joins D'Arcy Masius Benton & Bowles, St. Louis, as senior art director.

Appointments at Arbitron, New York: **Anna Fountas**, VP, advertiser/agency television services, named VP, sales and marketing, advertiser/agency television services; **Christine Spragg**, VP, advertiser/agency radio services, named VP, marketing strategy and planning, and **Josh Chasin**, VP, market development, advertiser/agency radio services, named VP, market development, advertiser/agency services.

spending the summer at WMAQ-TV Chicago with Program Director Dianne Borri. David Sedman assistant professor, Radio/TV/Film Department, Univ. of Arkansas at Little Rock, will intern at KATV-TV Little Rock with Program Director Richard Farrester. Maureen Elizabeth Carrigg, assistant professor, Communications, Wayne State College in Nebraska, will be joining KMTV-TV Omaha Program Director Don Bowers. Dennis Jay Oneal, associate professor, Radio/TV, School of Mass Communications, Middle Tennessee State University in Murfreesboro, will be spending his summer in nearby Nashville with WKRN-TV Vice President and General Manager Deb McDermott.

## PROGRAMING

**David Zuckerman**, director, current programs, Lorimar, Culver City, Calif., joins NBC Entertainment, Burbank, Calif., as director, current comedy programs.

**Deborah Curtain**, senior VP, current programs, comedy, Columbia Pictures Television, Los Angeles, named executive VP, comedy.

**John Colloca**, district manager, Eastern division, Tri-Star Pictures, New York, named VP and Eastern division manager.

**Bobbi Fisher**, senior VP, director of sales, first-run, MCA TV, Los Angeles, named VP, product development.



Fisher



Taylor

**Terry Taylor**, director of affiliate relations, Western region, Jerrold's Digital Cable Radio, joins Viewer's Choice, Los Angeles, as regional VP, affiliate relations, Western region.

Appointments at Rainbow Programing Holdings Inc.'s In Court Television, Woodbury, N.Y.: **Arthur R. Miller**, professor, Harvard Law School, named senior member, on-air legal team, and founding member, advisory board; **Harriet Wilson Ellis**, director, office of presidential programs and special events, American Bar Association, named VP, programing and research; **Dennis Patton**, VP, Eastern region, American Movie Classics, named VP and general manager, and **G. Hayden Brown**, director and consultant, consortium for professional education, American Bar Association, named executive producer.

**James Scalem**, program director, KQED(TV) San Francisco, joins Public Broadcasting Service, Alexandria, Va., as VP, Station Independence Programing.

Comedy writing team of **Mark Reisman** and **Jeremy Stevens**, whose credits include *Dear John*, *Baby Boom* and *Saturday Night Live*, signed two-year contract with Republic Pictures Productions Inc., Los Angeles.

## CANDIDATES NAMED TO RECEIVE GRANTS

The Educational Foundation of NATPE International has named four candidates to receive this year's Faculty Development Grants. These grants afford communications department professors and instructors from various leading universities around the country the opportunity to hold working internships with a station, major producer or syndicator.

Each of the following will participate in an eight-week program designed to allow the broadcast educators to observe and take part in the day-to-day operation of a broadcast facility. Kathleen Gody Wade, assistant professor of Mass Communications, Radio/TV Programing and Production, St. Xavier College in Chicago, will be

**Dom Camera**, of Dom Camera Associates Inc., independent marketing agency, New York, joins Independent Television Network, syndicated program distributor, there as president.

**Tracey L. McCarthy**, sales promotion manager, Multimedia Entertainment, New York, named director of sales promotion.

**John McCready**, assistant director, programing, Television New Zealand, Auckland, named director of programing.

**David Mindak**, acquisition materials coordinator, Lorimar Telepictures, Culver City, Calif., joins DSL Entertainment, Los Angeles, as director of international distribution.

**Deirdre Simms**, managing director, Primetime Television Limited, joins Alliance Entertainment Corp., London, as director of U.K. operations.

## NEWS AND PUBLIC AFFAIRS

**Marianna Spicer-Brooks**, show producer, *This Week with David Brinkley*, ABC News, Washington, joins CBS News there as executive producer, *Face the Nation with Lesley Stahl*.

**Ric Silvestrini**, weekend sports anchor, WHO-TV Des Moines, Iowa, named sports director. **Jim Zabel**, sports director, WHO(AM) Des Moines, Iowa, joins WHO-TV there as 10 p.m. sports anchor.

**Karen Koman**, former news columnist, *St. Louis Sun*, joins KSDK(TV) St. Louis as general assignment reporter.

**Bob Reichblum**, news director, WJLA-TV Washington, resigns.

Appointments at WGHP-TV High Point, N.C.: **Carol Andrews**, anchor, reporter and producer, WSAV-TV Savannah, Ga., named reporter and producer; **Van Denton**, chief meteorologist, WBTW(TV) Florence, S.C., named weather anchor; **Craig Marberry**, recent graduate, Columbia University, New York, named reporter and producer, and **Karen Rickard**, of WIXT(TV) Syracuse, N.Y., named news producer.

**Jim Moore**, bureau chief, KPRC-TV Austin, joins KHOU-TV Houston as Austin bureau chief. **Terrence Jackson**, reporter and part-time anchor, WAFB(TV) Baton Rouge, joins KHOU-TV as general assignment reporter.

**Rebecca Moore**, technical operations manager, Video Masters, Hollywood, Calif., joins Group W News Service's Entertainment Report there as satellite feed coordinator.

**Sonja Danielson**, producer, KRN(TV)

Reno, joins WSET-TV Lynchburg, Va., in same capacity. **Sophis Richardson**, reporter, KOMU-TV Columbia, Mo., joins WSET-TV in same capacity.

**Troy William Thomas**, city hall, general assignment reporter, WILX-TV Onondaga, Mich. (Lansing), joins WKBN-TV Youngstown, Ohio, as reporter.

**James Morrison**, 6:30 a.m. producer, WBNS-TV Columbus, Ohio, joins *Life Choices With Erie Chapman* there in same capacity.

## TECHNOLOGY

**James D. Gilbert**, assistant chief engineer, WCVB-TV Boston, joins WLVI-TV Cambridge, Mass. (Boston), as director of operations and engineering.

**Philip V. Otero**, counsel, North American sales and services, GE Information Services, Rockville, Md., named VP and general counsel, GE Americom, Princeton, N.J.

**David Inman**, part-time production technician, WPRI-TV Providence, R.I., named operations technician.

## PROMOTION AND PR

**Jonathan M. Hogan**, publicist and writer, Bender Goldman & Helper, Los Angeles, joins NBC, Burbank, Calif., as media representative, media relations, West Coast.



Hogan



Sawyer

**Barbara M. Sawyer**, director of affiliate relations, independent network news division, WPIX(TV) New York, named Customers First program director.

**Susan L. Levin**, manager of studio publicity, Columbia Pictures/Tri-Star Pictures, Culver City, Calif., named director, West Coast publicity, Columbia Pictures/Tri-Star Pictures Marketing Group.

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## ALLIED FIELDS

**Edward DuCharme**, deputy director general, radio regulatory branch, in Canada's Department of Communications, retired on July 11 after 39 years in government service. He plans to establish business of his own.

**David Louie**, business editor, KGO-TV San Francisco, elected vice chairman, National Academy of Television Arts and Sciences board of directors.

**Patricia A. Mahoney**, partner, Fletcher Heald & Hildreth communications law firm, Washington, elected national president of American Women in Radio and Television.

**Henry Straube**, assistant chief, AM branch, audio services, FCC's Mass Media Bureau, Washington, named chief of negotiations section, international branch, policy and rules division, Mass Media Bureau.

New regional directors appointed at Radio Television News Directors Association, Washington: **Phil Cox**, news director, WISU-TV Anniston, Ala., representing region 9; **Mike Cavender**, news director, WTVF(TV) Nashville, representing region 10; **Bernard Gershon**, associate director, news and programming, WCBS(AM) New York, representing region 12, and **David Cupp**, news director, WVIR-TV Charlottesville, Va., representing region 13.

## DEATHS



**Cullen**

**Bill Cullen**, 70, game show host, died at his home in Bel Air, Calif., July 7 of lung cancer. At age 13, Cullen started his career at WWSW-AM-FM Pittsburgh, and moved to New York in 1944, joining CBS as staff radio announcer, later taking over as host for *Winner Take All*. Having appeared on all three networks, Cullen hosted game shows including *I've Got a Secret*, *Price Is Right*, *To Tell the Truth*, *Eye Guess*, *Name That Tune*, *The \$25,000 Pyramid* and *Joker's Wild*. He is survived by his wife, Ann.



**Duff**

**Howard Duff**, 76, actor, died July 8 at Saint Francis Hospital, Santa Barbara, Calif., of heart attack. Beginning his broadcasting career by announcing band broadcasts on radio, Duff went on to serve as Armed

Forces Radio Services correspondent during World War II. Later playing detective "Sam Spade" in 1940's radio show, Duff moved on to television, starting with then wife, Ida Lupino, in *Mr. Adams and Eve*. Among his other television credits are *Felony Squad*, *Dante*, *Flamingo Road* (pictured), *Knots Landing* and guest appearances on *The Golden Girls*, *Midnight Caller* and *Murder, She Wrote*. Duff is survived by his wife, Judy; daughter, Bridget, and brother, Doug.

**Paul Wynne**, 46, KGO-TV San Francisco reporter, died July 5 at Veterans Administration Medical Center, San Francisco, of AIDS. Most recently, Wynne was host of *Paul Wynne's Journal*, KGO-TV. Before joining KGO-TV as entertainment reporter, Wynne worked at San Francisco television stations KQED(TV), KBHK-TV and KPIX(TV). He is survived by his father, Harold; stepbrother Brad, and half brother, Greg.

**Robert J. Sinnett**, 79, retired television executive, died at his home in Rock Island, Ill., of cardiac arrest July 6. Beginning career in 1932 at WHBF-AM-FM Rock Island, Ill., Sinnett was appointed chief radio engineer in 1939. WHBF-TV Rock Island, Ill., started in 1950, and Sinnett was named director of engineering, radio and television. From 1972 until his retirement in 1982, Sinnett assumed duties as VP and general manager, WHBF-TV. He is survived by his wife, Mary Elizabeth; two daughters, and four grandsons.

**Melvin (Bud) Getzler**, 70, former Viacom Entertainment Group chairman, died of heart attack June 29 at his home in Los Angeles. Before joining Viacom Entertainment Group as senior VP in 1980, Getzler held position as VP, Taft Entertainment Group, and VP and general manager of Hanna-Barbera. In 1983, Getzler was promoted to president of Entertainment Group and appointed chairman in 1985. He is survived by his wife, Arlene; two daughters, Sandy and Bobbie, and son David.

**Josif Kahramen**, 72, deputy chief, Voice of America's Azerbaijani service, died July 10 at Washington (D.C.) Hospital Center's intensive care burn unit of second degree burns covering 40% of his body following fire at his home. After emigrating to United States from Azerbaijani in 1948, Kahramen joined staff of newly organized Azerbaijani service for VOA in New York in 1950's, which was discontinued and later re-established in Washington. In 1983, Kahramen rejoined VOA, serving as international radio broadcaster, editor, and most recently, deputy chief. He is survived by his wife, Susan, and three sons, Steven, Josif and Malcolm.

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# FIFTH ESTATER

## LESLIE MOONVES: MADE FOR TELEVISION

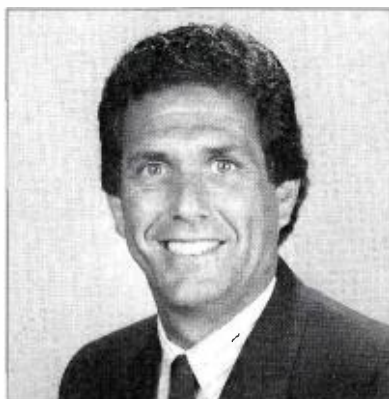
Somewhat surprisingly, one of the pictures most prominently displayed in Leslie Moonves's office is from the *Max Headroom* series. Surprising because the series ran for only four months on ABC. Moonves, executive vice president, Lorimar Television, oversees all program production for the largest producer of network television and one boasting the two longest-running series, *Dallas* and *Knots Landing*. Lorimar goes into the new season with 11 series on the schedule and three others in the wings as back-ups. Still, Moonves points proudly to the *Headroom* project. "I like it when we do shows like that, when we take risks. We knew it was a long shot, but you have to take the chance," he says.

Moonves's rapid ascension through the ranks of television program production has been characterized by risk-taking and chance, as well as talent. Were it not for a decision during his last year at Bucknell University to bypass the relatively secure career path of medical school and act on his passion for the theater, Moonves would more likely be spending his time viewing x-rays than videotape. "I decided instead of medical school to go to the Neighborhood Playhouse, which is one of the top acting schools in New York City. Needless to say, my parents were a little upset."

After a short stint spent solely on acting, Moonves decided an actor's life was a little too uncertain, and began dividing his time between performing and producing. "I finally realized that as an actor you're sort of dependent on other people to take care of your career, and I didn't like that."

He moved to California in 1976 and did some acting in series and produced plays in Los Angeles, including "The Hasty Heart," in 1980. "It was probably one of the greatest success stories in Los Angeles theater," he says. The production, started out in a 99-seat theater in Los Angeles, moved to the Ahmanson theater, the largest and most prestigious in the city, and was eventually produced for Showtime. While at the Ahmanson, the play won the Los Angeles Drama Critics Award.

It was through his work with "The Hasty Heart" that Moonves was offered a post at Columbia Pictures Television



"as a real low-level comedy development guy. I was there for about a year and a half and did several terrible comedy pilots."

In mid-1983, Dick Rossetti, a friend at Fox, thought Moonves's background

would prove valuable in the movies of the week area and hired him to work in that department. "It was an area that I had no knowledge of either, and frankly, after having two bad sitcoms, I agreed with him."

Moonves found himself as the head of the department two months after moving over, thanks to his friend's leaving. "It was sink or swim time, and I ended up having two fabulous years there, and increasing their production of movies of the week along the way."

The increased production at Fox came to the attention of Lee Rich, co-owner of Lorimar at the time, who recruited Moonves to do the same job at Lorimar. Coincidentally, Moonves says the offer was made more attractive because of the opportunity to get back into series development. "Lorimar was really taking off. And by then I realized that the real bread and butter was in series television. So, when I came here to do movies of the week, I knew the eventual aim was to get back into series."

The new job was promising, but it

soon appeared to be tenuous as well. Only a few weeks after being offered the job but before he reported, Moonves learned that Lorimar had merged with Telepictures. "I didn't really know who Telepictures was, only that it was a syndication and distribution company. So I came into Lorimar with all these Telepictures guys, and not knowing how the merger would affect my position." Two months after the merger, Rich left the company. "It was just like the situation at Fox, when the person who had hired me left shortly after I joined the company."

Also as at Fox, Moonves increased the production of made-fors. "Lorimar already had a good profile in made-for production, I just increased the output." Under his leadership, the division produced such movies as *The Two Mrs. Grenvilles*, *Jack the Ripper* and the Emmy-nominated *I Know My First*

*Name is Steven*.

In 1986, a year after taking the Lorimar job, he was given the additional responsibility for series production. At the time, Lorimar had three soaps (*Dallas*, *Knots Landing* and *Falcon Crest*) and two comedies on the network schedules. A year after he took over both areas, Lorimar became the top studio for network series production, a distinction it has not relinquished.

"I'm very competitive and I like winning," says Moonves. "We are a producer-driven organization. Our job is to draft the best people we can and let them do their jobs. Miller-Boyett don't need us to tell them how to run their shows, they need us for certain things, like support. Each production is different in what they need. Bob Singer [executive producer] of *Midnight Caller*, Len Katzman [executive producer] of *Dallas*, David Jacobs [creator of *Dallas*, *Knots Landing* and *Paradise*], these guys are all superstars. At times I feel like Pat Riley—one is Magic Johnson, one is Kareem. Give them what they need and let them do their jobs."

### Leslie Moonves

*Executive vice president, Lorimar Television; b. Oct. 6, 1949, New York; BS, biology, Bucknell University, New York City, 1971; actor-producer, 1973-82; producer, "The Hasty Heart," 1980; vice president, development, Columbia Pictures Television, Los Angeles, 1982-83; vice president, television and mini-series, Twentieth Century Fox, 1983-86; present position since 1986; m. Nancy Warren, Dec. 17, 1978; children: Adam, 6; Sarah, 5; Michael, 2.*

# IN BRIEF

**House Telecommunications Subcommittee passed two broadcasting-related bills** to parent Commerce Committee last Thursday (July 12). "Advanced Television Standards Act of 1990" proposes \$4.6 million for establishment of task force within FCC to test and evaluate HDTV terrestrial transmission systems. Act would also require National Telecommunications and Information Administration to submit recommendations to Congress on how to encourage international and domestic HDTV video program exchange. Second bill, "Television Decoder Circuitry Act," would require all U.S. and foreign manufactured TV sets with 13-inch screens or larger to have built-in circuitry to decode closed captions for hearing impaired.

**CNBC has signed contract with Nielsen for quarterly ratings**, starting with third quarter of this year. Negotiations for contract had been prolonged because CNBC was caught up in parent NBC's negotiations with Nielsen, according to spokesman. CNBC will get only quarterly reports for near term, since it doesn't have large enough audience for overnights, said spokesman.

**Brian Karem, TV reporter who was jailed after refusing to divulge identity of confidential source, was freed last week** after source released him from his pledge and he revealed source's name. Karem, who works for KMOL-TV San Antonio, Tex., now has new mission: state shield law. He told BROADCASTING he will lobby state legislature for bill to enable reporters to protect sources without facing prospect of serving time in jail. Karem said he had discussed project with several legislators and that one had already drafted bill. Karem, who attracted considerable support from members of public as well as media during his two weeks in jail, believes there is good chance of securing enactment of shield law. He hopes to see legislature enact bill based on Kentucky's shield law, which is considered strong one.

**If \$6.2 billion merger of GTE Corp. and Contel Corp. announced last week passes regulatory and shareholder review, satellite subsidiary GTE Spacenet would gain two hybrid C/Ku satellites and FCC orbital assignments.** Spacenet already operates three Ku-band birds (GStar I, II, III) and three C/Ku birds (Spacenet I, II, III),

and it has FCC authority and contract with Arianespace to launch GStar IV in November. Addition of Contel's in-orbit C/Ku ASC-1 (expected to remain operable until January 1995) and C/Ku ASC-2 (scheduled for McDonnell Douglas launch next April) would bring total to five hybrid and four Ku satellites under control of new company, GTE Corp. Hughes Communications and AT&T will soon launch new Ku capacity expected to challenge Spacenet as leading supplier of network satellite newsgathering services, although Contel spokesman said ASC birds have never been marketed for broadcast quality video. "Aside from the obvious synergy of our telephone and cellular operations," said GTE Chairman-CEO James Johnson, "both companies have other areas of interest that are remarkably parallel," including satellite and "initiatives in providing a combined cable television and telephone service to residential communities."

**Cannell Distribution Co.**, syndication sales arm of Cannell Studios, **was officially formed last Wednesday** to replace TeleVentures banner, dissolved distribution partnership between Cannell and Tri-Star Pictures. Dissolution of partnership has Tri-Star Pictures taking its *Pegasus I & II* and *Classic Colors I* movie packages (previously distributed by TeleVentures) to its parent company, Columbia Pictures Television, for distribution. Pat Kenney, president of Cannell Distribution, would not discuss "matters that are resolved internally between Cannell and Tri-Star." Kenney, who also served as president of TeleVentures, says Cannell Distribution says **clearances of first-run barter front end and off-Fox cash back end offering of 21 Jump Street has reached 65% coverage** (42 of top 50 markets). He also said WGN-TV Chicago, one of three Tribune stations signing on for new *Jump Street* episodes (WPIX-TV New York and KTLA-TV Los Angeles are others), will delay airing original episodes one week on its cable superstation, so other client stations will maintain exclusive first-show rights.

**PBS, Alexandria, Va., and Cable Labs, Boulder, Colo., have agreed to jointly**

## PATHÉ FIRES BACK AT TIME WARNER

**P**athé Communications Corp. filed a countersuit late last week against Time Warner Inc. The countersuit, which seeks damages in excess of \$500 million, comes 13 days after Time Warner filed a \$100 million lawsuit against Pathé charging breach of contract with regards to \$650 million that Time Warner agreed to lend Pathé to help the Paris-based media firm close its \$1.3 billion purchase of MGM/UA.

Pathé's countersuit charges Time Warner with breach of contract, libel, fraud, interference, with a contractual relationship and unfair competition. Pathé also filed a response to Time Warner's breach of contract suit, denying the Time Warner charges.

In response to the suit, Time Warner spokesperson Ed Adler said that "the Pathé complaint is just its latest attempt to divert attention from the facts which are that Pathé breached its April 1990 agreement with Time Warner, its theatrical distribution agreement with Warner Brothers and a video distribution agreement with Warner Home Video. Adler added that Time Warner was confident that the depositions of Pathé Chairman Florio Fiorini and its President-CEO Giancarlo Parretti will "expose how Pathé conducted itself in this matter and demonstrate who is telling the truth about what happened...and who was unable to come up with the money."

Pathé is supposed to deposit \$53 million today in an escrow account. On July 20, Pathé is to pay \$4 to holders of MGM/UA common and preferred shares, the money coming from the escrow account.

MGM/UA stock was trading at 17¼ late last Friday, down 3/8 from day before.

conduct field demonstrations of HDTV terrestrial transmission systems and ghost canceling systems. Demonstrations will be carried out over public TV stations and cable systems in several U.S. cities, to be announced later. Agreement is subject to ability of PBS to gain government funds and amount of equipment from both cable and broadcast industry that is donated toward project. Plans call for demonstration of signals delivered over typical route of satellite to microwave link to terrestrial transmitter to cable system to home. During demonstrations, some testing will be done on transmitter performance during HDTV broadcasting and there may be some audience research and subjective testing. PBS-Cable Labs demonstrations are not related to field tests by FCC's advisory committee on advanced television service, to be performed after planned HDTV lab tests.

**Complicated nature of Time Warner's Manhattan cable franchise renewals has forced New York State Commission on Cable Television to postpone its ruling** from last week (July 11) to next commission meeting on Aug. 8, according to Chairman William Finneran. New York City has already approved franchises, but under law, state must OK renewal as well. Separately, Time Warner is asking state commission to override city authority and renew franchises independently since lawsuit challenging legality of city vote is under appeal by plaintiff.

**King World Productions is placing hopeful fall 1991 talk show entry, *Tim and Daphne*** (BROADCASTING, July 9), **on its own research and development network** this September in test run with seven participating station groups. Hour format, which will be hosted by husband and wife team of Tim and Daphne Reid, will be seen on 21 stations that are part of Gillett, Group W, King Broadcasting, Midwest Communications, Post-Newsweek, Scripps-Howard and Cook Inlet station groups.

**Viacom announced plans last Friday to take *Matlock* into syndication**, beginning this week with calls to reps. Terms of deal call for two minutes of barter with cash for first year, and cash only in following years, marking first time hour off-network show will sell with cash and barter. Show, which debuted on NBC Sept. 20, 1986, stars Andy Griffith.

**WERC(AM) Birmingham, Ala., indefinitely suspended talk show host Tim Lennox** for

## USIA RESTRUCTURES TV AND RADIO SERVICES

**U**S Information Agency Director Bruce Gelb has redrawn the agency's table of organization to assign responsibility for television as well as radio to the director of the Voice of America in a unified broadcast group. Gelb, who announced the restructuring in meetings with affected staffs last Thursday, believes the move provides for a consolidation of similar skills and permits operations in a more cost-efficient manner.

He also said the move will "better position the agency" to meet the government's changing needs for international broadcasting capabilities—and this at a time when the White House is reviewing the future of the government's international broadcasting services. The National Security Council has forwarded the results of a study on that issue to President Bush. And the study is said to recommend a merger of international broadcast services, including VOA and the Board for International Broadcasting's Radio Free Europe/Radio Liberty, but to have suggested that the President appoint a bipartisan commission to make detailed proposals as to how such a consolidation would be carried out.

Establishment of the new broadcast group constitutes a step up for Richard Carlson, who as VOA director already operates under the title of associate director for broadcasting. Ironically, it was only a few months ago that Gelb and Carlson were at odds, even to the point of Gelb attempting to fire Carlson. The White House managed to smooth over that quarrel, and Gelb's attitude toward Carlson has turned warmer over the past several months, according to sources.

The new element in the restructuring is the assignment of USIA television and film to the new bureau. That service—whose most prominent component is the international television network, Worldnet—will remain under Steve Murphy, as director. But he will report to Carlson rather than to Gelb. The new bureau will also include Broadcasting to Cuba, which is headed by Tony Navarro and includes Radio Marti and TV Marti. The Cuban service is already an arm of the VOA.

The restructuring, which requires congressional concurrence, is expected to be completed before the start of the new fiscal year, on Oct. 1.

banning black listeners from speaking on his show because station employee's car had been broken into, allegedly by black man. Lennox apparently asked each caller his or her race before being allowed to talk on air. Station manager Berkley Fraser broadcast apology and said Lennox would be suspended from hosting his afternoon show until station had time to review situation. Rev. Abraham Woods, president of Birmingham Christian Leadership Conference, demanded apology from Lennox.

At Television Critics Association press tour on Friday, Donna Harris, VP-original programming, **Lifetime Television**, announced tentative plans for first night of **original series programming** on that channel. Harris said off-network run of *L.A. Law* will be used from 8 p.m. to 9 p.m. as lead-in to 9 p.m. to 11 p.m. block of original series. She said no decision has been made as to what night original series will premiere. Also, cost for series will be comparable to other cable produced series.

**Time Warner topped list of national cable spenders** in first quarter of 1990, with

\$14.7 million expenditures outdistancing Procter & Gamble's \$11.8 million.

**Kempff Communications buys WAWK(AM)-WBTU(FM) Kendallville, Ind., from Fort Wayne Media Ltd. for \$5.6 million.** Kempff is headed by Ronald Kempff, and owns WKKI-FM Celina, Ohio, and KLDZ-FM Lincoln, Neb. Fort Wayne is headed by Carl Lanci. WAWK is 250 w daytimer on 1140 khz; WBTU is on 93.3 mhz with 50 kw and antenna 450 feet above average terrain. Broker: Lee Hague of Cecil L. Richards Inc.

**United Press International, Washington, announced editorial management changes**, with several executive appointments within UPI's nine editorial regions following later this month. Editor, world desk, **Edgar Miller**, named assistant managing editor, national. **Berl Schwartz**, assistant managing editor, Scripps-Howard News Service and executive editor, *York (Pa.) Daily Record*, named Washington bureau chief. **Richard Gross**, assistant managing editor-international news, appointed lead correspondent, covering international intelligence community.

# EDITORIALS

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## ALL WRONG

In an open meeting last week, the FCC adopted unanimously its long-awaited report defending enforcement of Congress's 24-hour ban on indecent broadcasts. The report has not been released for general consumption, so it is unclear just what evidence the FCC has signed off on, but that is appropriate to the issue, since it is also unclear what the FCC is going to think is indecent until it has thought it. The commission's vote of confidence notwithstanding, the ban remains indefensible.

This page has not revisited the issue of indecency at length in a while. For one reason, it has been a year and a half since an appeals court brought the commission somewhat to heel by suspending its enforcement of Congress's 24-hour ban on indecent programing (although in the interim the issue's uncertain status combined with the FCC's continued pursuit of "indecent" daytime programing has chilled the speech of nervous broadcasters). After an appeal by broadcasters, the court stayed the 24-hour ban until such time as the FCC could explain how such a proscription on protected speech could be constitutional. (The court was familiar with the issue, if somewhat surprised at the ban, since the same court had earlier asked the commission to justify its seemingly arbitrary decision to narrow the safe harbor [read ghetto] to which it had already restricted such programing.) The FCC's argument that it is only carrying out orders doesn't get it off the hook. The FCC should no more follow Congress blindly into unconstitutional policy than it should follow it off a cliff.

The commission has now taken its best shot at marching lockstep over that precipice, voting 5 to 0 in support of the report that argues for the necessity of the 24-hour ban (see story, page 30). Although the report has not yet been issued, a foretaste released by the FCC suggests that it does little more than parrot in chorus the FCC's assertion that a ban is a "sufficiently narrow means of preventing access to indecent broadcasts by children."

A ban is no more a channel than a hawk is a handsaw. It is an absolute, and thus hardly a narrowly tailored means of advancing the government interest, which the FCC has also misinterpreted. That interest has been defined in court as confining indecent broadcasts to times when children are least likely to be exposed, not banning it on the technicality that somewhere at least one child is always watching. (It should be telling to followers of this issue that the networks and Action for Children's Television, often on opposite sides of the fence, are together in their opposition to the ban, and that the ban's chief spear carrier is Republican censor and champion of the religious right, Jesse Helms. Those facts argue for the interpretation that the FCC and Congress's actions are not for the benefit of impressionable children, but for the appeasement of misguided adults.)

Indecent broadcasts are protected by the law, but not by this FCC. To all in broadcasting who have spent decades trying to match the First Amendment to their medium, this is yet

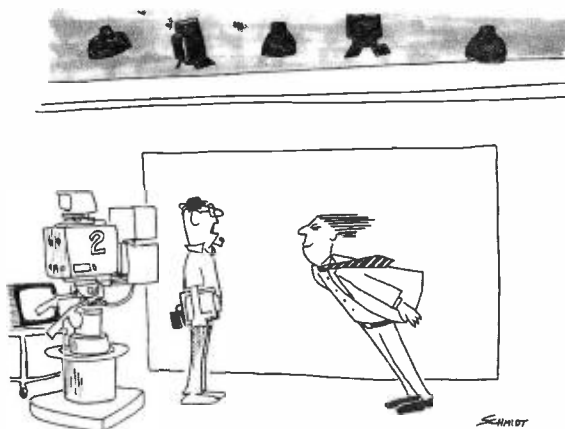
another disappointing setback. We can only hope that the appeals court will not be swayed by such Lewis Carroll logic, and will act not only to right the constitutional appcart upset by this decision but to restore to radio and television the freedom of speech and press usurped so cavalierly by this naysaying FCC.

## LIFE AFTER FIN-SYN

No one said it would be easy. We speak of the ultimate resolution of the struggle over financial interest and syndication, which is now in the custody of the FCC. As the first of a two-part series describes in this issue, how fin-syn works out may depend as much on how the networks and others play their hands as on the final rules fashioned in Washington.

What becomes increasingly clear is how interdependent all these forces are. There's much more than a balance of power to be maintained between the East and West Coasts. There's also a creative and economic dynamic that drives any number of media, from the networks to stations to cable to, eventually, DBS and distribution by optical fiber. As Capcities/ABC's Ron Doerfler put it: "It is not relaxation of the rules by itself that makes a difference, it is, rather, what actions the networks then take that will have a consequence."

What's also certain is that while much will change, much will stay the same. The FCC—and/or the parties, if they would but seize the nettle—have the opportunity to reorder the economic rules for all in the programing loop, but not to repeal the basic gravity that governs their relationship. Before or after fin-syn, the play will still be the thing.



"For once, couldn't you just describe the hurricane without hamming it up?"

Drawn for BROADCASTING by Jack Schmidt



# Special Report.

Exclusively in Broadcasting 

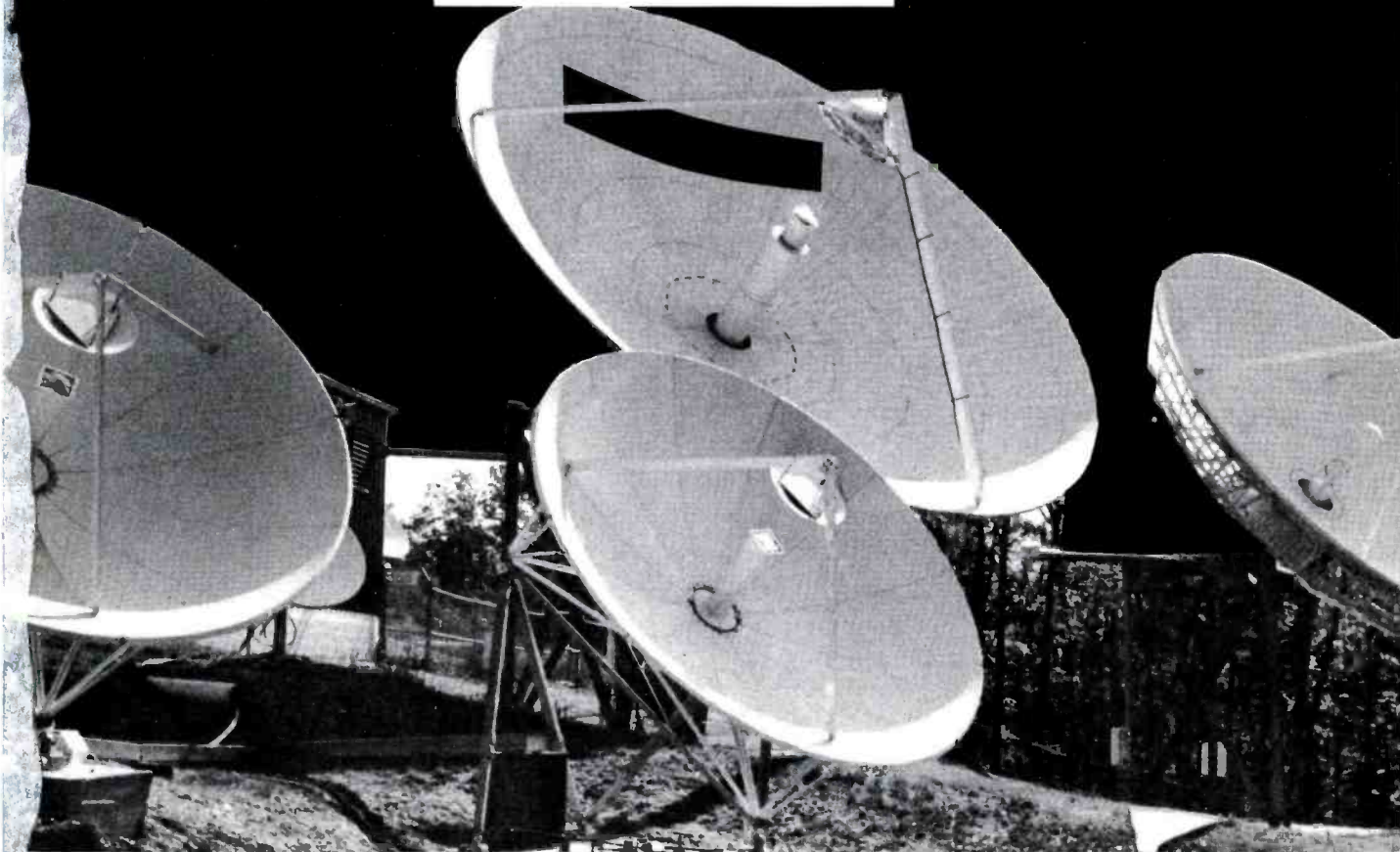
Here are a few areas that will be covered in this Special Report:

- Dawn of direct broadcast satellite.
- Satellite supply/demand picture.
- European deregulation and international satellite news exchange.
- Satellite program distribution outside U.S.
- Interviews with key executives at selected satellite-related companies.

## The World of Satellites. July 30th.

**Broadcasting** 

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# TWO GREAT LADIES OF TELEVISION— TOGETHER AT LAST!



Photo By Ann Limongello

Emerging as a daytime star has been one of Joan Rivers' most formidable professional challenges, as well as a great personal triumph.

Tribune Entertainment Company offers our heartfelt congratulations to a brilliant performer and our newest shining star—Joan Rivers—the Academy's choice as the 1990 Emmy award winning talk show host.



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