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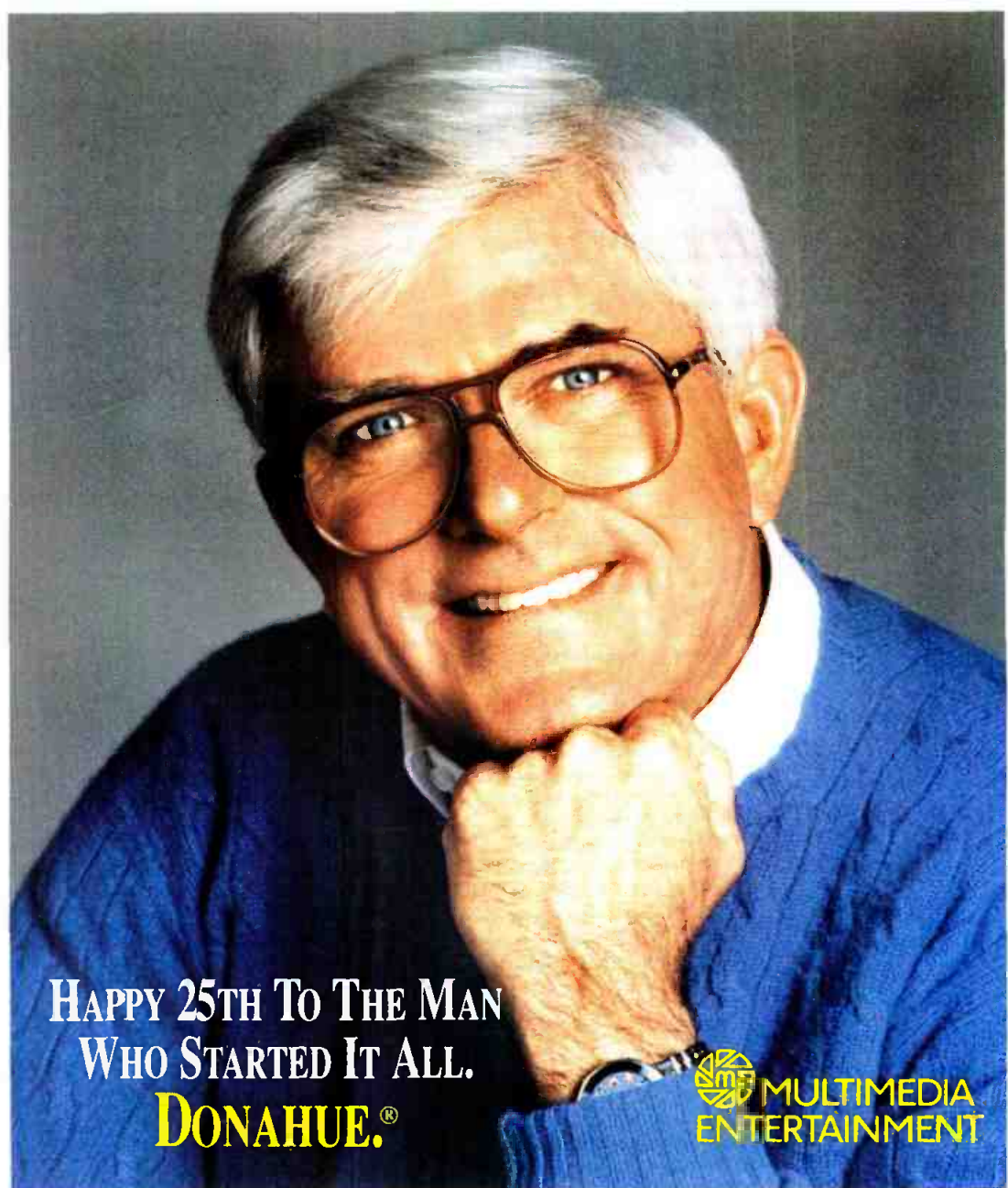
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- **FIRST BROADCASTING/NIELSEN LOCAL TV NEWS CENSUS / 32**
- **NETWORKS AND SYNDICATORS BATTLE OVER TIME PERIODS / 34**
- **FCC CRACKS DOWN ON HOWARD STERN WITH \$105,000 FINE / 55**



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**EXCLUSIVE
COMMUNICATIONS:
THE BUSH POLICY**
Vol. 122 No. 45

HERE'S WHERE THE CHIPS FALL.



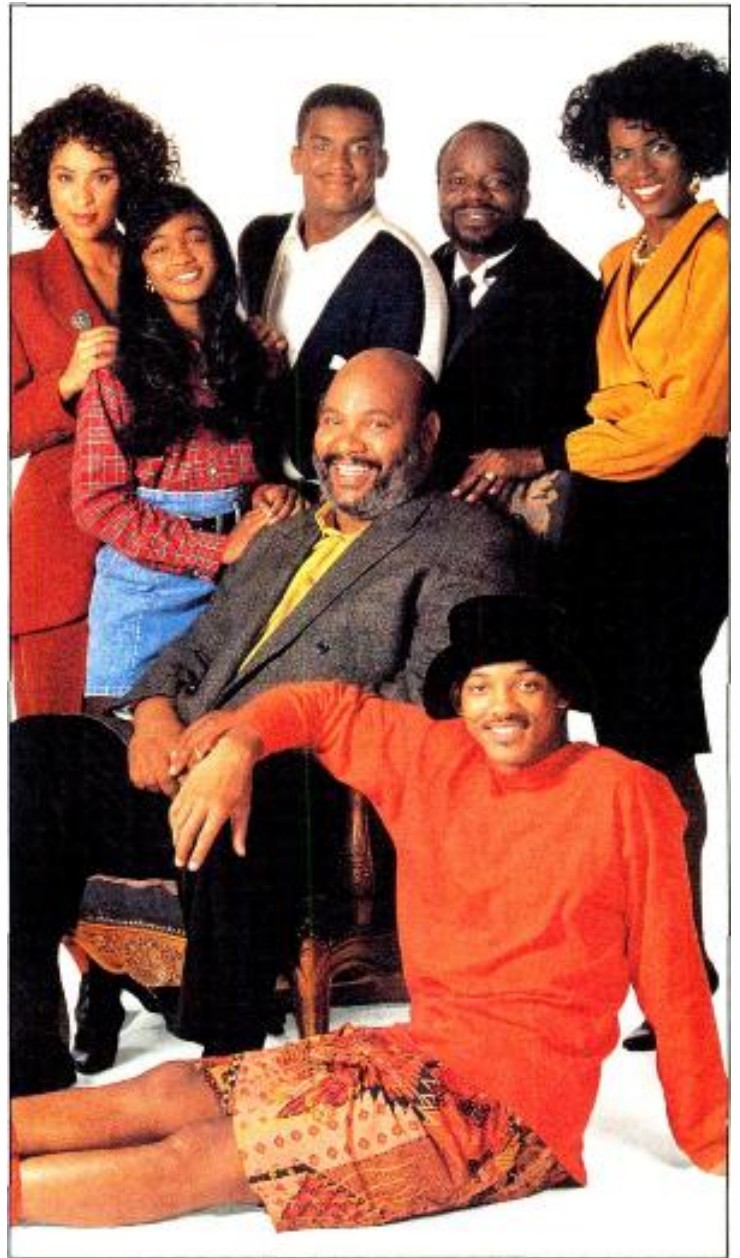
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Source: NTL '91-92, TVB 1st Quarter 1992

Top of the Week

BUSH: COMPETITION AND DEREGULATION

President stands on his record of telecommunications policies

By Randy Sukow

President George Bush, a week after his Democratic opponent had done so, issued a statement to the editors of BROADCASTING stating his telecommunications philosophies and policy plans for a second term. The complete text is published at right.

But as Bush himself says, it is more a restatement: "My record in telecommunications is clear. You can trust me to continue to push for pro-competition, pro-growth and pro-consumer policies over the next four years."

The Bush letter, as did a similar text from Arkansas Governor Bill Clinton a week earlier, deals with the conflict between regulation and promoting competition among communications companies.

Where Clinton says he would turn to regulation "only as a last resort," Bush offers no scenario for increased regulation of any kind. Competition—stimulated by "well-designed deregulatory policies"—is the "central theme" of his telecommunications approach, Bush says.

Bush does not mention the 1992 Cable Act, the only bill to be enacted during the Bush administration over his veto. Clinton offered the Cable Act as an example of last-resort, necessary regulation. Bush said earlier in his veto message to Congress that the act was over-regulatory and destructive to competition.

The President's letter also stresses government/industry cooperation in technology development and lauds the progress being made toward an "industry-driven" HDTV transmission standard. The Clinton campaign has also praised the FCC's HDTV standards process. But unlike Bush, Clinton calls for government funding in the research and development phase as well as standard-setting. ■

Oct. 29, 1992

To the editors of
BROADCASTING Magazine:

**BUSH92
QUAYLE92**

A central theme of my telecommunications policy is increased competition. Competition drives prices down, improves products and services, expands choice, and encourages efficient and responsive investment in new technology. It is the best way to create economic growth and jobs and protect consumers.


Given the high level of regulation in many areas of the telecommunications industry, it is not enough for government to passively support competition. Government should actively promote the development of competition through well-designed deregulatory policies that reflect economic and technological realities in the domestic and international marketplace.

For the past four years, that is exactly what my Administration has done. We have strongly supported reducing the excessive regulatory burden on television and radio broadcasters, which limits their ability to compete with other electronic media. We have also supported other initiatives crucial to the future of broadcasting such as the industry-driven development of an all-digital High Definition Television transmission standard.

Other elements of my comprehensive telecommunications policy include carefully targeted federal research and development done in partnership with telecommunications companies, reform of federal radio spectrum management to speed introduction of new communications technologies, and a determined effort to break down foreign barriers to U.S. telecommunications exports through trade agreements such as the North American Free Trade Agreement.

My record in telecommunications is clear. You don't have to wonder about what my position really is or whether I'll stand by my announced principles. You can trust me to continue to push for pro-competition, pro-growth, and pro-consumer policies over the next four years.

Sincerely,



Which Would You Feel More Secure Seeing Before You Bought A New Talk Show Strip?

- 1. A Presentation Tape?**
- 2. A Pilot Episode?**
- 3. Actual Episodes Of A
Talk Show Already On
The Air With A Proven
Record Of Success In
Major Markets?**

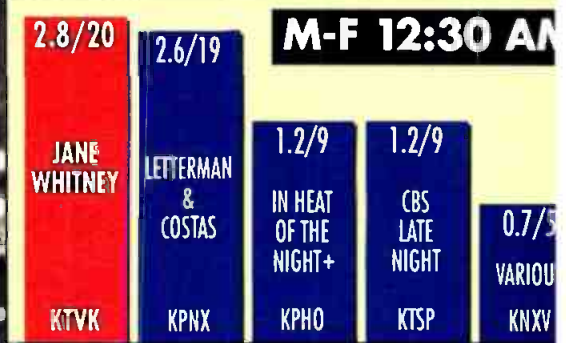
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SOURCE: NSI, *ARB 9/14/10-12/10/10

THE JANE WHITNEY

S H O W

**WE'VE ALREADY TAKEN THE RISK.
NOW YOU CAN REAP THE REWARD.**



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THE BUSH POLICY / 4

In an exclusive letter to BROADCASTING, President Bush, as Bill Clinton did last week, describes his telecommunications policy philosophy.

NEW AGE OF CAMPAIGNING / 12

The year 1992, when television viewers were more likely to see more of a presidential candidate on a morning talk show than on the evening news, may be remembered as a turning point in the history of the media's coverage of presidential politics.

LOCAL TV NEWS SURVEY / 30

A BROADCASTING-Nielsen census of local TV news finds that stations are faring well against competition from both cable and other broadcasters.

PRE-EMPTING THE NETWORKS / 34

Prime time programming pre-emptions on a regular basis are up 50% this year at ABC, reflecting a general affiliate trend. Paramount executives say that a number of affiliates picking up *The Untouchables* have committed to prime time slots.

SHIFT'S SHORT SHRIFT / 46

Since launching their



Howard Stern

FINE TIME FOR STERN / 53, 55

While his outrageous content makes some advertisers and agencies wary—and draws a record FCC fine for alleged indecency (page 55)—Howard Stern has nevertheless built a strong, loyal client base by delivering results (page 53).

prime time shifts last February, neither KPIX-TV or KRON-TV San Francisco seem to have pulled many viewers with them.

PARAMOUNT DEALS DIRECT / 51

In a new arrangement with Viewer's Choice, Paramount in January will begin licensing its pay-per-view rights directly with operators and MSO's affiliated with the PPV company.

SUPER BOWL, SUPER SALES / 59

In what some call a sign of increasing buyer optimism, sales are up for the Super Bowl, even though NBC's prices are higher than CBS's last year.

VIDEO DIALTONE GOES COPPER / 62

The prospect of a video dialtone service delivered to homes

via a broadband fiber optic infrastructure has taken a surprising turn: several companies have demonstrated delivery via existing "twisted pair" copper telephone wires.

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CBS TO GIVE BACK A.M. HOUR

Losses, low clearances contributed to decision

By Steve McClellan

With increasing pre-emptions for a time period that continues to lose money for the network, CBS said it would cede 10-11 a.m. to affiliates no later than September 1993. However, the network told affiliates that if clearances deteriorate much further than the current 62%, it may be forced to stop programming the time period before next September.

The network currently airs a one-hour version of Mark Goodson Productions' game show *Family Feud* from 10 a.m. to 11 a.m. In the key women demographics, the show has been averaging less than a 1 rating in the first half-hour and just over a 1 in the second half-hour. Typically, a show has to do a 2 rating or better in its target demographic to be considered salable.

CBS has licensed *Feud* through the first quarter (March 31) of next year. While CBS officials remained vague last week as to how much earlier they might give up the time period should clearances continue to fall, April 1 would be a logical time to give the hour up. The network could also renew the show for another two quarters.

According to Tony Malara, president, CBS Affiliate Relations, the network has been losing money in the time period for the last two years. "We kept it going as long as we could," said Malara. The network had hoped to be able to hold to the hour and wait out the economy for a break. "After a while it became obvious we were fighting a losing battle," he said.

In effect, said Malara, similar time period givebacks recently at ABC and NBC, combined with continued low clearances, forced the issue. The declining clearances, he said, were a signal from affiliates that they wanted additional daytime inventory to sell for themselves. "They wanted parity, given the ABC and NBC patterns," he said.

In September, ABC gave back a half-hour to affiliates and reduced the

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Home Show to one hour, decreasing its total daytime slate to 4½ hours. NBC will give back an hour of time, reducing its daytime schedule to four hours starting in January. The CBS daytime schedule will total 4½ hours after the network gives up 10-11 a.m.

CBS expects some further decline in clearances for the hour, because that tends to be the pattern after a network reveals it will give up a time period. But, said Malara, "We're out there saying we have to maintain this [clearance level]. Don't penalize us for

being sensitive to your budgetary and program planning needs."

Just how much the syndication community will benefit is unclear. While Goodson Productions can't be too thrilled *Feud* is leaving the network, the distributors of the syndicated version of the show, All American Television, will gain the advantage of being able to clear the show in daytime, an option not available with the show on the network.

Opportunities also exist at NBC, where daytime head John Rohrbeck

is looking for a talk show to put on the schedule by next summer. In fact, he made an offer for Twentieth's *Bertice Berry*, but the company has licensed the show to the co-owned Fox Stations group, a deal that keeps that show in syndication. In the interim, NBC will vamp with game shows.

Other syndicators are already making pitches to CBS affiliates. According to one source, CBS-owned-station executives were flooded with over a hundred calls in the day or two after word spread of the network decision. ■

TARTIKOFF LEAVES PARAMOUNT

Studio chairman says strain of trying to run company and care for injured daughter became too much; Jaffe will assume duties until successor is chosen

By Steve Coe

Eighteen months after accepting the job on what he called "arguably the greatest day of my life," Brandon Tartikoff, chairman, Paramount Pictures, shocked the entertainment industry last Thursday by resigning, citing his desire to spend more time with his family. More specifically, Tartikoff will now spend almost all of his time in New Orleans, where his daughter, Calla, is undergoing rehabilitation after a car accident nearly two years ago on New Year's Day. Stanley Jaffe, president and chief operating officer, Paramount Communications, will assume Tartikoff's responsibilities on an interim basis.

"I have family obligations—namely the care and well-being of my daughter—that necessitate my being out of Los Angeles for protracted periods of time," said Tartikoff, in explaining his decision at a Paramount management meeting on Thursday. "I need to be in New Orleans to assist my wife in this critical stage of my daughter's ongoing rehabilitation from her head injury."

Tartikoff had been commuting back

and forth to New Orleans every other week to spend time with his daughter and wife, Lilly, but apparently the strain of trying to run a major studio and care for his daughter became too much. In a statement on Thursday, Tartikoff acknowledged as much. "Sometimes, when you assume a position like I

have—of importance and purported power—you also assume that power carries over to the rest of your life, that no challenge is too great. Professionally, you need to have that kind of self-confidence to power you through your schedule and the myriad of increasingly complicated decisions put before you daily. Personally, I have learned the hard way that it is one grand illusion if you start believing you can be totally dedicated to the demands of your job without shortchanging

your pressing responsibilities to your family. Unfortunately, that's where I find myself today."

Although there was some speculation that Tartikoff's decision was motivated by ongoing friction between him and Jaffe, most observers said it would take more than a contentious relationship with management to force Tartikoff out. "Would he use his daughter as a shield? Come on!" Martin Davis, chair-

man and chief executive officer, Paramount Communications, reportedly said when asked to comment.

Another factor indicating the split was Tartikoff's decision and not a push from upper management is revealed in his contract settlement. With more than three years left on his five-year deal, Tartikoff leaves the studio with no bloated severance package, which has become a Hollywood tradition. According to studio sources, he will walk away without any compensation and reportedly offered to refund the studio the more than \$100,000 that was spent to decorate his offices.

One source, however, suggested that had his relationship with Davis and Jaffe been better, Tartikoff's either/or decision between family and Paramount might not have been made. "It [the atmosphere at Paramount] was a potentially contributing factor," said the source. "Eventually, though, the family considerations became paramount," he said, adding, "no pun intended."

Rumors in Hollywood have independent producer Sherry Lansing (Jaffe's former partner), Fox's Joe Roth (who is working without a contract) and Mike Medavoy of TriStar Pictures as the leading candidates to take over Tartikoff's position. "The question is whether they'll be able to get anyone good," said one source. "Davis and Jaffe are very difficult to work with, although they're both very talented, intelligent people. Anyone has to be worried about working with talent and creative people and then being second-guessed from above." ■



Tartikoff at press conference in May 1991, when it was announced he would leave NBC for Paramount

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ELECTIONS ENTER NEW TELEVISION AGE

In politics, '92 may be remembered as year the campaign trail became a two-way street

By Sharon D. Moshavi

The way the 1992 presidential campaign was waged on television says a lot not only about what politics has become but how television has been transformed. This year, both TV and politics dealt more directly with the viewer/electorate than ever before.

Candidates who once struggled to get free airtime now have a myriad of choices. "There's simply an awful lot more airtime to be filled now," says Stephen Hess, a media watcher at the Brookings Institution. And filling their airtime with campaign matters has made economic sense for both broadcasters and cable. *Larry King Live*, the morning shows and interview programs all increased their ratings when the candidates appeared. This year, politics was entertainment.

Surprise ratings winner

"The election has been successful in showing the commercial networks how they can make money with news and information," says Brian Lamb, chairman of C-SPAN.

Two weeks ago "the three network morning shows were up 41% over last year. That's at a time when almost every other network daypart is down," says Jeffrey Zucker, executive producer, *Today*.

"The networks have learned that politicians and politics do sell," said Barbara Walters in a speech in New York last week. Will it last? Lamb says no. "There's always a falloff in interest in news and information when the election ends and they get down to the business of governing," he says. But Zucker hopes to capitalize on some campaign aspects that increased ratings, and is encouraged about handling other serious issues, such as a week-long series on being gay in America that *Today* has planned for January.

The networks' evening news did not experience the ratings rise the morning shows did, nor did CNN's overall ratings benefit from the uptick in *Larry King's* numbers.

Political morning in America

The main venue of the televised campaign was talk shows and morning shows, which allowed ordinary citizens to call in. While presidential candidates have used such forums in the past, none have used it to the magnitude they did in this election. As the race accelerated in the past two weeks, viewers saw a major candidate on the morning shows nearly every day. "What has happened is that candidates have sought out programs with easy access and the best chance to get easy questions. There's nothing new about that. Western civilization will survive this," says CBS's Dan Rather.

Many TV journalists and political pundits say Ross Perot started the avalanche in February when he announced on CNN's *Larry King Live* that he might run for President. But one media expert points to the Democratic primary in New York last April, when Bill Clinton and Jerry Brown twice appeared on *Donahue*, as opening a door that allowed the trend toward the electorate's participation to take off. In the first "debate" between the two candidates, "audience mem-

bers turned on Phil Donahue when he started asking questions about extramarital affairs," says Kathleen Hall Jamieson, dean of the Annenberg School of Communications, University of Pennsylvania. "On their second appearance, Donahue turned the show over to the candidates and stayed out of it. That was the beginning of the transformation of the electorate. The public found it could get substance from seeing the candidates unfiltered like that."

It took President Bush a while longer to join the talk show circuit. And last week, he finally agreed to be interviewed on MTV. "If Bush had to do it all over again, he would have got in earlier," says Brookings's Hess.

To some, the barrage of political "softer news" forums helped the candidates take control. "The candidates have been in control. This is one of those years nobody can complain the networks are setting the agenda for voters," says Scott Miller, a Democratic political consultant supporting Perot.

Debates up, conventions down

No event of the campaign provided the candidates with a greater audience than the debates, with as many as 90 million people tuning in for the final matchup. For television, it became almost like a miniseries, with four installments compressed into nine days. Viewers may have been attracted by the variety of formats, according to Hal Bruno, ABC News political director, who moderated the vice presidential debate. "We may have accidentally stumbled onto something here. Different formats make it more interesting."

The huge audience tuning in for the debates served to raise the profile of the networks' correspondents and political analysts, exposure that prompted ABC's Peter Jennings, in his post-debate comments, to down-



The debates provided the most exposure for the candidates: Viewers tuned in in record numbers for this one, Oct. 15, in Richmond, Va.



All three candidates appeared on the TV network morning news shows, but Bush was slower than Clinton and Perot to use the forum. Here, Bush talks to CBS co-anchor Harry Smith on 'CBS This Morning,' in Dearborn, Mich.



Ross Perot used the talk shows frequently, appearing on CNN's 'The Larry King Show' six times. In fact, it was on that show in February that he announced his interest in running. His sixth appearance was five days before the election.

play the role of the TV journalist. "I think I'm a little self-conscious that in this year more than others, the media have been regarded as part of the establishment. I was simply trying to restate the obvious—that we appreciate that essential decisions are made by the citizens," he said later.

Somehow the keen attention given to politics this year did not translate into convention viewership, despite the participation of television-savvy people like producers Linda-Bloodworth Thomason and Garth Ancier, who helped put together the Democratic convention. Ratings for the conventions were down for the broadcast networks, which devoted about half the time to the conventions as they did in 1988. And when the convention was on, "the three networks were competing to see who could get off the air the quickest because nobody wanted to watch," said Walters.

Adding in CNN, C-SPAN and PBS, though, convention ratings were probably even or slightly higher than in years past. But few think the conventions in their present form will ever bring in many more viewers. Conventions and their media coverage must "be overhauled dramatically," says Steve Friedman, executive producer, *NBC Nightly News*. "My feeling is we'll use [future] conventions as a backdrop to do other things."

The Perot show

The biggest story in advertising this year was Ross Perot's parade of infomercials, which brought in hefty sitcom-size audiences. Perot spent \$22.8 million on network time since he re-entered the race Oct. 1, compared with the \$18.1 million and \$9.4 million

the Bush and Clinton campaigns spent on network TV during their entire campaigns. (Clinton numbers include spending by the Democratic National Committee.)

Some pundits say political advertising this year will have less of an impact, given the extensive availability of free media. But Perot's infomercials may be in a league all their own. Said Walters last week, "We were thrilled to have one of his infomercials as a lead-in [for 20/20]." Others are not so happy about Perot's ability to buy such large quantities of time and, in doing so, sidestep the press. Says Charlayne Hunter-Gault of PBS's *MacNeil-Lehrer NewsHour*, "It's dis-

gusting and obscene. Something like this shows you the need to dispense with advertising time altogether."

The news media have received good reviews on the way they have handled the campaign, and dismiss charges of media bias as a tool used by those down in the polls. "The traditional political press's coverage is significantly better and more substantive than it was in previous elections. On the other hand—and ironically—they were less important to the political process than ever before," says Marvin Kalb, former network correspondent and director of Harvard University's Joan Shorenstein Barone Center on Press, Politics & Public Policy. ■

CONGRESS-NETWORKS AT ODDS OVER ELECTION REPORTING

Representatives of ABC, CBS, NBC and CNN were called into Senator George Mitchell's office late last week to discuss Congress's displeasure with network intentions to report the rest of the country's presidential election returns before West Coast polls close. The meeting does not appear to have changed the networks' plans, although several CBS West Coast affiliates have made changes on their own. Network corporate representatives met last Thursday with chiefs of staff for Mitchell, Senator Robert Dole and Representatives Thomas Foley and Robert Michel. Mitchell's press secretary, Diane Dewhirst, said: "a number of ideas were presented on how to address the concerns...about the impact of network projections on West Coast voter turnout." All the networks plan to report the voting results of each state after its polls close. One source said the networks were asked to hold off results until 10 p.m., but refused. As of the end of last week, Dewhirst said possible future communication between the networks and the congressional offices was likely. Five CBS affiliates on the West Coast have already said they will not air their network's election results until 7:30 p.m. PT, a half-hour before polls close (CBS coverage begins at 4 p.m. PT). Stations are concerned that early results from the presidential race could discourage voter turnout, says Mick Schafbuch, VP-GM, KOIN-TV Portland, Ore. Other stations delaying CBS coverage are KXTV(TV) Sacramento, KJEO(TV) Fresno, Calif., KVAL-TV Eugene, Ore., and KREM-TV Spokane, Wash.

—SDM



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FCC TO AVOID CARRIAGE FEE ISSUE, FOR NOW

Commission will seek comments on plans to implement retransmission/must carry, but fees will be in separate cable rate regulation proceeding next

By Joe Flint

The FCC, in proposing rules for retransmission consent and must carry this Thursday (Nov. 5), is expected to sidestep sticky problems caused by provisions in programming contracts that prohibit broadcasters from granting retransmission consent to cable systems.

Retransmission consent, a key provision of the Cable Act of 1992, gives broadcasters the right to negotiate for carriage fees or other compensation. But the provision may conflict with most syndicator and sports contracts that prohibit "sub-lease or relicense of any program license."

Although the law requires the FCC to consider the impact of retransmission consent on cable subscriber rates, the agency is also expected to eschew guidelines on what broad-

casters may charge. "At this point we are not proposing what broadcasters can negotiate for; we don't know what they can get," one FCC official said.

However, the commission will weigh retransmission-consent costs in a separate cable rate regulation proceeding set to start next month.

Retransmission consent is just one of several issues the FCC will seek comments on. Others include implementation of must carry; the home wiring provision of the Cable Act, and enforcement of rules restricting indecent programming on cable access channels.

Other issues facing the commission include:

- Defining what "substantially duplicate" means. The act says a cable system does not have to carry a broadcaster if the station substantially duplicates the programming of another

broadcaster carried on the system.

- Resolving conflicts over channel positioning between broadcasters whose on-air channel is in use on the system by another programmer.

- Fox will once again face the network/not-a-network question, only this time Fox may want to be considered a network. The act says a cable system that chooses to carry an affiliate of a broadcast network (as defined by the FCC) must, if more than one affiliate of a network qualifies for carriage, carry the affiliate of that network whose community of license is closest to the cable operator's head-end. Fox affiliates are not part of a network—according to FCC definition—leaving a cable system where there are two Fox stations within reach free to negotiate or carry one over the other.

- A headache of equal proportions

BASEBALL UP IN AIR AFTER CBS, ESPN PASS ON EXTENSIONS

Now that CBS and ESPN have passed on the right to exclusively negotiate extensions on their combined \$1.4 billion contracts with Major League Baseball, speculation is running wild over what new TV deals will carry the games past the 1993 season. Scenarios suggested by network sports executives last week included the likelihood of a split national-broadcast-rights package and a new tier of League Championship Series games that could be sold to cable.

CBS and ESPN in recent weeks have sent clear messages to MLB that they are seeking lower rights fees. ESPN last week agreed to pay a \$13 million penalty to MLB to pass on a two-year, \$250 million option; CBS allowed its exclusive negotiating period with MLB to expire Sept. 1. It comes as little surprise—network losses on the existing four-year contracts are said to be as high as \$200 million for ESPN and \$275 million, before taxes, for CBS.

CBS Sports President Neil Pilson said Thursday he would like MLB to settle its labor problems before the network sits down to negotiate a new contract. Pilson, who talked to BROADCASTING after the taping of *Bob Costas Coast to Coast* at New York's Museum of Television and Radio, agreed with predictions by NBC Sports President

Dick Ebersol that the next contract would likely be held by more than one broadcast network.

Another prediction made by network sports executives last week was that MLB might offer an added tier of League Championship Series games to cable during the next round of contract negotiations. The broadcast networks appear to have little interest in adding any games themselves.

"To continue to pile inventory doesn't make a lot of sense," said ABC Sports President Dennis Swanson.

David Alworth, MLB executive director of broadcasting, said realignment issues that would address additional LCS games are currently under review by an ownership committee, and any decision is months away. He added that MLB's future TV contracts could very well be structured differently than the current deals and could include split network packages on both the broadcast and cable sides.

Industry observers question whether Major League Baseball will be able to close a national cable network deal with any service other than ESPN. Turner Broadcasting, among the most likely alternatives, so far has not had any conversations with MLB about being involved in a national package.

—RB




**WHO WILL
LEAD THE
COUNTRY
FOR THE
NEXT
4 YEARS?**



The image features a festive background with an American flag in the top-left and bottom-left corners. The flag has red and white stripes and a blue field with white stars. Scattered throughout the white background are small, colorful confetti pieces in red, yellow, and blue. A blue banner with white text is positioned in the upper-middle section, and a red banner with white text is in the lower-middle section. A stylized wheel icon is part of the text on the blue banner.

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PREMIERING SEPTEMBER 1993 FROM

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INDUSTRY PUZZLES OVER COSBY'S INTEREST IN NBC

The *Cosby Show* made a few lucky individuals phenomenally rich. Co-producer Tom Werner bought a baseball team with his gains. Now the star, Bill Cosby, wants to put a downpayment on NBC with his.

At least that is what his agent, Norman Brokaw, chief executive of the William Morris Agency, was telling the press last week. And with Cosby's high celebrity status, word of his interest in buying NBC made front-page headlines around the country.

Industry watchers found the whole affair somewhat puzzling. Cosby himself certainly doesn't need the press, and as one analyst put it, serious buyers don't negotiate in the press. Yet, his agent went out of his way to make the development national news.

"I can't pin this one down," said one media analyst for a Wall Street firm. "There's no sense at all that [General Electric] is looking to sell the network right now." In fact, Brokaw told reporters that that was precisely what NBC President Robert Wright told him

when they met two weeks ago.

Others speculated that Cosby, who at age 55 is worth an estimated \$300 million, may have been trying to get NBC or GE to issue some sort of public statement concerning the company's future intentions for the network.

But Cosby spokesman David Brokaw (Norman Brokaw's son) said last week that Cosby's interest in acquiring the network is "very real." Brokaw said Cosby is displeased with the quality of much of today's television programming.

Cosby joins a list of people and entities rumored to have had an interest in buying the network. Two of them, Barry Diller and David Geffen, told the *Wall Street Journal* last week they weren't interested. Ted Turner and Robert Wussler have also been rumored to have explored buying the network, as have Paramount and Disney. NBC had no comment on last week's developments. —SM

for the FCC, broadcasters and cable operators will be dealing with the new definition of local when it comes to carriage. The Cable Act uses the Area of Dominant Influence (ADI) as its definition of a local market. Specifically, the act defines local as a station "licensed and operating on a channel regularly assigned to its community by the commission that, with respect to a particular cable system, is within the same television market as the cable system." This could cause problems for both broadcasters and cable systems.

For example, parts of West Virginia receive programming from Washington TV stations. These "local distant signals," as one FCC staffer described them, would no longer be considered part of the Washington market and the systems would have to drop them.

Waivers to that rule, the act says, can be applied for. ■

SIKES RECUPERATING FROM SURGERY

FCC Chairman Alfred Sikes is recovering from successful surgery last Thursday (Oct. 29) to remove a small malignant tumor on his prostate. He is expected to be released from Suburban Hospital in Bethesda, Md., this week and return to his office by the end of the month. Commissioner James Quello is expected to chair this Thursday's commission meeting. —JF

MOONEY GETS BLESSING OF EXECUTIVE COMMITTEE

By Harry A. Jessell

National Cable Television Association President James Mooney, the object of sharp criticism following passage of the heavily regulatory Cable Act of 1992, last week received strong expressions of support from NCTA's executive committee.

"I think he has the full confidence and support of the board and the executive committee," said Joe Collins, president of Time Warner Cable and NCTA chairman, following a committee meeting last Thursday in Washington. "It is not an issue."

Collins declined to comment on the status of Mooney's contract or possible contract negotiations, except to deny reports his current \$500,000-a-year contract expires next year.

Industry critics of Mooney remain. But talk of a coup has died down in recent weeks not only because of expressions of support from industry leaders, but also because of the urgency surrounding the commission's proceedings aimed at implementing the cable law. "You don't change horses in midstream," said one Mooney backer.

Mooney declined comment.

On other matters at the meeting, the executive committee decided to

join the growing number of cable programmers and operators in challenging the law's must-carry and retransmission-consent provisions on First Amendment grounds.

Left undecided is whether the association should mount First Amendment assaults on the program-access and rate-regulation provisions. Time Warner is drafting a suit against the two provisions.

Much of the four-hour meeting was given to formulating positions on upcoming FCC proceedings. According to one source, the cable executives discussed various rate-regulation options, including cost-plus and price-caps schemes and variations of both.

The 12-person committee also reviewed the association's proposed budget for fiscal 1993, which begins Feb. 1, and calls for no dues increases to wage the battles at the FCC and in the courts.

The full 41-person NCTA board, which meets next week in La Quinta, Calif., has the final say on the association positions and its budget, although it usually accepts executive committee recommendations. ■

For More Late-Breaking News, See "In Brief," Pages 80 and 81

From Broadcasting and Focal Press IMPORTANT READING FOR THE BROADCAST PROFESSIONAL!

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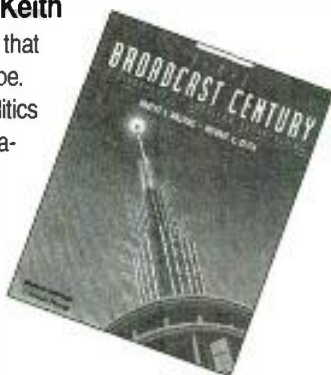


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Michael C. Keith

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BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

HARBOR FOR ABORTION ADS

In response to ongoing broadcaster complaints, the FCC has given broadcasters permission to restrict graphic anti-abortion spots to a safe harbor of midnight to 6 a.m. if the broadcaster believes material in the spot is indecent.

GAO QUERIES DBS

Are federal funds helping pay for the nation's first high-power DBS program package? The National Rural Telecommunications Cooperative and Hughes Communications' DirecTv say no. But the Government Accounting Office will query Rural Electric Administration cooperatives on their role in funding development of satellite programming. An aide to Rep. John Porter (R-Ill.) says no particular satellite TV deals prompted the congressman to request the inquiry, but co-ops eligible for REA loans are the same ones being approached by NRTC to invest \$250 million in exclusive rural rights to DirecTv. *Satellite Business News* reports GAO will focus on whether REA loans give co-ops an advantage over commercial dish dealers, but REA senior legislative liaison Richard Larouchelle says the query will find loans used only for specific phone and power construction projects. NRTC says the co-ops' DirecTv investments will come strictly from private loans.

MUST-CARRY HELP

Among those particularly benefiting from the must-carry provision of cable reregulation may be Hispanic TV stations. Some claim they have had a hard time obtaining carriage on cable systems, particularly those in suburban areas of ADI's. For instance, Telemundo affiliate WTGI-TV Wilmington (Philadelphia) said that it is currently available to only 520,000 of the market's 1.8 million cable subscribers. Recent efforts to increase that number were met with "varying degrees of coldness," said

CANNELL BETS ON CASINO SHOW

Stephen J. Cannell Studios is betting its fall 1993 casino-based game show, *Caesars Challenge*, can secure quality early fringe and prime access time periods. Cannell's syndication arm, Cannell Distribution, is the first distributor to proffer a game show strip this development season; it is the first new game concept since 1990-91. *Caesars Challenge*, whose pilot was being taped last week out of Caesars Palace in Las Vegas, is a rapid-fire word game in which three contestants answer questions, then attempt to solve a word puzzle within five seconds for cash prizes. The winner of the preliminary rounds gets to try for a luxury car by solving a final puzzle. NBC Sports commentator Ahmad Rashad is the host.

Cannell Distribution President Pat Kenney estimates production of the series, a "marriage of video and casino gaming technology," will be budgeted at \$175,000 per week, 40% more than the \$125,000 for the typical game show. That would put first-year production (40 weeks of originals) at \$7 million. "Cannell Productions is fully funding the first season," he says, and will offer it on a cash-plus-barter basis. Stations will retain five-and-a-half minutes of time, leaving Cannell to set the national barter terms later.

Independent producer Rick Rosner and Mike Deubelko, who is president of Cannell Studios, are co-creators and executive producers of *Caesars Challenge*. —MF

Dan Slape, president of Delaware Valley Broadcasters Ltd., owner of the station, which also carries programming of Italian and other ethnic groups.

NEW YORK

WALL-TO-WALL PEROT

Presidential candidate Ross Perot will take his TV buying spree to an extreme tonight with a four-hour block of time on Nostalgia Television. The election eve blitz will air 6 p.m. to 10 p.m. ET on the cable network, which reaches about 14 million subscribers nationally.

FALLING 'STAR'

Television Program Enterprises (TPE) has decided to halt production on the strip version of *Star Search* after 10 weeks worth of original episodes, sources confirmed last week. The 10 weeks will be repeated and the strip will leave the air by early February. The show launched Sept. 14 in 13 markets and aver-

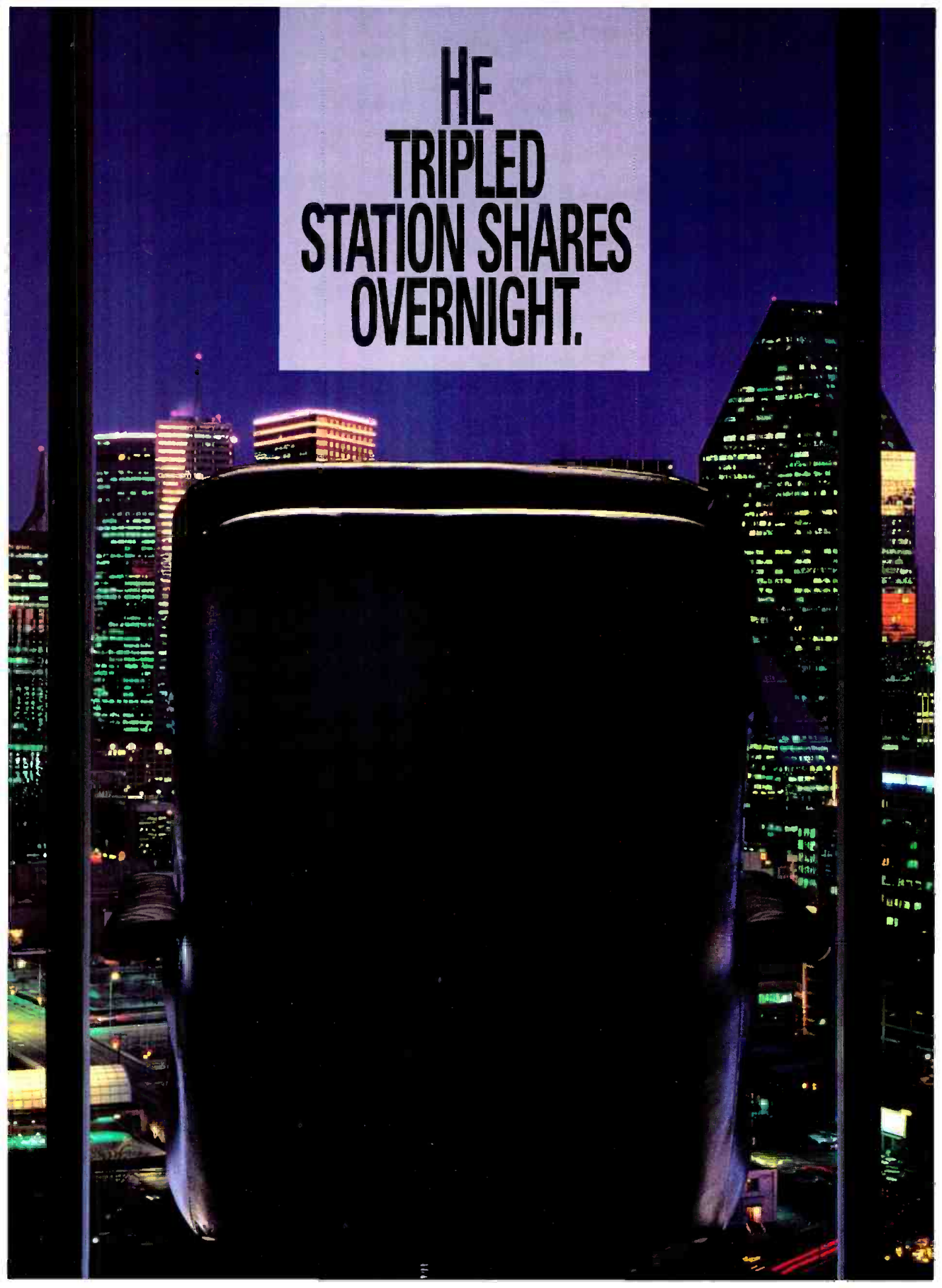
aged a lackluster 3.5/7. A week later, the show rolled out nationwide, and since then, the average rating has settled to about a 2.7/6. The company is expected to formally announce those developments as early as this week.

LOS ANGELES

IN THE WORKS

NBC has at least a couple of NBC veteran producers with projects on tap for mid-season. Dick Wolf, whose *Law & Order* is already on the schedule, is producing another hour project, *South Beach*, starring Yancy Butler, who co-starred in Wolf's now-defunct *Mann & Machine*, also on NBC. Jay Tarses returns to network television with *Smoldering Lust*, with Kate Capshaw recently signed for the lead. The half-hour comedy series will be his first on NBC since *The Days and Nights of Molly Dodd*. Wolf, who also produced *Miami Vice* for NBC in the mid-1980's, returns to the South Florida location to shoot *South Beach*.

**HE
TRIPLED
STATION SHARES
OVERNIGHT.**



Monday Memo

"TV and radio are about to electronically connect to major trading partners."

A new era in television and radio advertising is about to begin. It is taking shape now, and decisions that are being made promise to be extremely important to the future well-being of all concerned: stations, networks, reps and agencies.

What's changing?

Buyers and sellers of television and radio advertising are about to connect with each other electronically for the first time. The method by which media buys are processed is going to change more in the next 12 months than it has in several decades.

An American Association of Advertising Agencies committee has just endorsed the idea of linking agencies, reps, stations and broadcast-cable networks electronically.

How come there's such universal agreement that a new way of transacting business is now badly needed? Because the way it's being done is burying the business in paperwork and rework, with the *real* work of effective buying and selling suffering.

Ask agency buyers what it's like to be involved in managing today's crushing volume of TV and radio ad transactions and they will likely tell you that the work now required just to process orders has often become an all-consuming task.

It's crunch time. There are fewer buyers to handle more work. Flights are shorter, there are more media options that need to be evaluated—and new choices available within each.

What we're slowly losing in all this is the creative insight and critical thinking that experienced buying and selling professionals have always brought to the execution of a media plan. The continuing erosion of the traditional buyer-seller partnership is driving TV and radio ever closer to becoming the kind of commodity business media people have long worried about it becoming.

How bad is the present method by which TV and radio business is processed? *Bad*. It is a transactional system that's archaic, error-ridden, hugely expensive and—worse—an enormous problem for TV and radio's agency customers.

It's a system that has evolved over time without any thought given to what the industry really needs to manage the voluminous and extremely complicated load of information that moves among TV, radio, reps and agencies as orders are processed.

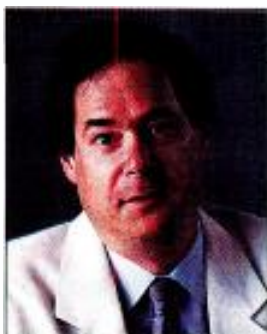
It is an amazingly primitive system held together by millions of hours of clerical work. It produces millions of time-consuming and costly mistakes that divert attention from the real job of making media work for advertisers.

For television and radio, too, it's an equally onerous problem. The way transactions are currently logged, re-worked, tracked and invoiced is costing the media a fortune in lost orders, errant order entries, unresolved invoices and—significantly—the resulting lag time in payment.

All of this is about to change.

TV and radio are about to begin electronically connecting to their major trading partners. The industry's migration to an enhanced system of communication will involve important choices in the coming months. Done right, the coming electronic connection of agencies, reps and television-radio will work to *support*, not replace, the traditional buyer-seller partnership. An electronic business support system needs to begin its work only *after* buyers and sellers have finished theirs.

The moment for making a dramatic improvement in the way we do business is upon us. Everyone would be well served to learn more about what's being planned and to be involved in the decisions being made that will affect them. ■



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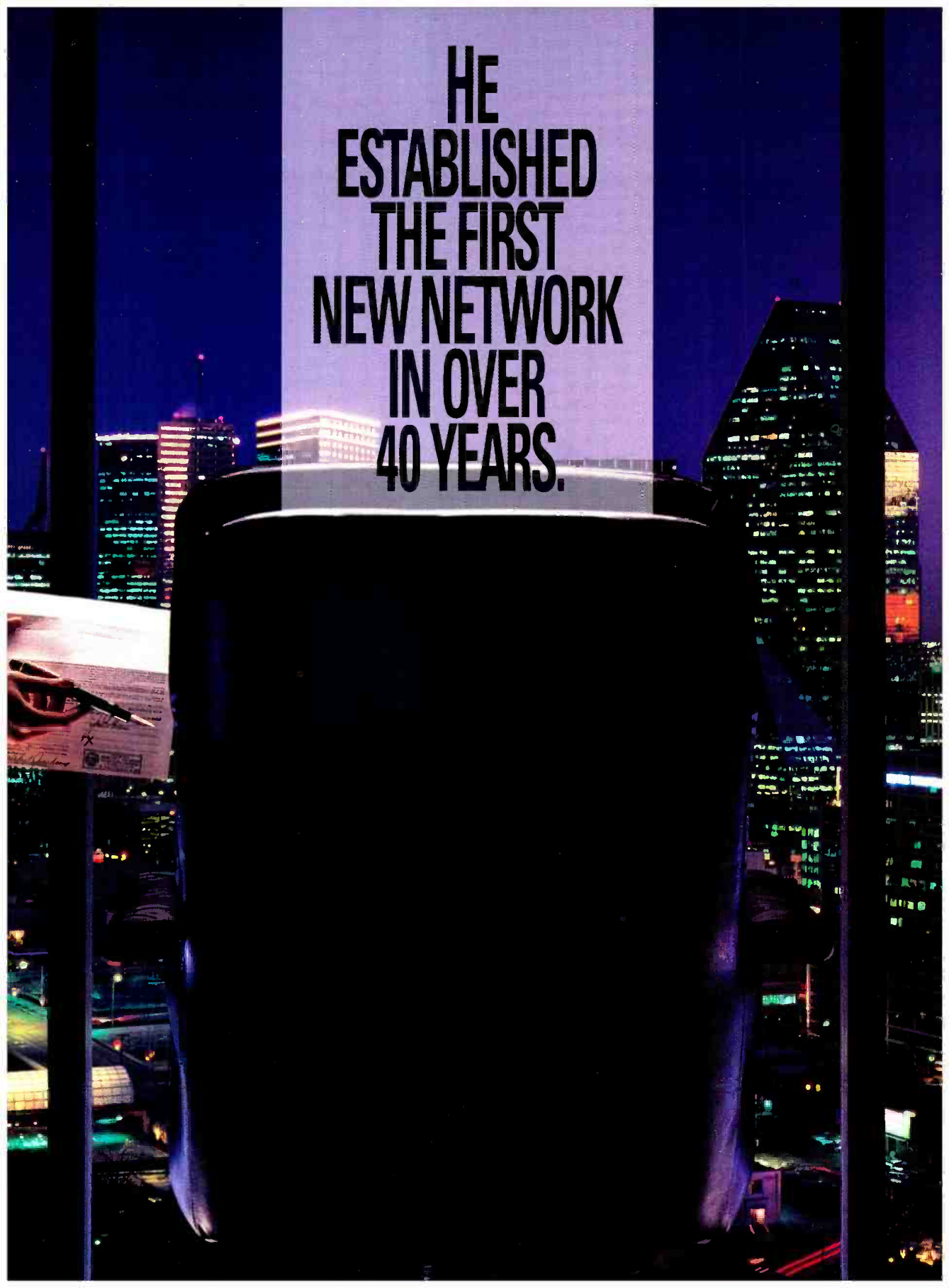
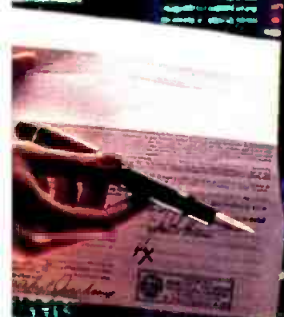
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**HE
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NEW NETWORK
IN OVER
40 YEARS.**



Broadcasting Nielsen

Local TV News Census

RATINGS UP IN TOP 25 MARKETS; NEWSCASTS ADDED IN SMALLER CITIES

Exclusive survey of television news shows growth in spite of increased competition

By Geoffrey Foisie

The last time anyone published a statistical barometer of local TV station news was five years ago. At that time the competitive conditions were more favorable; cable had 11 million fewer subscribers and CNN's Headline News was available to roughly 25 million homes. Today that number has doubled. And competition among broadcasters has also intensified.

But the first BROADCASTING/Nielsen census of local TV news finds that stations have weathered the competition. While ratings of evening newscasts are down some, those of late

news have slipped barely at all. And over the last year, the number of newscasts in smaller markets has increased. These conclusions are based on BROADCASTING's analysis of raw data provided by Nielsen Media Research from its May 1992 and May 1991 National Station Index.

The census analyzed local newscasts, both affiliate and independent, in all 211 Nielsen designated market areas (DMA's) for ratings and program length.

The results from May 1992 ratings show that the viewing of the average evening newscast ranged from 9.5% of all TV households in the top 25 markets to 14.3% in markets 101-

plus. For late news, the ratings range is closer: from a 10.9 to a 12.7. Evening newscasts in the top 25 markets are, on average, more than twice as long as in the smaller markets. And there are more of them per market, not surprising if for no other reason than that 28 of the smaller DMA's have fewer than three TV stations.

What is surprising is that the local newscast rating in 1992 is healthy. Average early news ratings were up 8% for stations in the top 25 markets, and increased by lesser amounts in the other market size brackets. Late news was up in the top 25 as well. Their ratings weakness in the smallest markets was at least partly attributable to

News Numbers: Evening and Late

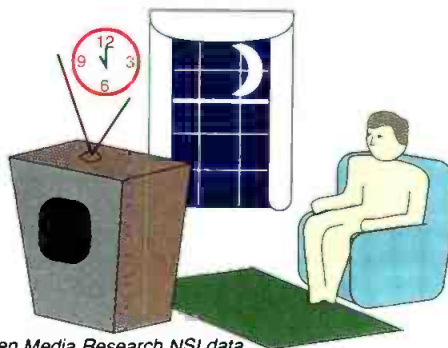
Evening News (4-7 p.m.)

Market size	Rating/share	Change from May 1991	Newscasts per market	Average length (min.)
1-25	9.5/22	+8%	3.0	83
26-100	11.3/24	+4%	2.9	52
101 plus	14.3/29	+1%	2.2	40

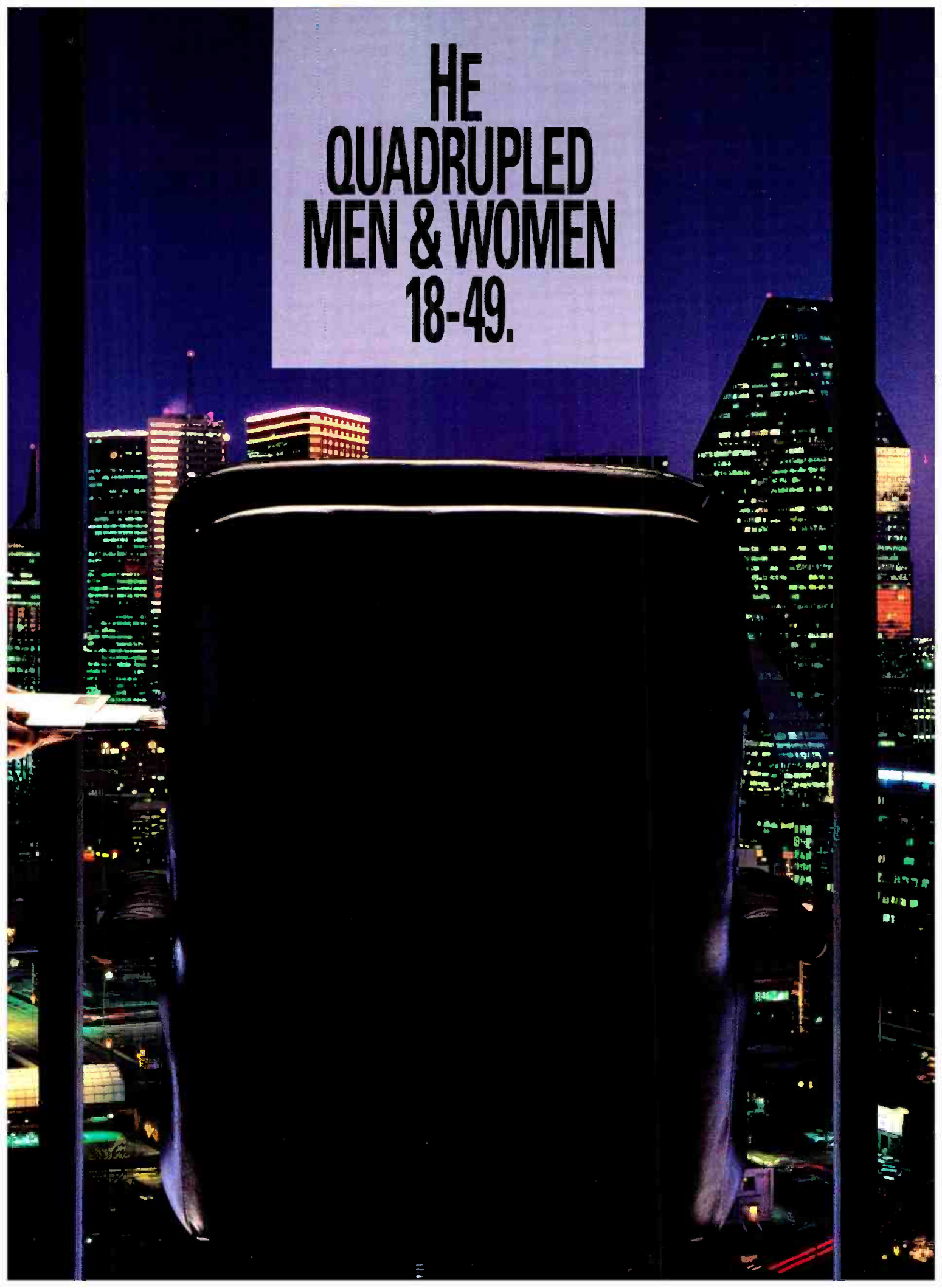
Late News (9-11:30 p.m.), Affiliates

Market size	Rating/share	Change from May 1991	Newscasts per market	Average length (min.)
1-25	10.9/22	+6%	3.0	30
26-100	11.1/24	—	2.9	30
101 plus	12.7/29	-2%	2.1	30

To be included, newscast had to get at least a 0.2 rating and air for at least half of days during sweeps period. Percentage change is based on ratings. Compiled by BROADCASTING from Nielsen Media Research NSI data.



**HE
QUADRUPLED
MEN & WOMEN
18-49.**



BLUE-RIBBON RATINGS

Evening News

Late News

Markets 1-25

WFTV(TV)	Orlando-Daytona Beach-Melbourne	21.3/40
KDKA-TV	Pittsburgh*	20.0/38
WPVI-TV	Philadelphia**	18.9/37
KSDK(TV)	St. Louis	18.1/34
WJW-TV	Cleveland*	16.6/34

Markets 26-100

WBIR-TV	Knoxville, Tenn.	27.5/48
KYTV(TV)	Springfield, Mo.	26.9/48
WNEP-TV	Wilkes Barre-Scranton, Pa.	23.9/43
WWL-TV	New Orleans	23.8/41
WCYB-TV	Tri-Cities, Tenn./Va.	23.1/42

Markets 101-211

WAGM-TV	Presque Isle, Me.	53.2/81
KAIT-TV	Jonesboro, Ark.	46.7/73
WWNY-TV	Watertown, N.Y.	42.7/78
WDAM-TV	Hattiesburg-Laurel, Miss.	42.1/69
WALB-TV	Albany, Ga.*	42.0/71

* 60-minute newscasts; the rest are 30 minutes.

** Had more than one newscast ranked in top five during time period.

Markets 1-25

KSDK(TV)	St. Louis	20.0/32
WCCO-TV	Minneapolis St. Paul	19.6/31
WFAA-TV	Dallas-Fort Worth	19.2/30
WJW-TV	Cleveland***	17.6/39
KARE(TV)	Minneapolis-St. Paul	17.5/28

Markets 26-100

KYTV(TV)	Springfield, Mo.	23.3/45
KCCI-TV	Des Moines	22.2/37
WWL-TV	New Orleans	22.2/37
KOLN(TV)	Lincoln-Hstngs-Krny, Neb.	22.1/40
WHO-TV	Des Moines	21.8/37

Markets 101-211

KPLC-TV	Lake Charles, La.	40.3/71
KNOP-TV	North Platte, Neb.	40.2/76
WDAM-TV	Hattiesburg-Laurel, Miss.	39.0/71
KAIT-TV	Jonesboro, Ark.	35.0/75
KMVT(TV)	Twin Falls, Idaho	32.8/63

*** At 11 p.m., all others are at 10 p.m.

Compiled by BROADCASTING from Nielsen Media Research NSI data.

their increasing number.

With cable and other viewing alternatives continuing to multiply, why did local news ratings increase in the top 25 markets versus last year? John Miller, news director of WFAA-TV Dallas, which has the third-highest-ranked late newscast in the 1-25 bracket, speculated that events of May, including the Los Angeles riots and the presidential election campaigns, may have had something to do with higher viewer levels.

But David Bartlett, president of the Radio-Television News Directors Association, said that viewers' interest in both of those events would typically be thought to go to cable news networks or national news: "I would think that in the markets outside of Los Angeles [the riots] would be of as much help to alternatives as to local newscasts."

Local news ratings have declined only modestly over the past four years. An analysis of the highest rated newscasts—using last May's numbers, to avoid any unfair ratings boost from 1992 campaign news—versus the same ratings four years ago, shows an average decline of only one rating point in late news.

The decline in early news was more noticeable, from an average 21.5 to an 18.3 among the top 20 newscasts in the top 50 DMA's.

The strength of local newscasts carries beyond the 11:30 p.m. time period. Roughly 70 stations, including seven Fox affiliates, carry news between 11:30 p.m. and 2 a.m. Although most of those newscasts—typically reruns of earlier news shows—average less than a 1 rating, in the top 25 markets they average a 2, with WFAA-TV's 12:45 a.m. late news rerun leading the country with a 4.4 rating/25 share.

The next two highest rated post-midnight newscasts are WAGA-TV Atlanta's 3.1/18 and WCPO-TV Cincinnati's 3/20.

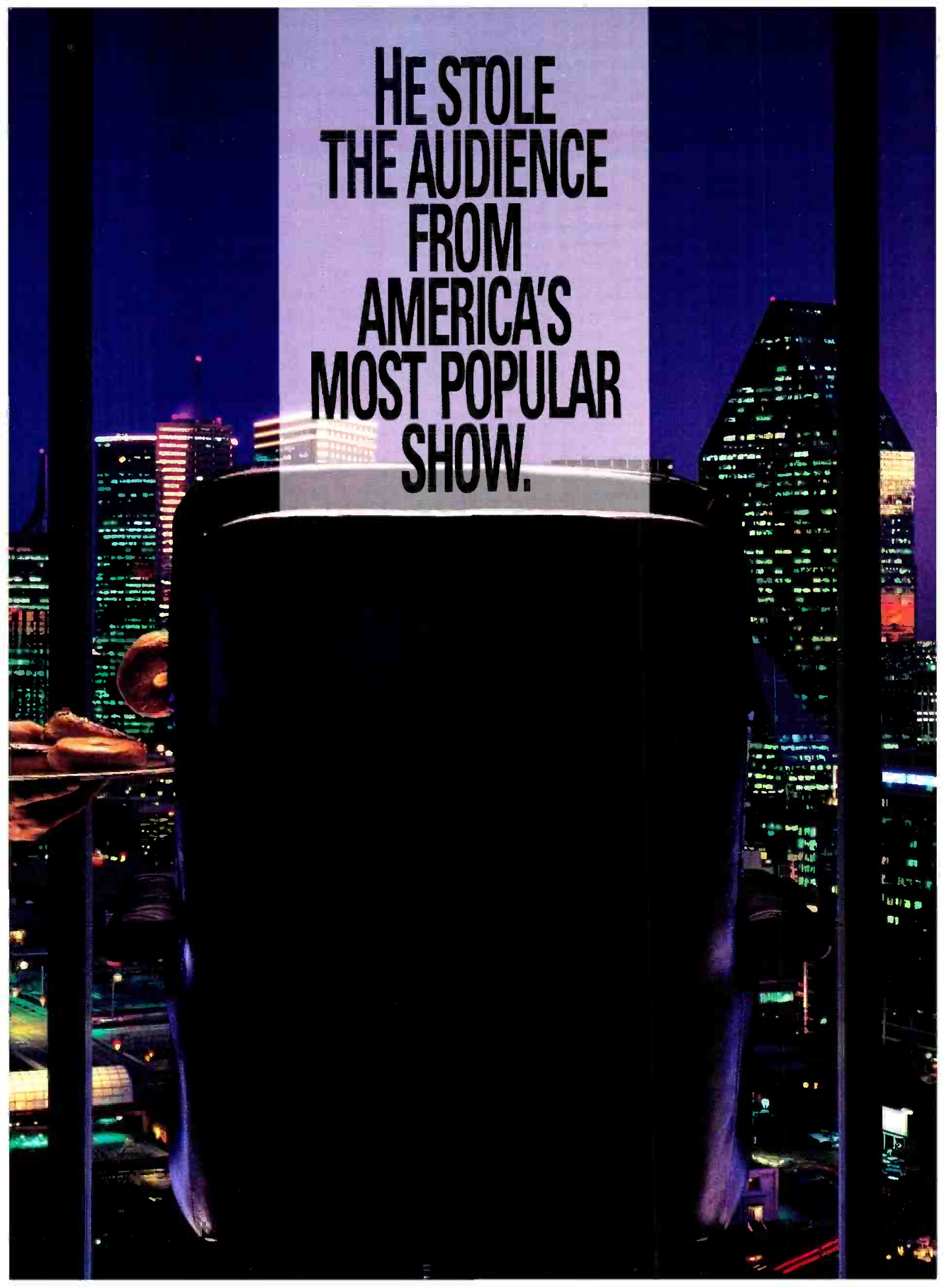
The flip side of the ratings story is that smaller-market newscasts, on average, were flat or down slightly from a year ago. That development, surprisingly, may come from the growth of local news. If the additional newscasts were added in the same time slot as existing newscasts, more stations ended up dividing the same viewing pie, thereby resulting in a lower average rating. Or, as Teddy Reynolds, Petry vice president, research, pointed out,

the additional evening newscasts (roughly 10 versus a year ago) were likely to have been added in an earlier time slot, when homes-using-television were lower, leading to a lower rating.

An example of where evening news has recently increased is Bangor, Me., the 154th DMA. The three affiliates in that market already were well-rewarded by viewers with 119 share points for three newscasts—the one at 5:30 p.m. had a 30 share, while two competing newscasts at 6 p.m. had a combined 89 share. This summer, ABC affiliate WVII-TV added a half-hour, and NBC affiliate WLBZ-TV added a "softer" half-hour of news, leading into its 6 p.m. newscast. The third station is market leader WABI-TV. Nancy Cantin, WLBZ-TV news director, said that much of the community works in paper mills and factories, and evening news is watched by many viewers coming off shifts. But that doesn't mean that everyone in Bangor retires early—the three 11 p.m. newscasts weighed in with a more-than-respectable 79 combined share. ■

Next week: Independents, early morning and noon.

**HE STOLE
THE AUDIENCE
FROM
AMERICA'S
MOST POPULAR
SHOW.**



Television

NETWORK PRE-EMPTIONS ON RISE

Some affiliates contemplate substituting first-run shows for flagging network offerings; prime time is becoming increasingly vulnerable

By Steve McClellan

Network program pre-emptions are up this season, and it appears that prime time, which in the past has been more immune to pre-emptions than other dayparts, is becoming more vulnerable.

One indication is that the number of ABC affiliates pre-empting a prime time program on a regular basis is up 50% this year. Another indication is that the new weekly action hour from Paramount, *The Untouchables*, has been picked up by close to three dozen affiliates in the top 60 markets, with additional clearances in smaller markets.

On the record, many of those stations say they haven't decided where they will put the show, but sources say Paramount executives claim in casual conversations that a number of the stations have committed to putting the show in prime time, in place of flagging network shows. *The Untouchables* debuts in January.

Some station officials say if the show is a hit, they would strongly consider moving it to prime time.

Among the affiliates that have cleared *The Untouchables* are CBS affiliates KDKA-TV Pittsburgh, WJBK-TV Detroit, WCPX-TV Orlando, WBNS-TV Columbus, Ohio, and KTHV(TV) Little Rock. ABC affiliates that have cleared the show include WJZ-TV Baltimore and WPRI-TV Providence. WCVB-TV Boston is considering the show. NBC affiliate WYFF-TV Greenville, S.C., has also cleared the program.

In addition, almost two dozen top-60 Fox affiliates have cleared *The Untouchables*, including WTXF-TV Philadelphia, KCPQ-TV Seattle, KDVR-TV Denver and KTXL-TV Sacramento.



'Arsenio' is just one of the syndicated offerings contributing to an increase in network pre-emptions.

Pre-emptions are a problem that has long plagued the networks in dayparts other than prime time. A recent example is late night, where Paramount has made further inroads clearing the late-

“Nobody wants to hurt the network.... That's like eating your own children. But we're businessmen first.”

Michael Schweitzer, WCPX-TV Orlando

night syndication show *Arsenio Hall* on affiliates starting in January.

Of the big three, CBS has perhaps been hit hardest by pre-emptions for *Arsenio*. Among the CBS stations clearing the show are WAGA-TV Atlanta, WJW-TV Cleveland, WFSB-TV Hart-

ford, KXTV(TV) and WJBK-TV.

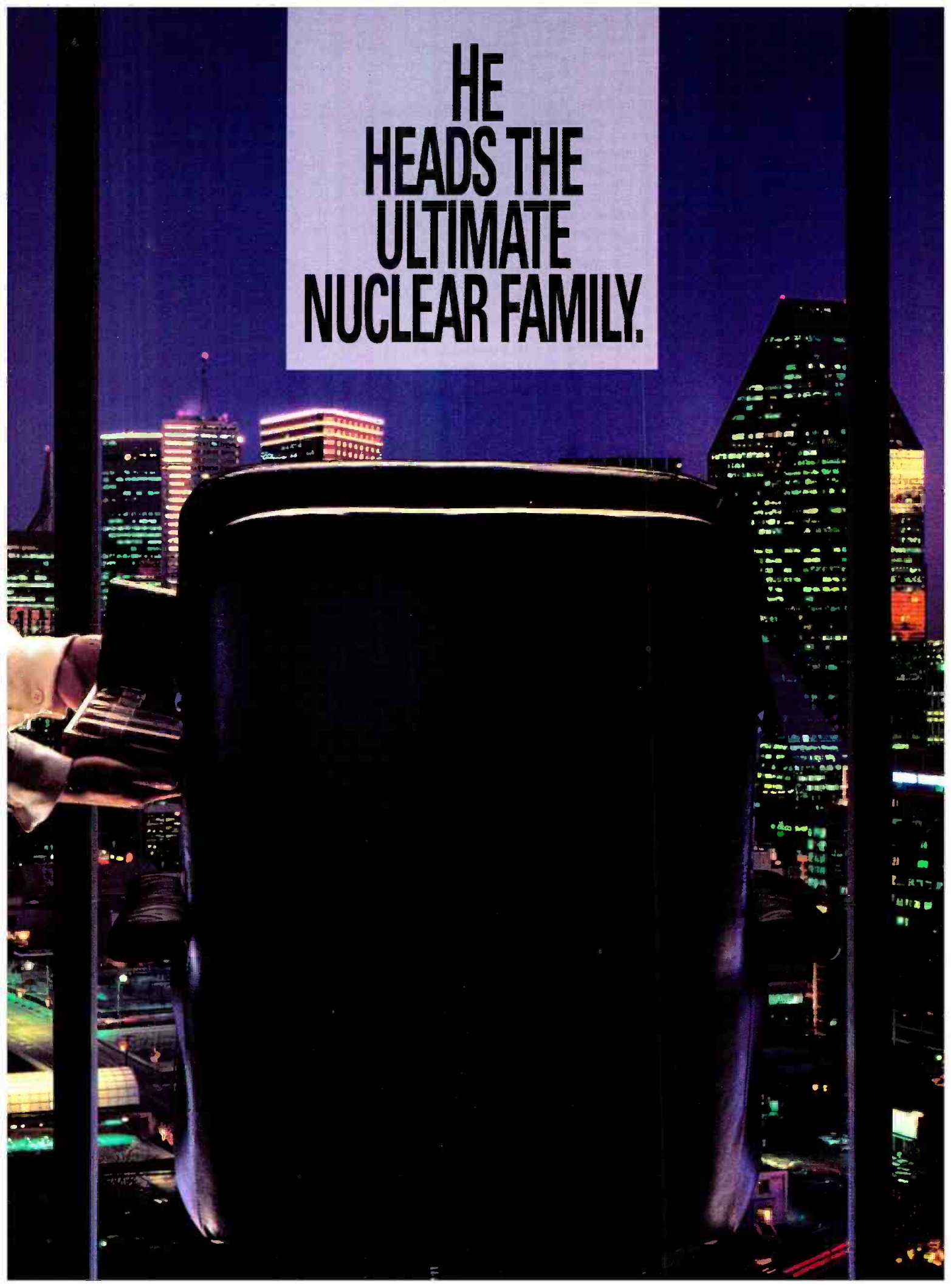
In addition, a number of CBS affiliates have agreed to clear *Arsenio* starting next January or September, including KIRO-TV Seattle, WCPX-TV Orlando and stations in Reno, Nev., Portland, Me., Roanoke, Va., Dothan, Ala., and Odessa and Corpus Christi, Texas.

Paramount's effort was helped a good deal by the fact that many Fox affiliates carrying *Arsenio* couldn't guarantee the 11 p.m. time period, with Fox's plan to develop a late-night network show (*Chevy Chase* and/or *David Letterman*) for next January.

One station making the switch is WCPX-TV Orlando. According to the station's general manager, Michael Schweitzer, many advertisers consider *Arsenio* a "must buy" in late night. "Nobody wants to hurt the network," says Schweitzer. "That's like eating your own children. But we're businessmen first. Nobody is going to hurt themselves."

WCPX has also picked up *The Untouchables* and *Deep Space Nine*. The

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latter, he says, will be used for Saturday access. *The Untouchables*, he says, may go late night.

At CBS, Tony Malara, president, affiliate relations, acknowledges that clearance levels for late night, currently at 79%, could be better. In late night, he says, "our competition is not Leno or *Nightline*, it's syndication."

The affiliates, says Malara, "have as much to do with the success of the network" as anyone at CBS. He also said that the network's "CrimeTime" block has a better household rating than *Arsenio* this season (3.1 vs. 2.8) and that the shows are tied with adults 18-49. "Think of where we'd be if we had 98% clearance like *Arsenio*," he says.

In prime time, says Malara, "no CBS affiliate is pre-empting prime time on a regular basis," with the exception of WCPX-TV, which has had *Star Trek: TNG* on Saturday nights for the last three seasons.

But pre-emptions in prime time would probably be greater but for the fact that CBS compromised on its hotly debated and much reviled proposal to roll back compensation earlier this year. "We dodged a big bullet," he says. "I'm convinced we would have more prime time outages" if the two sides hadn't come to terms.

CBS is also trying to keep affiliates in line with *CBS This Morning*. Last month, CBS announced it was giving its affiliates more local time in the show, although that was not enough to stop high-profile defections in Detroit and Atlanta.

Only about 20% of NBC affiliates carry the network daytime schedule in pattern. Among those who haven't done so for some time is the network's flagship O&O, WNBC-TV New York. Last month, NBC said it was giving back another half-hour of daytime to affiliates and putting owned stations President John Rohrbeck in charge of the daypart. Last week, CBS announced it was also giving back one hour of daytime (10-11 a.m.) to affiliates.

On Saturday mornings, NBC's problems got so bad that it decided to drop programming to children this season. ABC has tried and failed several times to launch a successful post-*Nightline* show. Its most recent effort started last week—a talk/home shopping hybrid that 47 affiliates have agreed to air, including affiliates in Denver, Cincinnati and Houston. Offi-

TERMS OF ENTICEMENT

According to sources, Buena Vista Television's planned fall 1995 launches of *Blossom* and *Dinosaurs* are being offered for substantially shorter licensing terms. BVT has begun pitching *Blossom* on a cash-plus-barter basis (one minute of national ad time) for a maximum three-year term, while *Dinosaurs* is being offered on a straight barter basis with a two-year licensing cap.

cially, ABC says the show is in a test phase.

A number of factors appear to be at the root of the pre-emption trend, not the least of which are continuing strains on the network affiliate relationship over compensation; the continuing lackluster economy, which is driving stations to look for additional local inventory, and the continuing decline of network ratings.

On a night-by-night basis, there is more bad news than good for each of the networks in prime time so far this season. In fact, all four are down by double digits (based on national Nielsen rating tallies) on at least one night. NBC has been hit the hardest, with double-digit drops on five nights.

On average, NBC, CBS and Fox are all down in the ratings in prime time compared with a year ago. ABC is flat.

George Newi, executive vice president, affiliate relations at ABC, believes the faltering economy is the real culprit. "There's a desire on the part of local stations to have more prime time local inventory," he says.

Newi says the number of ABC affiliates pre-empting the network in prime time on a regular basis was up to eight this season, from four a year ago. "There isn't much we can do about

it," he says. "We've written letters to them to let them know how unhappy we are that they aren't team players."

But while the issue continues to be a sensitive one, station executives contacted last week say it's a decision made on a very selective basis, and with the understanding that wholesale pre-emptions are not in the best interests of either the network or the stations.

And syndicators say that while they'd love to have more affiliates pick up their shows, it's quite a challenge to get affiliates to make the kind of commitment they need upfront (i.e., a daypart-specific, 52-week clearance guarantee) to license them a show.

Earlier this year, Multimedia Entertainment aggressively pitched non-CBS affiliates on picking up the off-CBS late-night action show *Sweating Bullets* for prime time, even offering compensation as part of the deal. According to Multimedia Entertainment President Bob Turner, he didn't get as many affiliates to sign up as he expected.

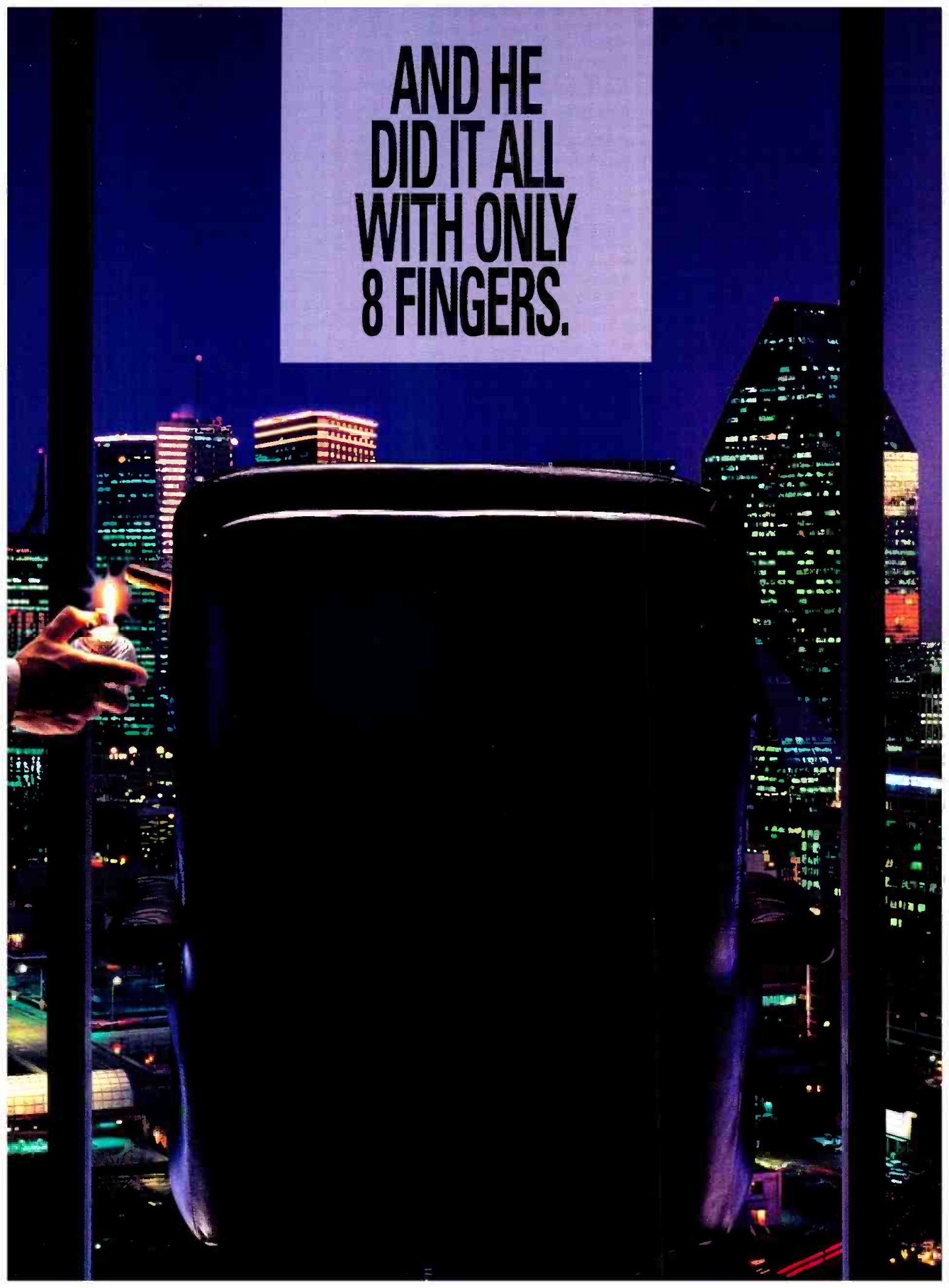
Turner says that 48% of the show's clearances are for prime time, but only a "small percentage of those" represent affiliate clearances. "The networks are trying to design defenses" against such pre-emptions, he says, by making compensation more performance oriented. "Many affiliates are disinclined to pre-empt. They see the worth of the network system. I think you'll see more of it, but I think it will happen slower than [syndicators] might have expected or hoped."

Affiliate executives seemed to agree with the notion. John Spinola, vice president and general manager, WBZ-TV Boston, says this will be a "benchmark year" for NBC and its affiliates, which have agreed to pour a huge chunk of network compensation dollars into local promotion of network shows. "Until we get the results, it's premature to be considering incremental pre-emptions," he says. ■

'UNTOUCHABLES' PRODUCERS DEPART

Ken Solarz and Jacob Epstein, co-executive producers of Paramount's *Untouchables*, first-run project targeted for January 1993, have left the Chicago-based production to "pursue other projects." The two were rumored to have been fired, but a Paramount spokeswoman said they left of their own accord and had no creative differences with executive producer Christopher Crowe.

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THE APPETIZER, MAN.



Broadcasting's Ratings Week Oct 19-25

	ABC	CBS	NBC	FOX
MONDAY	16.4/25	16.4/25	13.4/20	NO PROGRAMING
8:00	* Presidential Debate *	* Presidential Debate *	* Presidential Debate *	
8:30	11. '92 Vote 16.5/24	19. Evening Shade 14.7/21	52. Dec '92/Blosm 11.6/16	
9:00	16. NFL Monday Night Football—Cincinnati	7. Murphy Brown 18.0/26	23. NBC Monday Night Movies—Jonathan: The Boy Nobody Wanted 13.8/21	
9:30	Bengals vs. Pittsburgh Steelers 15.2/25	10. Love and War 16.6/24		
10:00		13. Northern Exposure 16.2/27		
10:30				
TUESDAY	14.5/22	19.2/30	13.8/21	NO PROGRAMING
8:00	14. Full House 16.0/25	28. Series Pre Game 12.6/22	53. Quantum Leap 10.1/16	
8:30	21. Hangin w/Mr. C 14.6/22			
9:00	5. Roseanne 20.2/29	4. World Series Game 3—Atlanta Braves vs. Toronto Blue Jays 20.8/33	15. NBC Movie of the Week—Danielle Steel's "Jewels," Pt. 2 15.6/24	
9:30	8. Coach 17.0/25			
10:00	59. Going to Extremes 9.6/16			
10:30				
WEDNESDAY	11.1/17	17.9/29	12.0/19	9.6/14
8:00	42. Wonder Years 10.8/17	42. Pre Game Show 10.8/19	18. Unsolved Mysteries 14.9/23	42. Beverly Hills 90210 10.8/17
8:30	53. Doogie Howser 10.1/15		53. Seinfeld 10.1/15	69. Melrose Place 8.3/12
9:00	12. Home Improvmt 16.4/24	6. World Series Game 4—Atlanta Braves vs. Toronto Blue Jays 18.9/30	56. Mad About You 10.0/15	
9:30	42. Laurie Hill 10.8/16		39. Law and Order 11.0/19	
10:00	64. Civil Wars 9.2/16			
10:30				
THURSDAY	9.5/15	20.5/33	12.2/20	8.4/13
8:00	64. Delta 9.2/15	36. Pre Game Show 11.2/20	61. A Diffmt World 9.5/16	32. Simpsons 11.6/19
8:30	61. Perot '92 Paid Ad 9.5/15		72. Rhythm and Blues 8.0/13	48. Martin 10.4/16
9:00	71. Homefront 8.1/12	3. World Series Game 4—Atlanta Braves vs. Toronto Blue Jays 21.6/36	19. Cheers 14.7/22	81. The Heights 5.7/9
9:30			26. Wings 12.9/20	
10:00	37. Primetime Live 11.1/18		22. L.A. Law 13.9/23	
10:30				
FRIDAY	12.6/23	10.2/19	7.0/13	6.2/11
8:00	35. Family Matters 11.3/21	58. Golden Palace 9.9/19	73. Perot '92 Paid Ad 7.8/15	77. America's Most Wanted 7.1/13
8:30	33. Step By Step 11.5/21	41. Major Dad 10.9/20	92. Dr. John Hagelin 3.4/6	80. Sightings 6.1/11
9:00	48. Dinosaurs 10.4/19	37. Designing Wmn 11.1/20		89. Likely Suspects 4.6/8
9:30	68. Camp Wilder 8.7/16	48. Bob 10.4/19	78. NBC News: Cuban Crisis 7.0/13	
10:00	9. 20/20 16.8/31	62. Picket Fences 9.4/17		
10:30				
SATURDAY	6.4/11	19.5/34	9.1/16	6.7/12
8:00	85. Dinosaurs 5.2/10	59. Perot '92 Paid Ad 9.8/19	70. Fresh Prince 8.2/15	74. Cops 7.5/14
8:30	84. Last Halloween 5.3/9		74. Out All Night 7.5/13	72. Cops 2 8.0/14
9:00	82. Covington Cross 5.0/8	2. World Series Game 6—Atlanta Braves vs. Toronto Blue Jays 22.7/41	51. Empty Nest 10.3/17	79. Code 3 6.6/11
9:30			56. Nurses 10.0/17	88. Code 3 4.8/8
10:00	67. The Commish 8.9/16		62. Sisters 9.4/16	
10:30				
SUNDAY	9.8/15	16.5/26	10.9/18	7.7/12
7:00	81. ABC's World of Discovery 5.7/9	1. 60 Minutes 24.7/39	74. Secret Service 7.5/12	90. Great Scott 4.3/7
7:30				90. Ben Stiller Show 4.3/7
8:00	25. Am Fun Home Vid 13.0/19		46. I Witness Video 10.6/16	39. In Living Color 11.0/16
8:30	33. Am Fun People 11.5/17	23. CBS Sunday Movie—The Women of Windsor 13.8/22		59. Martin 9.6/14
9:00			31. NBC Sunday Night Movie—In the Line of Duty: Street War 11.9/20	30. Married w/Childn 12.3/19
9:30	46. ABC Sunday Night Movie—Back to the Future, Part II 10.6/18			64. Herman's Head 9.2/15
10:00				83. Flying Blind 5.5/9
10:30				86. Woops! 5.0/9
WEEK'S AVGS	11.3/18	17.1/28	11.3/18	7.7/12
SSN. TO DATE	12.2/20	14.1/24	11.1/19	7.6/13

RANKING/SHOW [PROGRAM RATING/SHARE]

*PREMIERE

SOURCE: NIELSEN MEDIA RESEARCH

YELLOW TINT IS WINNER OF TIME SLOT

MTM READIES TO OPEN 'SHADE' IN SYNDICATION

Stations will get option of triggering show in either 1994 or '95

By Mike Freeman

As MTM Television Distribution opens the sales launch of *Evening Shade*, it hopes to disabuse station group executives and general managers of the notion that the 12-34 demographic group is the key target audience that fuels the success of most off-network sitcoms.

MTM has created a "gold standard" research model, which claims that post-war 25-54 baby-boomers are the backbone of long-term, mass-appeal situation comedies.

MTM's slick *Evening Shade* presentation book, centrally themed as "syndication gold," is more than a phrase—it's a historical programing model that MTM Television Distribution President Kevin Tannehill suggests is a "gauge" station executives may want to use in considering the acquisition of syndicated programing.

MTM, of course, is eager to persuade stations to buy into a widely perceived adult-skewing sitcom. But it's an impressive case study nonetheless.



MTM targets 'Evening Shade' as a baby-boomer draw in syndication.

Apparently New York station rep executives, who were the first to receive presentations less than two weeks ago, expressed no trepidation about the weekly cash-plus-barter (one minute of national barter ad time per

episode) licensing terms for *Evening Shade*. MTM is offering stations the option of triggering the sitcom in fall 1994 or 1995, with either start date kicking off initial five-year licensing cycles. However, in a marketing plan that reps say is strikingly similar to MCA TV's sales launch of *Coach* last year, stations that choose to trigger *Evening Shade* in 1994 will be able to defer the two years of national barter time until the following season.

Given that CBS Entertainment is a co-production partner with MTM and Mozark Productions on the show, it's no surprise that the Monday night 8 p.m. sitcom block anchor has received an additional two-year commitment from CBS, enabling MTM Television Distribution to guarantee 125 episodes for its initial off-network cycle.

If CBS should renew the series for three additional seasons of first-run production through 1997-98, stations would be obligated to a maximum eight-year licensing term (up to 2003). While acknowledging that MTM "modeled" its launch on *Coach*'s marketing plan, Tannehill said an ex-

FAMILY CHANNEL TO THE 'RESCUE'

The Family Channel has made a deal for a simultaneous cable run of MTM Television Enterprises' *Rescue 911*, starting with the show's syndication debut in fall 1993. Family Channel parent International Family Entertainment is acquiring MTM Television Enterprises.

MTM Television Distribution President Kevin Tannehill revealed that an overall distribution agreement had been completed last week with *Rescue 911* co-producers Arnold Shapiro Productions and CBS Entertainment, the latter of which has a similar deal with MTM for the off-network syndication of *Evening Shade* (see accompanying story). While Tannehill suggested that The Family Channel has a long-term licensing deal, he said stations will be offered highly unusual single-year straight (weekly) cash licensing terms.

MTM is offering the show in an edited half-hour version, guaranteeing 100 episodes for stripping. It has enough material from the series to offer at least another 50 episodes in the not-so-distant future. Tannehill revealed that Fox O&O flag-

ship WNYW(TV) New York has already bought the series for next season, where it might team the show with *A Current Affair* in prime access. He also said MTM has "multiple offers" from the Los Angeles market and interest from CBS's O&O station group.

Although Tannehill said he was unaware of where The Family Channel may schedule its *911* run, he sought to allay some possible broadcaster concern over sharing the series by adding that the cable network has "lower penetration levels" than USA Network or Lifetime.

"WNYW and the CBS O&O's have had no critical objections to it [the simultaneous cable window]," Tannehill claimed. "If anything, they've expressed optimism over the cross-promotion possibilities with cable. In fact, with The Family Channel partially subsidizing the syndication run, stations will be able to do

single-year cash deals free of [national] barter ad time, which has become an increasing burden on their local ad inventory in recent years."

—MF



MTM's 'Rescue 911' will have simultaneous cable and syndication runs.

ception allows stations to briefly "rest" *Evening Shade* if they trigger it early in fall 1994.

Tannehill estimates that *Evening Shade* will average eight runs over its initial five-year term with stations. "We feel *Coach* could meet our 'gold standard' model, in terms of appealing to male 25-54 demos and the flexibility to air in early- and late-fringe time periods. Clearly, *Evening Shade* meets those criteria, but also has the ability to stand alone, where *Coach* originally relied on *Roseanne* as lead-in on Tuesday nights. *Evening Shade* is really a 9 p.m. show stuck in an 8 p.m. time period."

The "gold standard" model, which specifies mass appeal, standalone strength, salable demographics, day-part flexibility and longevity as key tenets for a successful sitcom franchise, identifies six adult-appeal sitcoms that ranked among the top-10 off-network sitcoms for five or more consecutive years; *M*A*S*H*, *The Jeffersons*, *Barney Miller*, *WKRP in Cincinnati*, *Three's Company* and *Cheers*. When it came to perceived younger-appeal (12-34 demo) sitcoms, the research paper noted that *ALF*, *Mork and Mindy*, *Family Ties* and *Perfect Strangers* had "very short" syndicated lifespans.

Over the last 30 years, while the majority baby-boomer population has dominated the interest of advertisers, some television programmers have remained key boosters of the 18-49 demographic group. In a study of top-50 markets that MTM commissioned from Frank Magid & Associates, 85% of the general sales managers and general managers identified the 25-54 demo group as the most "desirable and salable" age group, according to Tannehill.

"As the baby boomers continue to age," he says, "I am convinced that by the year 2000 the key demo group will be 34-64." ■

FOX O&O DEAL FOR 'BERRY' IN WORKS

NBC apparently also showed interest in talker for daytime

By Mike Freeman

According to sources, the Fox O&O group is close to completing a deal for Twentieth Television's *Bertie Berry* talk show (fall 1993) as part of an effort to create a morning talk/reality block for the seven-station group.

In a strange turn of events, sources also said that in recent weeks, Twentieth had been holding discussions with NBC Television Stations President John Rohrbeck about clearing *Berry* on NBC's morning schedule. However, it is reported that Fox Television Stations Inc. President Mitchell Stern intervened by committing Fox O&O's to morning airings of *Berry* as part of a yet-to-be-developed talk show and reality-based news programming block. Such a deal could further solidify the Fox O&O's daytime schedule, which has already emerged as a power in the afternoons with *The Fox Children's Network* animated programming block.

"After Rohrbeck saw the presentation, he immediately put a strong offer on the table to clear *Bertie [Berry]* on NBC's struggling daytime schedule," said a source close to Twentieth. "Evidently, Twentieth still saw a greater upside potential by staying the syndication route."

It appears that Twentieth is getting strong bites for *Berry* outside the Fox O&O group as well. Outside stations signing up for the fall 1993 launch vehicle in recent days have included

WJBK-TV Detroit, WSB-TV Atlanta, WJW-TV Cleveland, WPXI-TV Pittsburgh, KXTV-TV Sacramento and KNSD-TV San Diego.

Twentieth is aggressively seeking two-year commitments for *Berry*, which is being offered on a cash-plus-barter (three minutes national ad time) basis. While Twentieth Television syndication President Greg Meidel declined comment on *Berry* clearances or rumors that have been flying about the pending fall 1995 launch of *The*

Simpsons, he did say that the off-Fox *Cops* reality strip is being offered on a straight cash license for initial two-year terms. He also added that stations have the option to negotiate for sixth-day airings, if they should so desire. *Cops* is currently undergoing a staggered rollout in just over a half-dozen metered markets, where it has been turning in a surprising 6.1 rating/13 share average (improving upon lead-in programming and October 1991 programming by nearly 30% in share). ■

'FRESH PRINCE' GOING FOR CASH PLUS

Added *Fresh Prince of Bel Air* to the growing list of off-network sitcoms being offered for cash plus barter. Warner Bros. Domestic Television Distribution is making presentations for the sitcom, due to hit the airwaves in the fall of 1994. Scott Carlin, executive vice president, WBTD, confirmed that the deal includes a three-and-a-half-year run for four seasons of the show (94 episodes), with six months tacked on to that term for each season beyond the four that the show runs on the network (currently, NBC).

The barter element is one minute per episode for the first two years of the run, during which stations are required to air the show six days a week, with no rest period. After the first two years, stations can air the show in whatever pattern they choose. Carlin said there would be no cable window during the first broadcast syndication cycle. "Demographically, we think the show dovetails nicely with current viewing patterns of independents and Fox affiliates between 5 p.m. and 8 p.m.," said Carlin. At that time on those stations, viewers 12-34 make up about 45% of the audience, he said. About 46% of *Fresh Prince's* audience is composed of 12-34-year-olds, he added.



'Fresh Prince' will roll out in 1994

NOVEMBER SWEEPS ARE SET TO MUSIC

Sinatra, Jackson Five stories are among miniseries scheduled for November airing

By Steve Coe

All three of the big networks have miniseries on their November sweeps schedules this month, but it is ABC and CBS multi-part projects based on musical legends that have attracted the attention. ABC has fashioned its November sweeps programing around *The Jacksons: An American Dream*, airing on Nov. 15 and 18, while CBS is anchoring its sweeps lineup around another musical powerhouse in the two-part *Sinatra*. The Arbitron-measured November sweeps runs from Oct. 28 to Nov. 24, with Nielsen's ratings month computed between Oct. 29 and Nov. 25.

ABC's five-hour, two-part *The Jacksons* traces the rise to fame of the singing Jackson family. The project stars Billy Dee Williams, Vanessa Williams, Holly Robinson and Lawrence Hilton Jacobs. Part one of the miniseries airs on Sunday, Nov. 15, at 8-11 p.m.; part two is set for Wednesday, Nov. 18.

In addition to the miniseries, ABC also has a slate of specials including another Barbara Walters installment featuring interviews with Al Pacino, Jerry Seinfeld and Clint Eastwood. *Hollywood Palace*, with Suzanne Somers as host, looks at never-before-seen clips from the weekly variety show *The Hollywood Palace*, which aired on ABC years ago. No air dates have been announced for these projects.

On Thursday, Nov. 19, at 8-10 p.m., *Great Television Moments: What We Watched* looks at memorable moments on TV from the past four decades. A variety of hosts will participate, including Candice Bergen, Richard Chamberlain, Louis Gossett Jr. and James Woods.

The five-hour *Sinatra* miniseries won't go head-to-head with ABC's multi-parter, airing instead on Sunday, Nov. 8, at 8-11 p.m., with part two scheduled for Tuesday, Nov. 10, at 9-11 p.m. The Sinatra project was overseen by his daughter Tina Sinatra and stars Philip Casnoff, Olympia Dukakis and Rod Steiger.

Because the network's coverage of Major League Baseball delayed the debut of some of its series, CBS will



Frank Sinatra, played by Philip Casanoff (r), with bandleader Tommy Dorsey (Bob Gunton) in CBS's five-hour mini-series on the singer's life.

air season premieres of *In the Heat of the Night* and *Knots Landing* during the sweeps. The former debuted on Wednesday, Oct. 28, and *Knots* opened the season on Thursday, Oct. 29.

CBS has also scheduled several theatricals, including "E.T., The Extra-Terrestrial," set for Thanksgiving. The other movies include "Beaches" on Saturday, Oct. 31, at 8:30-11 p.m., "Coming to America" on Saturday, Nov. 7, at 8:30-11, "Tequila Sunrise," Saturday, Nov. 14, 8:30-11, and "Lethal Weapon II" on Tuesday, Nov. 24, at 8:30-11 p.m.

Other CBS sweeps programing includes *Her Final Fury: Betty Broderick*, *The Last Chapter*, with Meredith Baxter reprising her role from last season's highly rated made-for movie and set to air on Sunday, Nov. 1. A two-part *Designing Women* will air on Nov. 6 and 13, as well as *The All New Circus of the Stars & Side Show XVII* scheduled for Nov. 27 at 9-11 p.m.

NBC's four-hour miniseries *Deadly Matrimony* stars Brian Dennehy, Treat Williams and Susan Ruttan and airs on Sunday, Nov. 22, at 9-11 and concludes on Monday, Nov. 23, at 9-11 p.m. The project, based on a true story, focuses on corruption and murder in the Chicago Police Department and

judicial system.

NBC will also make use of a stunt from past sweeps periods by programing an hour of seamless programing on Saturday night with *Empty Nest* and *Nurses*, on Nov. 7. The two shows blend: stars from both casts appear on both series with Geraldo Rivera guest-starring.

Other series highlights include a special one-hour episode of *A Different World* scheduled for Thursday, Nov. 12, at 8-9 p.m.; a two-part *Cheers* on Nov. 5 and 12, and a three-part *Quantum Leap*, with part one airing on Tuesday, Nov. 17, and parts two and three scheduled for Nov. 24 at 8-10 p.m.

Specials scheduled on NBC include *Saturday Night Live's Presidential Bash*, which features political-themed clips from previous *Saturday Night Live* telecasts. The special airs on Sunday, Nov. 1, at 9-11 p.m. Also, the network presents *Donahue: The 25th Anniversary* on Sunday, Nov. 15, at 9-11 p.m. The special includes highlights from the show, of which there have been more than 6,000 episodes. Theatricals set to air include "Problem Child 2" for Monday, Nov. 2, and "The Hard Way," scheduled for Sunday, Nov. 8, 9-11 p.m.

For the ratings month, Fox is con-

centrating on highly promotable series episodes, especially shows from its Wednesday and Thursday night lineups. *Beverly Hills, 90210* co-stars Luke Perry and Jason Priestly host *The Fox Comedy Hour* on election night, Nov. 3. Fox will offer half-hour news

election updates in between its two-hour comedy lineup featuring *The Simpsons*, *Martin*, *In Living Color* and *Herman's Head*.

Other series highlights include a four-part *90210* storyline beginning on Nov. 4, as well as a five-part story arc

on *Herman's Head*. *Saturday Night's Main Event*, a one-hour special featuring wrestling from the World Wrestling Federation airs on Saturday, Nov. 14, at 9-10 p.m. Fox will also rebroadcast "Die Hard" on Nov. 16 at 8-10:30 p.m. ■

PRIME TIME HAS SHIFTED, VIEWERS MAY NOT HAVE

San Francisco test has yet to bear out early-to-bed predictions about West Coast

By Mike Freeman

Judging by the returns so far, KPIX-TV and KRON-TV, both San Francisco, are having difficulty making a case that San Francisco viewers are embracing their shifted 7-10 p.m. lineups and earlier 10 p.m. newscasts.

In fact, the respective CBS and NBC affiliates have yet to break out of the (rating) loss column—for either dayparts—in any of the last four sweeps periods (BROADCASTING, March 9, May 25, Aug. 24) since launching the prime time tests last February.

Entering the critical November sweeps period, both network affiliates are coming off slight late-newscast declines in October, while Fox affiliate KTVU(TV)'s hour-long 10 p.m. newscast has maintained its top-ranked position, and ABC O&O KGO-TV—minus competition at 11 p.m.—is showing significant year-to-year gains for its late newscast.

KRON's 10 p.m. newscast finished



Kevin O'Brien

the Nielsen October sweeps on a down note, averaging a Monday-Sunday 6.6 rating/12 share (NSI, Sept. 24-Oct. 21), off 13% in rating from the 7.6/19 average for its 11 p.m. newscast a year ago.



Brian Fiori

KPIX posted a 5% rating loss, with a 6.9/13 average. As in the three previous sweeps periods, KTVU's long-established independent 10 p.m. newscast held on to its core viewers with a top-ranked 8.1/15 average, compared with its 8.5/15 year-ago average.

"Over four rating books, [KTVU] has beaten back the network affiliates, which is a testament to the professionalism of its news staff and our belief that a little Fox affiliate can maintain its dominant market position despite an increased challenge from the goliaths," says KTVU's vice president and general manager, Kevin O'Brien. "I believe they [KPIX and KRON] are going to throw up their hands and go back to an 8-11 p.m. prime time by next June."

Brian Fiori, director of research for KRON, counters that if KTVU hadn't posted a slight 5% rating loss, "he wouldn't be encouraging us to abandon the test and our 10 p.m. newscasts."

Fiori adds: "I don't think any one of us thought that [KTVU] was going to

ITVS GETS \$4.4 MILLION FROM PBS

The Independent Television Service (ITVS), a non-profit production service funded by the Corporation for Public Broadcasting (CPB), has commissioned 32 programs from over 2,500 applications for its "Television Families" initiative, part of its second annual Open Call project to increase the involvement of independent productions in the PBS mix. The service has committed \$4.4 million and a total of 16½ hours to the projects. "Television Families" is more timely than anticipated, given that "family values" became a major campaign issue in this year's presidential election. "What 'Television Families' does is offer audiences independent visions of the relationship between TV and the family through a rich and diverse collection of stories made for the medium," says coordinating producer James Schamus. Five hours of programming is slated for 20 individual half-hour or hour shows, competing for funding of up to \$360,000 per show. Three of the 12 Open Call projects are children's programs, and will focus on "hope, friendship and respect for human dignity through multicultural perspectives," according to ITVS. —JG

fall apart right away. We don't have to beat KTVU to make this work for us. The way the HUT and PUT levels have increased in the 10 p.m. hour is indicative that more viewers are watching all of the early newscasts."

On the other hand, KGO officials may be hoping the other two network affiliates extend their prime time tests beyond next May (the planned cut-off for the shift experiments). The ABC O&O's 11 p.m. newscast improved 37% from its year-ago ratings with a top-ranked 8.1/21 average. In October 1991, KRON had the top-ranked newscast (7.8/20), followed by KPIX's (7.1/18).

Also, in the year-to-year sweeps, HUT levels at 11 p.m. have remained at just over a 40 share average, suggesting that Bay Area viewers have not opted for extra sleep at the expense of late-night viewing.

KGO's bolstered late news appeared to have a stronger lead-in to ABC's *Nightline* (5.2/17, up 24%) and may have negatively impacted KRON's 11 p.m. telecasts of NBC's *The Tonight Show with Jay Leno*, which plummeted 45% with a 4.0/12 average. However, it should be noted that part of the decline may reflect slightly lower national ratings for Leno and heightened sampling for Johnny Carson's farewell tour last year (5.8/22). Moving CBS's "CrimeTime After PrimeTime" drama wheel up a half-hour, KPIX provided the checkerboard with a 50% year-to-year rating boost with a 3.6/12 average.

Fiori acknowledges that KRON was "quite concerned" about the decline in late night, the first such major decrease the affiliate has had in the day-part over the four sweeps periods. He says, too, the late fringe losses may be due to lower ratings in general for Leno. "The demographic ratings from the November sweeps will give us more an indication if this is a problem area we'll have to fix later," Fiori says.

In addition to late fringe, CBS and NBC research executives are largely focusing on the household and demographic ratings from the 7-10 p.m. prime time rotations. So far, it looks as though KRON's 17% rating decline from a year-ago 11.9/20 to a most recent 8.9/15 appears to correlate with the slight erosion third-ranked NBC was experiencing nationally this season. KPIX nearly held even with an 11.0/18 prime time average (compared

with an 11.4/19 in October 1991), although it may have been artificially buoyed by CBS's airings of Major League Baseball post-season playoff games and a top-ranked prime time entertainment lineup.

KGO's ABC prime time held even with a second-ranked 11.0/19 in the

market, while KTVU experienced an 11% drop with an 8.8/15 average. The most critical analysis will be the February and May 1993 sweeps, which allow network and affiliate research analysts to do a more exact year-to-year study of prime time and late fringe audience patterns. ■

ABC'S OF HOME SHOPPING

Network is still adjusting to test of 'Nitecap'

By Steve McClellan

After a taping last week of ABC's new late-night home shopping show, *Nitecap*, co-host Robin Leach explained his participation in the show this way: "I'm now doing what many have accused me of doing throughout my career—being a carnival barker."

In case it isn't clear, the record should show that Leach has no qualms about his carnival barking role on the program, which ABC is testing in about 50 markets around the country

in a four-to-six-week test. "When it comes down to it, we're not much different from a lot of the talk shows. They call it plugging, not selling."

ABC should be as comfortable with the program as Leach. But executives there clearly are not, for a number of reasons. For one, ABC, whose executives are decidedly split on whether the concept is worthy of airtime, has entered uncharted waters with *Nitecap*.

In theory, the show is a if-you-can't-beat-'em-join-'em response to direct marketing, which ABC-TV

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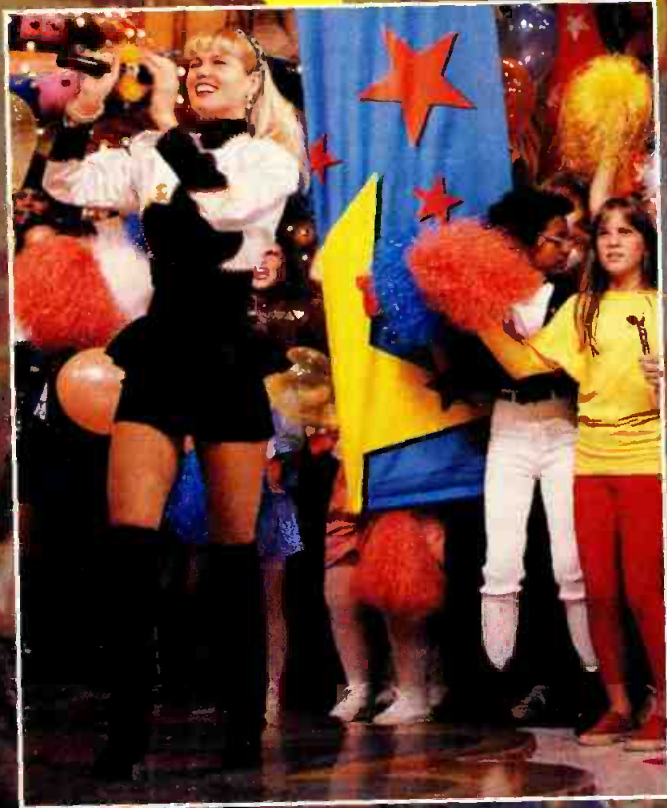
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president Mark Mandala cited last week as the greatest single factor in the decline of network advertising revenues.

Having said that, it's clear that many network executives, inside and outside ABC, feel that home shopping television is programing unbecoming a network. Quipped one ABC insider: "Can't you just see Ted Koppel teasing his leadout—'next up on *Nitecap*, *Cupid's Candle*: will it really help you find the mate of your dreams?"

The heart-shaped "Cupid's Candle," known affectionately by *Nitecap* staffers as "the love candle," was one of the more exotic products to be touted on the screen last week.

The pitch was incorporated into the show's program format. Leach spent a good 10 minutes on the air pushing the product in interviews with the candle's "inventor," New York producer Francine Lefrak—who claimed to have found her hubby with one—and another satisfied customer.

Then the direct-response 800-number message kicked in, a real hardball pitch to the lovelorn: "Do you believe that you can create the man or woman of your dreams, and then send out that energy within yourself to bring that perfect person you are seeking? Many people who have *Cupid's Candle* believe." In case you don't get it, the message goes on to inform viewers that what we're talking about here is "creative visualization."

The insightful clarification no doubt sent viewers in droves to their telephones to order by dialing 1-800-423-NITE, which was on the screen during the pitch.

In reality, ABC hasn't quite figured out what it wants the show to be. It is a clear sign a show is evolving when the co-host apologizes to viewers for her rather shaky first week's performance. But that's exactly what Rae Dawn Chong, the show's co-host with Leach, did last Monday night, the start of the show's second week on the air in markets including Cincinnati, Denver, Houston and Minneapolis.

"Being an actress is much easier than being a talk show host," Chong explained on last Monday's broadcast. "Last week I was acting like a talk show host. Now I'm committed to just being Rae Dawn."

Phil Beuth, the ABC executive in charge of morning and late-night programing for ABC, watched the taping with more than a little nervous antici-



Robin Leach and Rae Dawn Chong co-host ABC's 'Nitecap.'

pation. "I thought that was a little strong," he muttered, in reaction to Chong's on-air apology.

"But the first week was a little rough," he added.

Beuth toiled for the better part of a year to develop the show's concept and convince somewhat skeptical higher-ups at ABC it was worth testing. "It's a hell of a time to test a show," said Beuth. With Monday Night Football overruns and Friday pre-emptions, and candidates buying airtime, "the ratings have been all over the place," he says. So far, the range has been between a 1 rating and a 3. "What we have to do is analyze viewership and how it compares to buy rates and see if we have something viable," he says.

He declined to cite any buy-rate information to date. Although he declined comment, sources say participating test stations get 5% of the gross sales during the test phase of the show. Others getting a cut are the producer, Transactional Media International, whose principals include Earl Greenberg, the most hands-on of the show's executive producers, and the "fulfillment house," Regal Group, which processes the phone orders and sends out the merchandise.

Earlier this year, Regal acquired and absorbed one of the largest infomercial producers in the country, New York-based Synchronal. Last October, the Federal Trade Commission charged Synchronal with fraudulent advertising and of shipping and billing

products to consumers without authorization. An administrative law trial is scheduled on the matter at the FTC on Dec. 1.

Regal Chairman Arthur Toll couldn't be reached by deadline. But Greenberg said he was well aware of the Synchronal controversy when he hired Regal. "It's really an inherited legal action," said Greenberg. "None of the original Synchronal partners are with the company anymore. And Synchronal as a company no longer exists."

Meanwhile, Beuth hopes viewer response will put Regal's facilities to the test. "I've got to convince people that we're not selling zircon [jewelry] here," said Beuth. That's true enough, but they do boast the love candle, "Buns of Steel" exercise machines, inner-sole massagers and electronic tie racks?

Snicker if you will, but such products are the backbone of direct marketing, a \$30 billion-plus a year business. Beuth is serious, too, when he says he's trying to give the show a "retail twist." In one market, a certain brand CD player will be offered at one retail location. In another market, a free McDonalds breakfast tie-in was conducted.

And viewers who don't take the bait can always watch for the little tidbits that are revealed about personalities on the show. Who knew that Montel Williams shaved his head not once, but twice daily? With a Gillette "Sensor," no less? ■



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**MULTIMEDIA
ENTERTAINMENT**

in love with a show Westinghouse was doing at three of its stations, called *Contact*," Resing recalls. *Contact*, which had been created by then Westinghouse programmer Squire Rushnell, bucked the trend in TV talk shows. It featured one host interviewing a guest. There was no band, no singer, no couch full of guests and no live audience, but viewers could call in questions and comments.

Resing wanted to use *Contact*'s format as the starting point for a show that could lead in to WLWD's evening local news. And he knew just the broadcaster to serve as host. Dahlman had pointed him out when Resing had first come to town: Phil Donahue.

The good-looking Donahue was a popular figure around Dayton. He co-anchored the 6 and 11 p.m. news on WLWD's only VHF rival in Dayton, CBS affiliate WHIO-TV, and he continued to host the highly rated *Conversation Piece*.

Resing was excited by Donahue's talents as an interviewer, and he liked the way the young host encouraged debates between his guests and the listeners who'd call in. "Radio was doing more and more of this kind of thing, where listeners could really get into a conversation with the guests on a talk show," Resing says. "But it wasn't being done on TV."

Resing approached Donahue and the two met. "It was Good Friday and we met in a bar, two Irish Catholics who should have been in church."

Over lunch, Resing outlined the show he wanted to create. But Donahue had other ideas. He'd just resigned from WHIO to take a job selling sales incentive programs for the E.F. McDonald Co. Donahue had loved broadcasting, but years of sending resumes and tapes to bigger markets had gotten him little more than form letters. And his overdedication to career had been taking a serious toll on his family life.

Resing was disappointed, but he didn't



George Resing, the WLWD Dayton program manager who brought Donahue to TV

give up. He and Dahlman wooed Donahue, showing him tapes of *Contact* and sketching out sample formats.

Then, in May, fate stepped in. Johnny Gilbert, who hosted WLWD's highly popular morning talk/entertainment show, complete with a couch full of guests, sexy blonde singer and contest giveaways, announced he was resigning to take a job in New York. (Today, Gilbert is the announcing voice on *Jeopardy!*)

Suddenly, Resing and Dahlman had a time period opening up. And they didn't want to fill it with more of the same. They called Donahue and he met with Dahlman over lunch.

"He offered me \$24,000," Donahue recalls. "That was a lot of money back then. Even with five kids it left you with walking-around money." Dahlman also offered the 28-year-old broadcaster a contract, specifying he'd be required to appear on the early evening news but not the late news. "Nobody'd ever offered me a contract before," Donahue chuckles. But still he hesitated. "I was afraid

Dahlman really only wanted me to anchor the news, and that we might never get around to the talk show."

Donahue left the meeting uncommitted, but spent the next month finding out everything he could about Dahlman, WLWD and Avco Broadcasting. By the end of the month, he'd become interested. Avco had a history of turning radio shows into successful TV talk shows and so did Dahlman, who'd worked for syndication powerhouse Ziv Communications before coming to WLWD.

Donahue got in touch with Dahlman, and the two men made a deal. Then Donahue and Resing huddled over their Rolodexes in Donahue's basement, mapping out the first six weeks of shows on a child's blackboard.

"Phil had left his Rolodex at WHIO," Resing chuckles. "So one night, while I waited in the car with the motor running, he snuck into the station and liberated it."

Back in the basement, the two decided to focus entirely on issues of interest to women. "They were our audience," Resing says.

But they didn't pick topics the television industry considered to be of interest to housewives in those days. Instead, they went for the meatier issues that Donahue had explored on *Conversation Piece*.

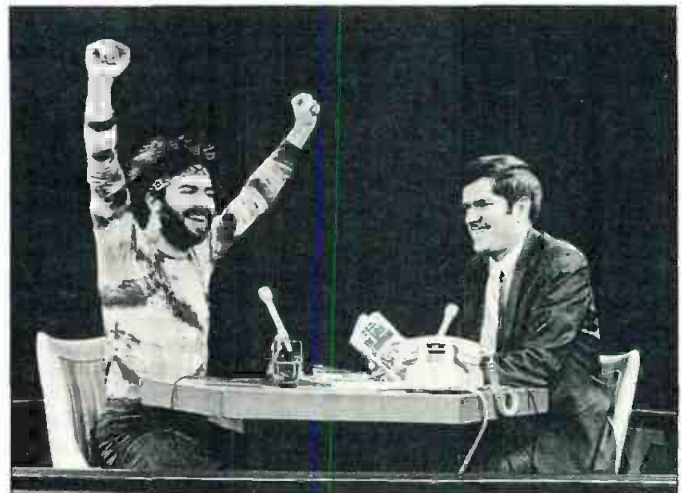
The first week's guests would be atheist Madalyn Murray O'Hair, a panel of men discussing what they liked about women, a gynecologist, an undertaker and the infamous "Little Brother" doll.

Clearly, WLWD was taking a chance with the *Phil Donahue Show*. "We were visually dull," Donahue recalls. "And we were dealing with issues people thought would put the audience to sleep."

On Friday, Nov. 3, 1967, Phil Donahue appeared as a guest on Johnny Gilbert's last show. The following Monday, Nov. 6, the *Phil Donahue Show* pre-



Two top talkers: Johnny Carson in 1970



Yippie leader Jerry Rubin in 1968

Congratulations
from your friends at
Paramount Domestic Television.





Ronald Reagan in 1977



Gerald Ford in 1979



Vice President George Bush in 1982

miered in Gilbert's old time slot, 10:30-11:30 a.m.

Donahue's show also inherited Gilbert's studio audience, 200 housewives who'd gotten their tickets months in advance. "They had come to see the good-looking Gilbert and to hear him sing and maybe to win a prize," Donahue recalls in his book, "My Own Story." "Instead, they were treated to insults by a woman who not only did not believe in God but had worked to throw prayer out of the public schools.... It was like calling for a return to polio."

When ratings for that November came in, it was clear the *Phil Donahue Show* was an overnight hit. It had averaged a 15 rating/50 share, clobbering *Concentration* (7/23) and *Personalities* (5/18) on

WHIO and *Beverly Hillbillies* (1/3) and *Andy of Mayberry* (1/3) on local UHF independent WKEF.

By the following February, the *Phil Donahue Show* had tightened its grip on the daytime audience even further, finishing with a 17 household rating and a 61 share. The competition didn't know what had hit them. Donahue interviewed politicians, authors, controversial figures such as transsexual Christine Jorgensen and, whenever it could convince them to fly to Dayton, celebrities. Most of it was stuff broadcasters at the time would never have dreamed of programing to an audience of housewives. But housewives all over Dayton were glued to their sets while the show was on.

"Right from the beginning, Phil had a real sense of what the audience wanted," Resing says.

But until the *Phil Donahue Show* was about six weeks old, its most important hallmark—its audience—wasn't part of the show. "We hadn't planned on a live studio audience, but we felt we had to accommodate the one left over from the *Johnny Gilbert Show*," recalls Richard Mincer, who'd been hired as producer-director to help launch the show and who went on to serve as its executive producer from 1968 to 1985.

For the first few weeks, the studio audience just sat and watched, chatting with Donahue during commercial breaks. Almost from the first day, audience members would feed Donahue questions to pose to the guest. And the questions, Donahue recalls, "were great, some of them much better than anything we'd thought of."

Then Gunilla Knudsen appeared as a guest on the show. Knudsen was a knockout Swedish model who'd found fame saying, "Take it off...Take it all off," in a commercial for Noxema Shave Cream. She'd also written a book about Swedish exercise techniques.

During a commercial break, a woman from the audience asked Knudsen why she never appeared with her long blonde hair in braids. The model replied she'd never learned to braid her hair and accepted the woman's offer to show her how. The show was about to resume, but Donahue decided to go along with the rapport developing between Knudsen and the audience. As the show went live again, the woman from the audience came up to the set and began braiding Knudsen's hair.

"There was a new electricity in the room when that woman began participating in the show," Mincer says. "Phil and I talked about it later in the day and decided to make the audience a part of the process every day."

By the end of 1969, the *Phil Donahue*

Show was airing successfully on all of Avco's Ohio stations. And Dahlman was starting to approach stations outside the Avco network about carrying Donahue.

At about the same time Dahlman was gearing up his syndication effort, Ken Bagwell, general manager at Storer Broadcasting's WJR-TV Cleveland, began looking for a new morning show. "I was going through a bunch of local ratings books, and I noticed this huge rating for the *Phil Donahue Show* in Dayton and several other cities," Bagwell recalls.

Bagwell drove down to Dayton to watch the show in action, and a few weeks later WJR-TV became the first sta-



The Rev. Jesse Jackson in 1977

tion outside the Avco network to pick up the show. And Bagwell's enthusiasm convinced the other Storer stations in Detroit, Atlanta, Toledo and Milwaukee to license the show as well.

By the fall of 1971, 41 stations carried the *Phil Donahue Show*. In a story that November, BROADCASTING cited the show as an example of the "growing success of non-network shows," and mused that one reason for the show's success was its combination of "often liberally oriented show business guests with a generally conservative audience" from the fringes of the Bible Belt.

What it hadn't noted was another, perhaps equally important, reason for the show's popularity: It had the uncanny ability to choose topics of vital interest to its female viewership. The *Phil Donahue Show* could do that, says Bob Turner, president of Multimedia Entertainment, because women have always played a major role in producing the show.

One female staff member, Pat McMullen, helped Donahue, Dahlman and Resing launch the show and became its executive producer in 1985.

Another female staff member, Darlene

Geraldo



Dear Phil,

When you got your start in 1967,
I was just a law student.

Now 25 years later...
You're still the big man on campus!

CONGRATULATIONS!

Geraldo Rivera



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Hayes, who joined the show in its early years, describes how the group came up with show topics: "So many of the ideas were things we wanted to know about in our own personal lives," she says. "As it turns out, many other women wanted to know about them too."

Donahue, Mincer, McMillen and Hayes all worked from a single cramped office at WLWD that had once been a dressing room for professional wrestlers.

But even as the staff began to grow and Mincer took over as executive producer, Donahue remained the energy behind the show. He booked many of the guests and demanded excellence in the way his show presented ideas.

Donahue and Mincer cajoled guests from New York and Washington to come to Dayton by promising them they could do the show in the morning and be home by lunchtime. "Many of these people didn't want to give up a whole day just to do the *Phil Donahue Show*," Mincer recalls. "So we'd fly them in on a 7:30 a.m. flight, they'd do the show at 10:30, and then we had a helicopter take them from the station to catch a noon flight out of town."

Despite its ratings success, the *Phil Donahue Show* continued to fight to attract big-name guests to Dayton. And it got harder and harder to rev up the studio audience. "Most of the women in Dayton and surrounding communities had been to the show several times," McMillen remembers. "They didn't get as excited about it as they had in the beginning."

The number of stations carrying the *Phil Donahue Show* started to slip. By late 1973, it had fallen to 36. Donahue went to Avco's Bartlett and told him that if the show was to continue in syndica-



Phil won three Emmys in 1979 for his show and his segments on NBC's 'Today'

tion, it would have to move to a bigger city.

Bartlett agreed the move was necessary and began a year-long search for a new base of operations. "I flew all over the country, talking to broadcasting companies and station managers," he recalls. "But the show wasn't making money yet in syndication, so we couldn't afford to pay a station to produce the show for us. We had to find one willing to produce it in exchange for licensing it in their market."

Finally Bartlett found a station—Chicago independent WGN-TV—that would go along with Avco's terms. Sheldon Cooper, now chairman of Tribune Entertainment, was general manager of WGN-TV then and cut a deal with Bartlett.

"I'll never forget my first conversation with Walter Bartlett and Don Dahlman," Cooper says. "It was like a Bob Newhart comedy routine. In those days a hit talk

show was something like the *Merv Griffin* or *Mike Douglas Show*, so when they told me about the *Phil Donahue Show*, our conversation went something like this: 'Does this guy sing?' 'No.' 'Does he have a band?' 'No.' 'Do the guests do comedy or sing?' 'No.' 'How many guests? Only one?' And only one topic per show? The audience talks? And for excitement they take phone calls?'"

Cooper couldn't figure out where such a show was digging up its audience, but dig it up it definitely did in Dayton and several other markets.

As soon as the contract was signed, McMillen, Mincer, Donahue and Hayes moved out of the wrestlers' dressing room and got on a plane, looking forward to their new digs. Their first letdown came when Cooper showed them to their new space: a pair of trailers in WGN's parking lot.

But a much bigger shock came a few days later. On April 29, 1974, the newly renamed *Donahue* show premiered on WGN—with an average rating of 1.

"The show had been airing in the middle of the night in Chicago before we moved to WGN," recalls McMillen, "so no one knew us. We had to bus our studio audiences in from Wisconsin, where we'd been airing in a better time period."

A crestfallen Donahue and Mincer trudged across the parking lot to face the music in Cooper's office. To their surprise, Cooper greeted them with a huge smile. "He was delighted," Mincer laughs. "He'd never gotten a rating as high as a 1 in daytime before."


Gradually, the ratings built. McMillen stopped sending buses to Kenosha and Milwaukee when she found women wanted to bus and carpool themselves over from those states, as well as from Chicago and its suburbs.



Phil and Marlo Thomas in 1977. They were married in 1980.



On 'Today' with reporter Janet Cooke



"Dear Phil,
You've blazed a trail for us all.
The frantic taping schedules, the
controversial topics, and the endless
race through the audience. My god,
it's enough to turn your hair grey!"

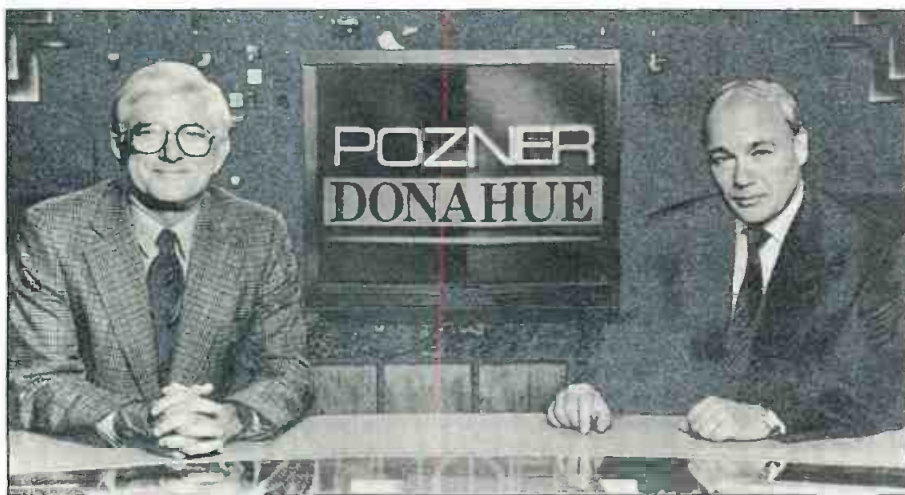
**CONGRATULATIONS
ON YOUR SILVER
ANNIVERSARY
TO A GUY WITH A
HEART OF GOLD.**

Joan Rivers

THE **JOAN RIVERS** SHOW



**TRIBUNE
ENTERTAINMENT
Company**



With Vladimir Pozner. Their relationship dates back to 1985

Then, in 1976, the U.S. economy went into a slump and Avco Broadcasting, which had piled up too much debt, decided to sell its TV and radio stations. Multimedia Inc. made an offer for the Cincinnati station. Immediately, Bartlett flew to North Carolina to meet with Multimedia Chairman Wilson Wearn, determined to convince him to buy the *Donahue* show as well.

"I didn't actually need too much convincing," Wearn recalls. "Walter and I both felt the show was beginning to pick up speed. But Phil had the option of picking up the show himself. Walter and I met with him several times and convinced him he'd be better off going with us. We're very fortunate that he decided to do that."

Multimedia, a stable company in much better financial shape than struggling Avco had been, was able to add new resources to the show, allowing it to hire more producers and enabling it to do more remote telecasts. And at Multimedia, Dahlman was able to build up his syndication sales staff.

In 1977, *Donahue* finally got the break it needed: a clearance in New York that stuck. WNBC-TV had decided to try the show again, this time at 9 a.m. against WABC's highly popular *A.M. New York*, hosted by Stanley Siegel. *Donahue* was an immediate hit.

Rotheiser, who'd struggled for years to get the national press to pay attention to *Donahue*, finally scored: Her boss's pictures appeared on the cover of *Newsweek* and *People* magazines in 1979. A feature story in *Esquire* earlier that same year noted that Donahue "is steadily leaving Merv, Mike and Dinah in the ratings shadows with a show that violates most of the industry's rules and a clean-cut personality better suited for a religious mosaic." Donahue had become a sex symbol and, at last, a national television phenomenon. The show had also become

the most popular show in syndication, with more than 200 stations carrying it.

In May of that same year, NBC's *Tonight* show hired Phil Donahue to do thrice-weekly segments, which he continued doing for about 18 months.

Meanwhile, the *Donahue* show was doing so well it got an invitation to move its production site to a more prestigious location in Chicago: CBS O&O WBBM-TV. It made the move in January 1982.

But Donahue himself was living in a fast lane. He'd married actress Marlo Thomas in 1980 and commuted from Chicago to New York to see her each week. To lengthen his weekends, Donahue often taped five shows in three days and left for New York each Thursday.

It was a pace too hectic even for Donahue, who'd always amazed those around him with his energy. In 1984, Donahue went to Bartlett, who was now president of Multimedia, and proposed moving the show to New York. Bartlett agreed immediately, and he and Donahue began



At Chernobyl in 1987—the first U.S. talk show to tape inside the Soviet Union

talking to stations there. "It was easy moving the show this time because we could pay to have it produced," Bartlett chuckles. In December of 1984, Donahue announced it would move its home base to its New York affiliate, WNBC.

The following month, *Donahue* took up residence at NBC Studios in Rockefeller Center, where it continues to be produced today. And contrary to critics' fears about New York's jaded, pushy audiences, the crowd of 200 people gathering in the studio each day gave the *Donahue* show a new edge. "The New York audience was more aggressive and more willing to stand up and say what was on its mind," McMillen says. "It brought a new energy to the show."

The move to New York also enabled Donahue to satellite-feed the show live either five days a week or four, depending on the demands of the host's personal schedule. And Donahue continued to do live remotes. In December 1985 he teamed with Soviet radio and TV commentator Vladimir Pozner for the first-ever live-by-satellite discussion between an American audience, located in Seattle, Wash., and a Soviet audience. *A U.S.-Soviet Dialogue* was offered to stations as a one- or two-hour special.

Then, in September of 1986, the *Donahue* show encountered a new challenge: competition from a talk show that successfully imitated the *Donahue* format. The *Oprah Winfrey Show* was an overnight hit. The following fall, Geraldo Rivera premiered in his own talk show, also modeling the *Donahue* format. It too was successful. And a growing number of cities were picking up the *Sally Jessy Raphael* show, which Multimedia had premiered in 1983. *Oprah* beat *Donahue* in the ratings in several large markets, but in most cities, *Donahue* stayed the leading daytime talk show.

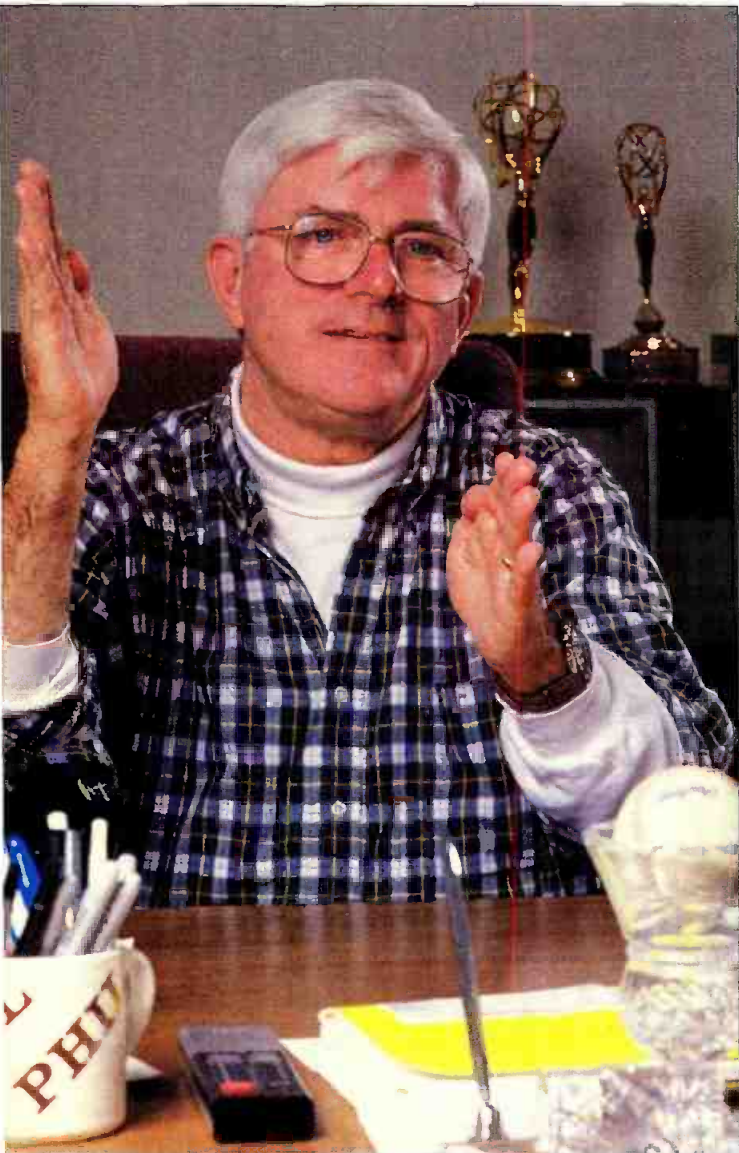
Still, the audience couldn't seem to get enough of the format that Donahue, Dahlman and Resing had created back in 1967. In 1991, three more talk shows, all utilizing the Donahue format, premiered, hosted by Maury Povich, Montel Williams and Jenny Jones. This year, former Cincinnati mayor Jerry Springer also launched a Multimedia-created show. Despite the competition, *Donahue* has continued to average close to a 7 rating every season since 1987. In fact, its ratings since the fall of '91 have been on an upswing. And it's hard to find a seasoned *Donahue* watcher who doesn't say the show is better today than ever.

"They're more aggressive in their selection of topics, they react to the news faster than the other talk shows, and Phil's energy level is higher than ever," says Dick Kurlander, vice president of programming at Petry Television.

Congratulations Phil,
on 25 years
of ground-breaking
television.

And thanks for
leading the way!

THE
MONTEL
Williams
SHOW



The *New York Times* has called talk TV shows an oral history of our times. After all the oral history you've helped generate, are you more hopeful or less so about society's chances to build a better world than you were 25 years ago?

Less.

How so?

Well, first of all, I graduated from college in 1957, after having been prepared for a world that never materialized. It's hard to really overstate the tremendous cataclysmic changes that have taken place since the 1950's. Nobody said that the Japanese would build a better car. We were the world. Nobody told us they'd shoot our President. Nobody told us the cities would explode. Nobody told us that Mom would go out, leave the house. Nobody told me I'd get divorced. Nobody told me that the Catholic Church would face this tremendous crisis of the evaporation of what we used to call vocations, people going into the seminary and the convent. So there's been a lot of...heartbreak, really.

It's a little bit like believing in Santa Claus, and then suddenly looking up and having the feeling...that you've been had. And now we have a paralyzed Congress, way less than half of us voting, an educational system that's been declared a security risk by our own government commission. There's this tremendous gap in the races, this collision of cultures. To be honest, we have to at the very least say, as we move into the 21st century, this country is a nation with a lot on its mind.

I'm not ready to get in my boat and sail away. I'm still very energized by the challenge. And more than ever impressed with the accident of my birth—having just been born here, in this place, in December of 1935. I never appreciated how fortunate I was, until I look up now and see Sarajevo, this fabulous European city...and knowing Vladimir Pozner—here we are about the same age—and to appreciate the tremendous differences in the way we were raised simply because of decisions that were made by our parents. I feel very, very fortunate. I feel patriotic, but...

Not optimistic.

I don't feel optimistic. I think we've got some more pain to go through. We've got a very, very angry nation. Almost everybody in America wants to execute somebody. Almost everybody in America wants to throw the bums in the slammer. And we have, as each week goes by, a diminished respect and appreciation for the Bill of Rights.

You once described your audience as "today's housewife, who is a bright individual who doesn't want to be treated like a mental midget." How would you describe your audience today?

Well, first of all, I probably made that comment, I assume, in the late '60s.

About then, yes.

Back then, I had people come up to me all the time and say, "Where did you get those bright women in the audience?" As though women weren't supposed to be bright. It's important to remember how sexist we were, back there in the *Father Knows Best* days. Housewives were condescended to, patronized. Most certainly by the white male figures that were in the power management places of broadcasting. Women cared about soap operas, game shows, covered dishes and fashion.

And what we discovered early on, almost by accident, was that women were reading more parts of the newspaper than men. Women were more likely to ask a question and then listen to the answer. Less likely to give you a long oration about absolute truth. And so, I was moved to make that point.

Now I think we're past that terrible condescension. And men who have daughters have been politicized, and they, I think, came to realize, as I did, that it really was a waste for a culture to encourage women to aspire to nursing and men to aspire to

Talking With Phil

In his 35 years in broadcasting, Phil Donahue has rarely been out of some kind of limelight. During the mid-1960's, he was the good looking young anchor on Dayton, Ohio's WHIO-TV who also hosted a provocative noon talk show, Conversation Piece, on WHIO(AM).

A decade later, his Phil Donahue Show was kicking up dust in the program syndication industry by scoring some remarkable ratings in Midwest TV markets. By 1979, Donahue had become a sex symbol, and his Chicago-based show was the hottest thing going in daytime TV.

Today, Donahue is widely recognized as the creator of a talk programming format that has turned into a phenomenon.

In this interview, Donahue talks about his program, the state of journalism today and his plans for the future.

CONGRATULATIONS

PHIL DONAHUE

ON 25 YEARS

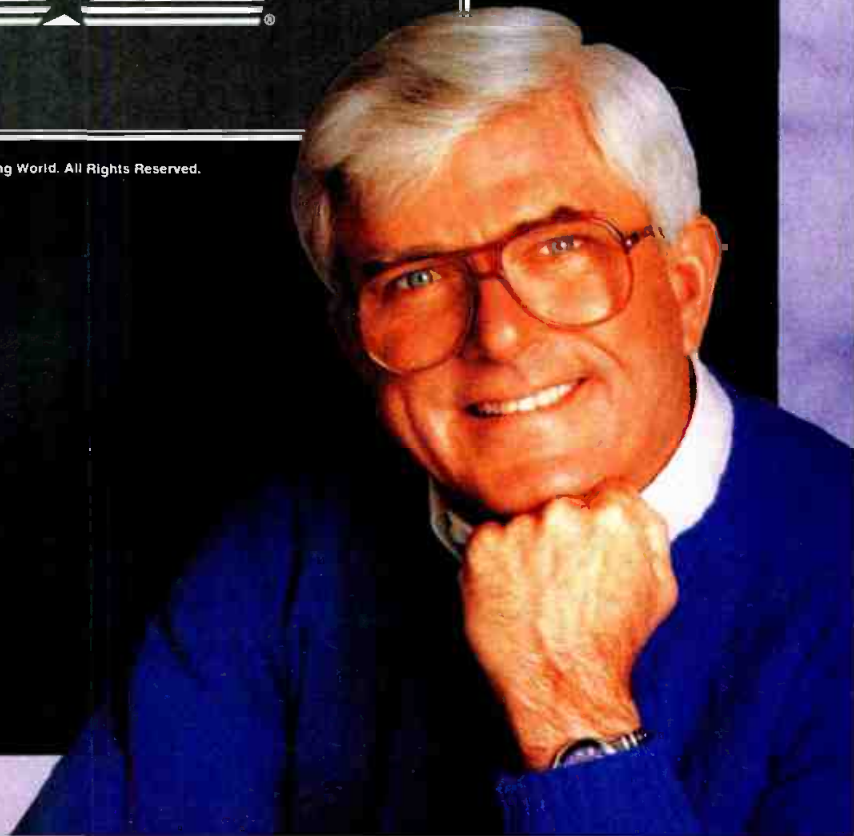
OF EXCELLENT

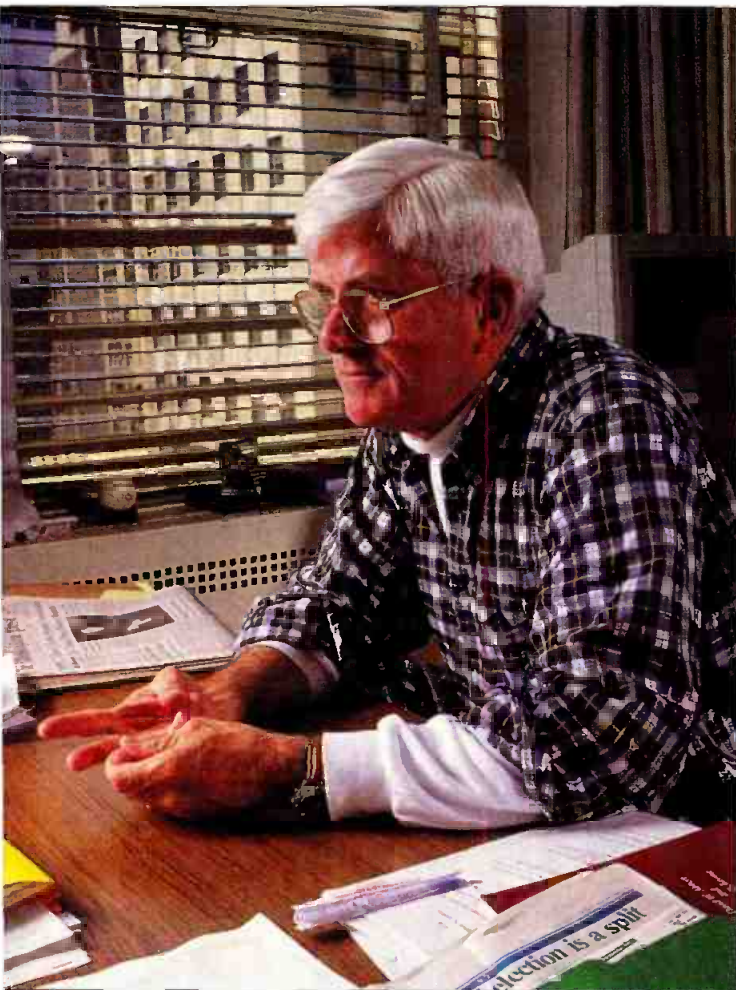
CONVERSATION!

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doctoring. Not to say that there's something wrong with nursing. But who's going to deny that we really did try to put women on a certain track, and we had a place for them? That's no longer the case. Today, the audience, I think, is more diverse. We have more males watching us today, perhaps for a bad reason. Maybe it has to do with unemployment. I am very pleased to be recognized by cops, cab drivers, males who don't work nine to five. And increasing numbers of them don't.

In 1977 you told the *New York Post*, "I can understand why Johnny Carson takes so much time off. I've done 2,500 shows. I'm not complaining, but it's hard to keep up the vigor. You lose the 'freshman-itis.'" How do you keep the freshman-itis?

Well, it helps to be live. It helps to have 250 people staring at you, especially here, in New York. This is a very demanding, fickle audience. Incidentally, we are blessed to be here at 30 Rock. This is a magnet place. Tourists come here. This is the building with the legacy of Toscanini and the NBC Symphony Orchestra. And Bob Hope. This is a Hall of Fame building. And so it attracts visitors, I think, in greater numbers than any other urban piece of real estate in the world. And we benefit from this. So that when I go out there in that audience, I'll bet I have people from 16, 17 states. And increasing numbers of Australians. The show is doing well in Australia. And we also get a better ethnic mix here—Asians, Hispanic, African-American.

So that keeps the freshman-itis. I feel a very real responsibility to do everything I can to make it so that they're glad they came. That's the reason that we say goodbye, because we feel that if they go away happy, their word of mouth will insure that we'll never play to empty seats.

So you're not getting tired?

In fact, I would say that we're more energized now than in a long time. This competition has energized everybody.

Here's what several long-time observers of your show, who are in the television business, have said: "Three or four years ago, Phil seemed to have lost some of his enthusiasm. Now he's got it back. He's better than ever."

You have a responsibility to have respect for an opinion which is more objective than mine. I would only say that I have never been cavalier about going out there on the public's airwaves and tap-dancing for an hour.

Is Multimedia grooming Jerry Springer to replace you?

That's very possible. If they're smart, and I think they are. They've never discussed it with me. But I wouldn't be surprised. I also feel that, like most management teams, they want to play everything close to the vest. They certainly want to be ready.

Do you have thoughts of leaving?

Sure, sure. I'm 56. And I don't know if I'll be running around the studio when I'm 60. I don't think so.

So, when this contract runs out...?

I'll tell you honestly, I haven't decided. It would be exciting to be attached to something that didn't oblige tap-dancing every day.

In other words, interviewing one person?

Perhaps, or something that costs more money, needs more research, more field pieces, more documentary, that kind of thing. Not unlike the *Human Animal* series we did for NBC.

You'd like to do more of that?

I was pleased to host a two-hour special for PBS on health care. It would be nice to be able to do that without also having to do *Donahue* every day. It's the "everydayness" that is most energy consuming. I mean, we could get the Pope and people would ask: "What are you doing tomorrow?"

Is the Pope still the guest you'd most like to interview?

Sure.

What's the best show you've ever done?

I'm asked that a lot. We've done almost 6,000 shows. I was proud of the show that we did [last season] on friendly fire. It was very painful. It was awful. A young soldier was in a brand-new military vehicle. And there's no compass on the inside, because the magnetic field on the compass doesn't work inside. And these guys got turned around, and... Boom! We lost three guys in the vehicle. [And this soldier] got out. His face was entirely black and they transplanted his big toe to make a thumb, so he'd have a digit. And we showed it. Twenty years old. Had a picture of his high school graduation... gorgeous kid. What it did to him was incredible.

I just can't believe this guy survived this thing. And the point is, with the evening newscaster, you get 22 minutes. When I was a reporter in Adrian, Mich.—my first job as a news reporter—I went to my first murder with my little Norelco tape recorder and I said, "Have you got any suspects, chief?" I was working for a radio station. And the chief said, "Who are you?" And I said, "I'm the press." And I was. I took no test, appeared before no board. The whole point is, you want a lot of people gathering information.

So you have a large crowd out there, gathering information. Somewhere in the collective middle of all these people will be found the truth. Great. Hooray for Civics 101. The problem now is that we have, in the collective middle, more than 90% of our country's cities with only one newspaper. And the collective middle is now occupied by fewer and fewer companies, larger and

Where It All Began...



ON NOVEMBER 6, 1967, an unknown young man stepped before the cameras of WLWD-TV, now WDTN-TV, Channel 2 in Dayton, Ohio, and began a career that would make television history.

We're proud of the part we played in your career, Phil, and wish you the best for the next 25 years.

TV & Radio
Broadcasting

WBAL-TV, Baltimore, MD
WCVB-TV, Boston, MA

KMBC-TV, Kansas City, MO

WISN-TV, Milwaukee, WI
WTAE-TV, Pittsburgh, PA

“I’m not ready to get in my boat and sail away. I’m still very energized by the challenge.”

larger in scope, many of them multinational, many of them up to their ears in debt. And many of their management people totally, totally preoccupied with paying off the debt at the expense of the original purpose for the business in the first place, which was gathering information. And all that happened while the country’s interest in serious news diminished, so that more people know Judge Wapner than know Judge Rehnquist.

And in this mix are all these critics who say the world is going to hell and we’re leading it there. I’m saying somewhat defensively, first of all, you’re not watching these programs; second of all, you work for a newspaper that has no competition at all. I can’t televise the front page of the *Wall Street Journal*. They won’t watch. And I’m competing in many markets with two semi-naked people rolling around a waterbed on a soap opera. And into this arena, you want me to what? Discuss whether the Black Sea fleet is going to stay with the Ukraine or go back to Russia? Come on. And more than that, we do serious issues. The problem is, we are an easy target.

Some people in your business believe the pendulum is starting to swing back away from sensationalism.

Well, Peter Jennings did date-rape on the evening news a couple of months ago. We did date-rape in 1969. They’re moving toward us, and we’re trying to move toward them. We had Clinton and Brown and Perot on our show. We’re grateful to the male strippers and all they’ve done for us in terms of keeping us commercially alive. But in these programs—Sally, Joan, Oprah, Jenny, Phil, Geraldo—there’s news.

But is the audience getting more interested in less sensational topics?

First of all, when you’re standing in line downstairs in the lobby of 30 Rockefeller Plaza waiting to get on the elevator to come up to see the *Donahue* show, in my opinion the majority of those people are praying that the guest will be Tom Cruise. We had Clinton and Brown on the show in the much-discussed medialess debate. No moderator. And I think we did a 3. Oprah had Ivana Trump and did a 14. But just when you think you know it all, we did an hour-long look at Ross Perot, with the *Wall Street Journal* reporter who’s done an unauthorized book on him. That did a 7.

That’s encouraging.

We haven’t lost our soul entirely. You can’t do friendly fire five days a week, but we’re not going to ignore those issues, either. If you look at our schedule, in the middle of a rating period, we had a young woman who is now paralyzed from the waist down with

multiple sclerosis who, with her significant other, went through several national parks and wrote a book, “Easy Access.” And we’re proud to put it on. We know it’s not going to get the number that male strippers would get.

If you’re going to be exclusively interested in that number—and a lot of people are—then you’re going to have a guy setting fire to his jock strap as often as you can. I believe it is also true that if you have a guy setting fire to his jock strap five days a week they’re going to turn you off. They won’t watch male strippers five days a week. And it is likewise true that they won’t watch people in a wheelchair five days a week. What we’ll make for you is a mix.

You have been criticized for getting too tough with certain guests—Bill Clinton, for example. Your critics would say you appeared to be out to get him. And a member of your audience chastised you for pursuing the issue of Gennifer Flowers instead of policy issues.

Well, I don’t agree with my audience. My audience said I had Jane Fonda on too much (during the 1960’s). She disagreed with the war. You know, this business called journalism, or gathering information—whatever you want to call it—is not a popularity contest. To those who say the focus on Gennifer Flowers was at the expense of issues, I would respond that this is an issue.

What’s happened is that we’ve got a tentative press, which is afraid to pursue this agenda because they know they’re going to get booed just like I did when I made the inquiry. We have a lot of unanswered questions here. I’m not here to say how people should vote based on the information. I’m here to say that the information has not been totally gathered, and after it is, then let the people make an informed judgment.

In your book, you complained about television’s gatekeepers. Are they less powerful now that there’s more competition in television?

Sure. For a long time there in the early years of broadcasting I think we forgot that they were public airwaves, and there was a presumed ownership. There was power, mostly in the three networks. The presidential primary and election process was a system that exploited the three networks as their media outlet. Huntley, Brinkley and Cronkite were the media faces of the Presidential year. Now Bill Clinton’s on *Imus in the Morning*. And I’m saying this is a good thing.

Come down from the mountain. Come down from this lofty, moralizing platform and take your news wherever you can get it. Buyer beware.

In your book, you wrote: “I’m a person whose professional life has taken some very dramatic and unforeseen turns. I am no longer lining up buses or integrating summer camps, no longer picketing anything...the big guilt is gone. The anger is diminished. But the commitment is beige. I am not suffering but I am not at peace either.” Is that still you?

Yes. Obviously I haven’t lost my passion.

Are you still Mr. Insecure?

Sure. I think it’s a source of drive and energy.

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TO TALK ABOUT!

CONGRATS FROM YOUR FRIENDS

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Congratulations, Phil, on 25 years
of legendary accomplishment.



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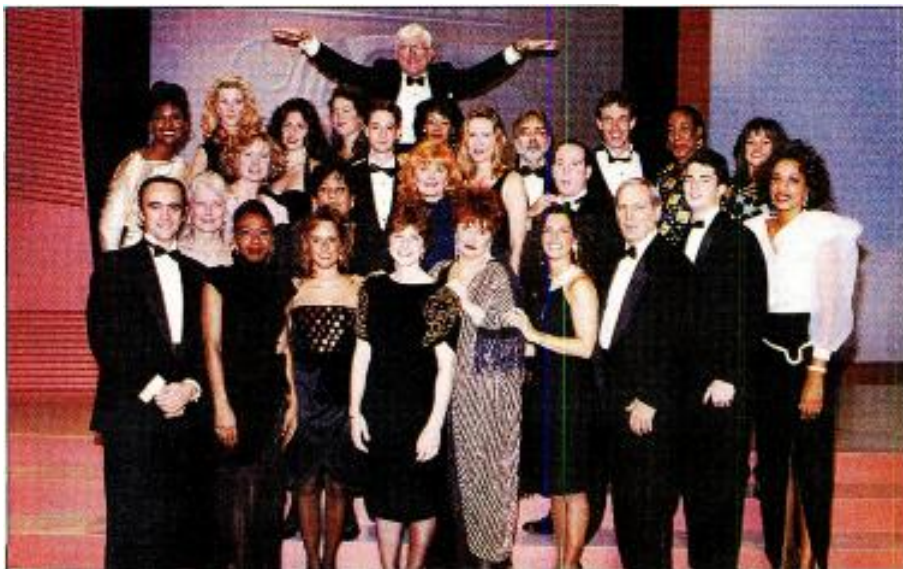
Producing 'Donahue': The Three C's Controversy, Continuity, Camaraderie

A tall, strikingly attractive woman with long red hair walks into the *Donahue* studio just moments before airtime and greets the audience. "I need your help today," she says. "Our topic has to do with sex, and that always makes Phil a little nervous."

Chuckles erupt from the 200 people seated in front of her, and Pat McMillen goes on. "Will you help him out by asking a lot of questions?" "Yes," comes the answer from here and there in the studio, and McMillen flashes a brilliant smile. Then she explains more about the day's show (incest victims) and some rules (try to avoid gum chewing: the cameras might catch you at it).

McMillen, executive producer of *Donahue* since 1985, has been warming up Phil's audience since the day his show went on the air in 1967. She is like the show: Some things have stayed the same over the past 25 years, but others have changed a lot.

"We're doing the same things on the air that we were doing 25 years ago,"



The 'Donahue' team at 25. Top row, l-r: Paula Silas, Alexandra Jewett, Beth Haddad, Molly Fowler, Scott Davis, Adrienne Wheeler, Lynn Carlson Popat, Rich Lolzzo, Eric Weinberger, Deborah Wilhite, Donna Wright. Middle row: Lorri Antosz Benson, Joanne DeRicco, Patricia McMillen, Patrick McGinn. Bottom row: Bryan Russo, Karin Lippert, Lillian Smith, Alyssa Schwartz, Amy G. Eskridge, Joycelyn Marnul, Jill McKeon, Joseph A. DiCanio Jr., Bradley Davis, Lillian Bryant.

Phil —
We're so damn proud
of you!

NEW YORK



LOS ANGELES

LIMOUSINE SERVICE

Rita & Harold Berkman
and the entire Music Express family

McMillen says. "We were just as controversial the first month as we are today."

McMillen concedes that sex-related topics are more prevalent than they were years ago, but explains that that's the way the audience wants it. "In the late '60s and early '70s, people wanted to hear about feminism and the Vietnam war," she says. "And, frankly, I think we're about to see the audience wanting that kind of focus—on social and political issues—again. The pendulum is starting to swing back."

Lorri Antosz Benson, senior producer and a 13-year *Donahue* veteran, agrees. "We can see it in the mail and in the ratings. Some of the political shows we did last spring got really good numbers."

Benson and McMillen work with a staff of 24 people, eight of them producers. Another eight people work on *Pozner & Donahue*, which premieres this fall in a new, half-hour format on CNBC at 10:30 p.m. Tuesdays and Thursdays.

Although the *Donahue* organization has grown since the show's early days, when three people—including the host—put the show together every day, their strategies for deciding on topics haven't changed much. "We read a lot, get ideas from friends and watch TV," Benson says, and then she laughs, pointing to a ceiling-high bookcase crammed with paper, books and video cassettes. "That's the mail. We also get ideas there."

Over the years,

this show

has really

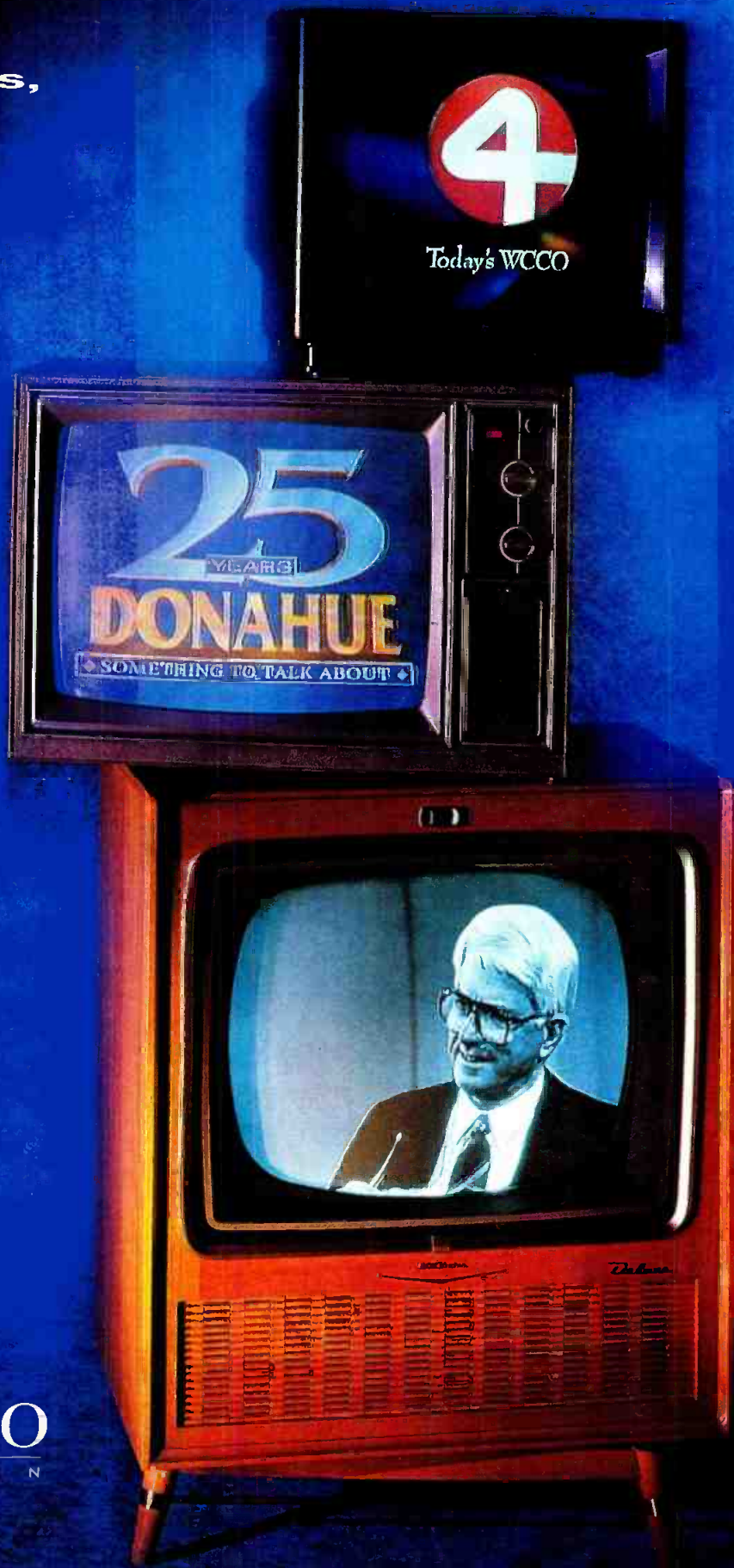
stacked up

in Minnesota.

Congratulations

Donahue.

Today's **4** WCCO
T E L E V I S I O N



McMillen almost always has the last word on whether a particular topic will get scheduled for a show. "I've got a pretty good idea of what will work," she says, "and I know what Phil likes, but if a producer feels really strongly about a show I don't want to do, I always tell them they can take it to Phil and let him make the final decision."

The "board," upon which upcoming episodes are scheduled, contains only about two weeks' worth of shows. "That's as far out as we like to plan," McMillen says. "We like to be able to react to the news."

Once shows are planned, producers prepare materials to brief Donahue about the topic at hand. "Preparing Phil isn't like preparing other talk show hosts," Benson says. "He reads constantly and watches a lot of news on TV, so he's really well-informed. What we end up doing, usually, is writing our own perspectives on the topics we've chosen, and he'll take that perspective and add it to his own."

Sometimes, Donahue will add his own reporting to the research already done by his staff. "We've seen him make one phone call and, a few minutes before the show, get a whole new side of an issue that we hadn't turned up," Benson says.

"Phil will take what a producer has given him and turn it into a terrific show. It makes you really proud of your work when that happens."

Although Donahue rarely attends staff meetings anymore (they occur at least weekly and sometimes, if things are really hopping, more than once a day), he frequently advances ideas for shows and sometimes produces his own episodes.

"If nobody showed up for a month, Phil would get the show on the air every day."

"If nobody showed up for a month, Phil would get the show on the air every day," McMillen says. "He has that much energy, and he's never short of ideas."

It's the Donahue energy, and his relentless insistence on excellence, that has motivated the show's staff, even since its earliest days. "Phil never wanted to take shortcuts, he always wanted to do something extra to bring the show alive," says Dick Mincer, Donahue's first executive producer.

Adds Benson: "Phil's name is on the show. He wants it to be the best."

Along with ideas, energy and pursuit of excellence, Donahue has also added something else to his staff's operation: a feeling of friendship.

"Sure we'd yell at one another when things got crazy," says Darlene Hayes, a producer for Donahue for more than a decade and now supervising producer of the *Montel Williams Show*. "That's the way things are in a high-pressure business. But if Phil blew up, he'd always come back later and say he was sorry. You don't find that much in other organizations."

Benson agrees with Hayes, casting a sidelong glance at a bin of toys next to her bookcase full of mail. "There are a lot of opportunities at other talk shows, but I've stayed because I love the show and because I know that if I have to, I can bring my child in for a day and it won't bother anyone."

Will Benson, McMillen and their fellow staffers be looking for jobs anyway in a couple of years, if Donahue decides not to renew his contract? "I was dead certain he wouldn't sign the last contract," Benson says. "With Phil, you never can tell."

This advertising supplement was written by Kathy Haley.

Congratulations to the Donahue Show



Broadcasting Cable

PARAMOUNT TO MAKE ITS OWN PPV DEALS

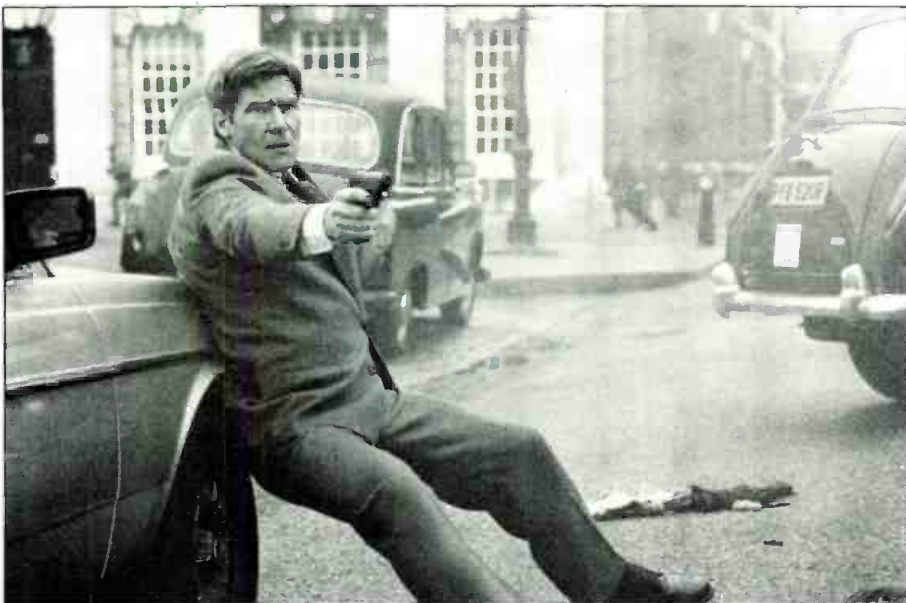
Agreement with Viewer's Choice allows studio to license rights to systems, MSO's

By Rich Brown

Viewer's Choice and Paramount Pictures have finally come to terms on a pay-per-view agreement that will mark a significant change in the way the PPV distributor has traditionally dealt with Hollywood studios.

Following years of tough negotiations, both companies last week reached an agreement that will allow Paramount to license PPV rights directly with cable systems and MSO's affiliated with Viewer's Choice. The deal gives Paramount greater control over returns because the studio itself—not Viewer's Choice—will determine the revenue split with operators (Viewer's Choice traditionally gets 55% of the retail price when splitting with operators).

Exactly why Paramount wants to deal directly with operators is not clear. Analyst Tom Wolzien of Sanford C. Bernstein & Co. pointed out in a report last month that while auditing of PPV movies has been greatly improved in recent years, "the cable industry has a notorious history for lowballing subscriber numbers used to pay fees to programmers." Another knowledgeable source even speculated



Harrison Ford in 'Patriot Games,' kickoff film in the Paramount-Viewer's Choice deal

that the studio might want greater control over returns as it looks ahead to the possibility of debuting feature films on PPV prior to their home video and theatrical windows.

"We have absolutely no plans to do anything like that," a Paramount spokesman said of the latter possibility. In describing the Viewer's Choice deal, he would say only that Paramount wants more "flexibility" in its

terms with operators.

Under the terms of last week's deal, Viewer's Choice will handle the scheduling and promotion of the Paramount titles just as it handles titles from other studios. But the decision to let Paramount deal directly with operators marks a change in the way Viewer's Choice has traditionally worked with studios.

The inability to deal directly with the distributor's affiliated operators has been one of the primary reasons that Twentieth Century Fox and Universal Pictures have continued to balk at signing deals with Viewer's Choice. But that is not the only reason. Even if Viewer's Choice were to allow those studios to deal directly with operators, sources say Fox would still remain hesitant to sign a deal because the MSO's that partly own Viewer's Choice will not carry Request Television, a competing PPV distribution service partly owned by Fox.

Jim Heyworth, president and chief

SCI-FI DEBUTS TO FIFTH-PLACE SHOWING

USA Networks' Sci-Fi Channel averaged a 1.0 prime time rating in a telephone coincidental study conducted last month by A.C. Nielsen Co., the first such ratings analysis done for the cable network since its launch on Sept. 24. According to the data, Sci-Fi averaged a 0.9 household rating within its universe Monday-Sunday from 5 p.m. to 11 p.m. ET. Sci-Fi ranked fifth in that time period behind established networks TNT (1.7); USA (1.4); Nickelodeon/Nick at Nite (1.4), and The Discovery Channel (1.0). The survey, based on 842 usable calls, was conducted Oct. 10-16 in five representative markets of various sizes where Sci-Fi is carried: Rockville, Md.; Greensboro, N.C.; New Orleans; San Francisco, and Portland, Ore.

—RB

executive officer of Viewer's Choice, said conversations were ongoing with Universal and Fox and he was hopeful that the Paramount deal would bring the distributor closer to an agreement with those studios.

The Paramount-Viewer's Choice deal kicks off Jan. 1, 1993, with the PPV presentation of "Patriot Games." The deal does not mark the first between the companies, which have an existing agreement that calls for the distribution of Paramount titles on the Viewer's Choice-owned Continuous Hits channel.

Heyworth noted that all of the MSO's affiliated with Viewer's Choice have already had some PPV license agreements with Paramount either directly through the studio, through Continuous Hits or through Request and Cable Video Store.

In other Viewer's Choice developments last week, the PPV network expanded its reach to 10.5 million addressable cable households. The network now serves more than 500 affiliated cable systems, more than one-third of which carry both Viewer's Choice PPV channels. Viewer's Choice is owned by a consortium of cable operators, Warner Bros. and the Walt Disney Co. ■

'REN & STIMPY' RETURNS

Nickelodeon's *The Ren & Stimpy Show*, which has suffered production delays this season due in part to differences with creator John Kricfalusi, will debut the first of 13 new episodes on Nov. 7 during the network's SNICK Saturday night block. All 13 new episodes will air by April 1993, according to Vanessa Coffey, vice president of animation for the network.

EUROPEAN EXPANSION

MTV Europe has expanded its reach to more than 40 million households in 29 countries across the continent. Among new additions this month are 10,000 households in Lebanon and 13,000 households in Romania as well as a renewed two-year contract with Polish Television.

INSPIRATION PRODUCTION

The New Inspiration Network says it will seek business from outside TV, film, commercial

and network producers when it opens its new \$11 million production studios in Charlotte, N.C., in January 1993. The not-for-profit cable network, currently available in about 6 million homes nationally, also hopes to use the 50,000-square-foot facility to boost its own share of original programming to about 35% of its schedule.

SET RESCHEDULES BOUT

SET Pay Per View on Wednesday canceled its Dec. 5 World Championship PPV fight card to avoid competing with a TVKO/HBO card scheduled for the same night. HBO refused to reschedule its own card, which had reportedly been set up to send a message to boxing promoter Don King, a former HBO partner now with SET. SET Pay Per View, which said head-to-head bouts would have cost the cable industry \$2 million-\$3 million in reduced cash flow, hopes to reschedule its card for a date in early 1993.

CARIBBEAN NETWORK LAUNCHES IN COOL CLIMATE

MTV-type channel seeks carriage, while operators await FCC directives on reregulation

By Rich Brown

The reluctance of cable operators to add new cable networks during this reregulatory period hasn't stopped new programmers from lining up to show their wares. Among the latest arrivals is Caribbean Satellite Network, a Miami-based music video channel that plans to launch Dec. 1.

Caribbean Satellite Network (CSN) plans to be an MTV-type channel featuring reggae and other types of Caribbean and West Indian-oriented music and cultural programming. The programming day will start with a morning news show, *The Caribbean Sunrise*, and will proceed throughout the day with a mix of music videos that includes reggae, rap, rhythm & blues, gospel and jazz. Weekend features will include a live dance party from the network's Miami studios and a



top-10 countdown show.

Delroy Cowan, the primary investor in the multimillion-dollar project, is a 40-year-old entrepreneur with no experience in television. His startup businesses over the years have included just about everything but television, ranging from a Caribbean import company to a small airline. He even founded an amusement park, Coney Park, reportedly the largest entertainment complex in the Caribbean.

As for CSN, Cowan says the ad-supported network will initially attract Caribbean-based advertisers, with a focus on travel-related businesses such

as hotels and tourist boards. He says the 24-hour network, which will be offered free to operators, is targeting systems that serve sizable Caribbean audiences. Its footprint from the Space-net II satellite covers the entire U.S., southern Canada, Mexico, Central America, northern South America and the West Indies and Caribbean areas.

Despite Cowan's enthusiasm, many cable operators are reluctant to commit to any new services as they await the FCC's directives on reregulation. Indeed, CSN had not yet signed any systems last week when it announced plans to launch the network.

"It's tough to make programming decisions when you don't know what the FCC standards are going to be," says Richard Aurelio, president, Time Warner's New York City Cable Group. "This act has put a lot of people in limbo until the regulations are clarified." ■

Broadcasting

Radio

STERN BUILDS LOYAL ADVERTISER FOLLOWING

Although many accounts remain wary of content, other clients follow him city to city

By Peter Viles

Howard Stern's unconventional rise as a bicoastal star of morning radio has obscured a more traditional aspect of his success: Stern is an accomplished pitchman who counts among his biggest fans a loyal following of advertisers.

While the outrageous content of Stern's show scares off some advertisers and agencies, he has built a reputation for delivering results for the advertisers who use his show (see related story, page 55).

"He is probably the single most successful lead source we have," says Tom Pirrone, advertising director for Dial-A-Mattress, which has used Stern's show for several years. "And we do an awful lot of radio and TV advertising."

It is partly for that reason that stations across the country have been laying out big sums of cash—reportedly \$500,000 and up—for the right to broadcast Stern's show.

In Cleveland, one of Stern's newer markets, executives at WNCX(FM) say Stern's established popularity with advertisers was a significant factor in their decision to buy the show.

"When we had to make a decision one way or the other on whether to take the show, the deciding factor was that he just moves product," says Mike Graham, WNCX's general sales manager. "He's a businessman."

While it's too soon to judge Stern a success in Cleveland, Graham says the station has been able to raise morning drive rates by 20% since it began airing the show seven weeks ago.

"He may be the best radio salesman who exists today," says Ken Stevens, general manager of the Infinity stations in Philadelphia and Washington, which air the show. "He has no problem going on the air and pitching a

product. He may not personally endorse the product, but he'll go on and give the best pitch you'll hear anywhere."

Because stations that air the show control the advertising time, Stern's most loyal national advertisers have followed the show from market to market, often plunging in before wary local advertisers that wait to gauge local reaction to the show. "We went with him to Chicago, we went with him to Cleveland, and basically, wherever he goes, we'll go," says Pirrone.

National advertisers that use the show heavily include Snapple, Dial-A-Mattress, Brother Electronics, Nutri-System Weight Loss Centers and Aiwa.

Privately, some industry leaders are grumbling about Stern's success, which they fear will hurt radio's ability to attract a bigger share of national advertising dollars. They point to large advertisers such as Sears, which recently told representatives of the Radio Advertising Bureau that it does not want to advertise on shows such as Stern's. But at the same time, even

Stern's detractors acknowledge that his growing fame speaks to the power of radio.

While Stern's show has only recently begun to spread rapidly, he has clearly been a sales success in major markets. On Stern's flagship station, WXRK(FM) New York, spots during the show reportedly sell for \$1,200 to \$1,500—the highest rate in the market. And live spots go for \$2,000 or more, also tops in the market.

Executives at KSLX(FM) Los Angeles say their morning drive rates have quadrupled in the last 12 months—reportedly from \$250 to \$1,000—as Stern's show has taken off there.

"There is definitely some resistance from the agency community, both nationally and locally," says Derek Bee-semyer, local sales manager at KSLX. "So the show is more retail-driven than it is agency-driven. But for every problem we have with agencies, we have a solution with someone else."

Executives at stations that air the show say its huge audience explains only part of its sales success. They say the format—all Howard, with no

WHEN HOWARD TALKS, WHO LISTENS?

Station	Summer 12-plus share (rank)	AQH listeners	Market rank among:				
			teens 12-17	men 18-34	men 25-54	women 18-34	women 25-54
New York WXRK(FM)	9.5 (1)	364,400	4	1	1	2	2
Los Angeles KLSX(FM)	6.4 (1)	153,600	8	1	1	9	4
Philadelphia WYSP(FM)	11.0 (2)	119,800	2	1	1	2	3
Washington WJFK(FM)	5.4 (4)	45,000	11	1	3	7	15
Baltimore WJFK(AM/FM)	2.3 (14)	12,000	*	5	9	12	15

* No registered ratings.

Source: Arbitron summer survey, copyright 1992. Too soon to judge: WLUP(AM) Chicago, KEGH(FM) Dallas, WNCX(FM) Cleveland and WQBK(FM) Albany.

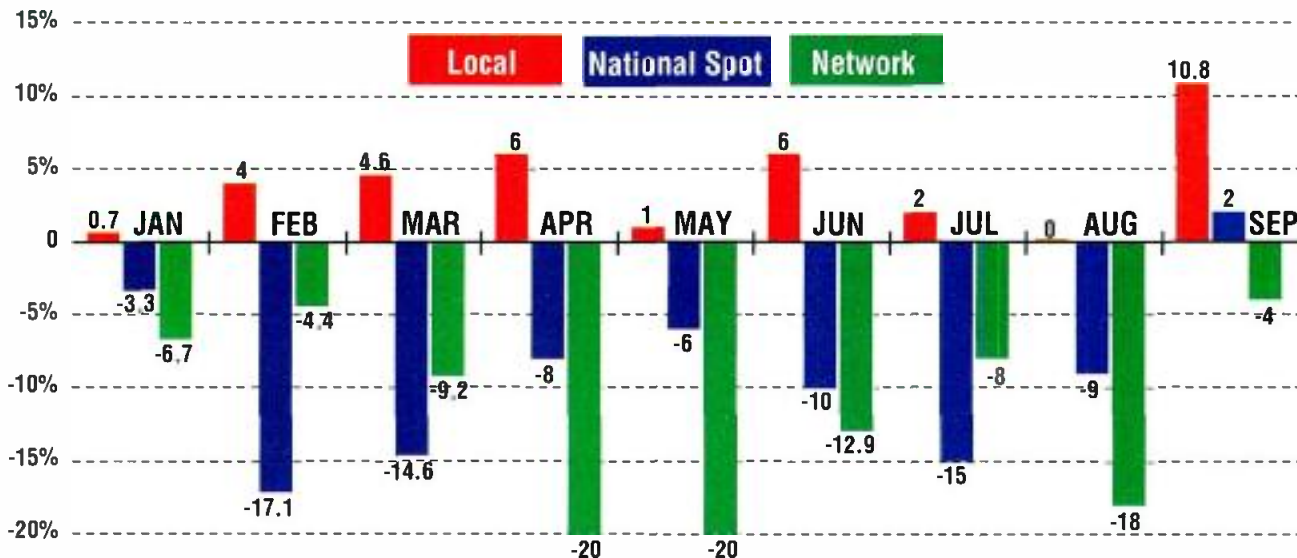
news, no weather and no music—works well for advertisers because it makes for hard-to-ignore “foreground” radio. Further, the uncluttered sound of the show allows stations to slip in extra spots—as many as 15 units per hour, as opposed to 10 units at many music-intensive stations.

And finally there’s Stern himself, an adept businessman who turns off his bad-boy image when he deals with clients.

“He really gets involved with his clients,” says Pirrone. “He will spend a good hour with a client, really picking your brain, trying to understand

stand your business. So when he does a live spot, it doesn’t sound like he’s reading it. It sounds like he really believes in the product.”

Observes Kim Colebrook, general manager at WNCX: “His biggest fans are the clients that use him to move product off the shelf.” ■



All figures represent percentage change from same month of previous year.

RADIO POSTS BIGGEST REVENUE GAINS IN TWO YEARS

Bouyed by election-year campaign spending, the radio industry rallied in September to post its best revenue gains in nearly two years, according to the Radio Advertising Bureau’s monthly revenue report.

The report showed local revenues up 10% over September 1991 levels, by far the best month for local revenue in 1992. Perhaps more encouraging to the industry, national spot revenues grew by 2% over September 1991 levels, marking the first increase in all of 1992.

Combined station revenue rose by 8% in September, the largest increase measured by the RAB since October 1990.

“If September is any indication, radio’s fourth-quarter performance may well outpace other media,” said RAB President Gary Fries. “As it stands now, radio revenues should finish the year up at least 2%.”

Even network radio, the weakest segment of the industry this year, showed signs of recovery. Network revenues, which traditionally do not benefit from campaign spending, were down 4% in September, the smallest drop this year.

For the year to date, local revenue is 4% ahead of 1991’s pace, national spot revenue is 8% behind and total station revenue is running 1% ahead. Network revenue is off 12%.

—PV



Gene Bryan, VP-national sales manager, Katz Hispanic Radio



Raul Alarcon, president, CEO, Spanish Broadcasting System



Jose Luis Madrigal, VP-GM, Spanish Information Service



Nicholas Kiernan, VP-GM, CBS Hispanic Radio Network

CORRECTION

Because of a printing production error, the radio executives at left were misidentified in last week’s report on Hispanic broadcasting.

Washington

FCC'S STERN FINE: RECORD \$105,000

Greater Media's L.A. station cited for 12 incidents of alleged indecency; three Infinity Broadcasting stations that carry show may be next

By Joe Flint

The FCC launched an all-out attack on the *Howard Stern Show* last week, hitting Greater Media's KSLX(FM) Los Angeles with a record \$105,000 fine for alleged indecency in 12 broadcasts of the show in late 1991.

The assault on Stern may not end with Greater Media. Fines may yet be levied against the three Infinity Broadcasting stations—WXRK(FM) New York, WYSP (FM) Philadelphia and WJFK(FM) Washington—that carry the show. Commission sources said a letter will be sent to Infinity to confirm that the stations simulcast the same allegedly indecent programing.

The Infinity fines could be heavier because Infinity would be a repeat offender. The FCC admonished the broadcast group for a Stern broadcast in 1987, and just two weeks ago it affirmed a \$6,000 fine for a 1988 segment that aired on all three stations (\$2,000 per station). Under law, the FCC may impose fines of up to \$25,000 a day, up to a maximum of \$250,000.

The \$105,000 fine notice is in response to complaints by Al Westcott, who resided in Los Angeles at the time of the broadcasts and now lives in Las Vegas. Stern is scheduled to start broadcasting in Las Vegas in a few weeks.

The magnitude of the KSLX fine is due to the "egregious and heavily repeated nature of the broadcasts," said Bob Ratcliffe, assistant chief, law, Mass Media Bureau. The 12 cited programs (see below for excerpts) aired between Oct. 30 and Dec. 6, 1991.

"This is a shotgun blast and we are trying to take the pellets out of our flesh," said Tom Milewski, executive



Howard Stern: "The FCC is trying to put a dead stop on my career."

vice president, Greater Media.

The fine is tentative. Greater Media has 30 days to respond to the FCC action.

Steven Bookshester, National Association of Broadcasters associate general counsel and First Amendment attorney, said the association is "troubled by the way the commission has handled this...with no legal analysis in the letter to Greater Media."

The FCC, Bookshester said, "has shifted the burden of proving the material is not indecent onto the station." As the fines get higher, Bookshester said, "the letters get shorter." The NAB is also disturbed "in general by the FCC's ever escalating fines."

"It's a black day for the Stern show," the radio personality said last Wednesday on his morning show. On Thursday he got more specific, saying the FCC is "targeting me because I'm the most visible guy" and is "trying to put a dead stop on my career. The U.S. government says 'go after Stern,' there's nothing you can do about it. You can't fight the government."

Stern, like Infinity and Greater Media's lawyers, argues that the commission's indecency rules are unclear. "Go try and figure out the FCC's rules," Stern said on his show last week.

Stern also disputed the notion that the publicity would only increase his popularity, saying he feared other stations would be discouraged from taking the show because of a fear of FCC fines.

Although FCC sources deny that there is a "vendetta" against Stern and his bid to get into the top-50 markets, the size of the complaint and the length of the transcripts included seem to be an indictment of Stern's entire style of broadcasting.

Infinity President Mel Karmazin told BROADCASTING he did not think Greater Media should be obligated to pay the fine. "I read through this and am totally supportive of [Stern's] comments on the radio. By no means do I believe the excerpts are indecent. I don't know what the Greater Media view is, but the Infinity view is the commission once again has mistaken free speech [for indecency]," he said. "If the letter were directed toward Infinity," Karmazin said, "we'd fight it big time."

From an industry point of view, Karmazin said it is "clear that the FCC is trying to step on the radio industry and is pussyfooting around when it comes to TV." Said Karmazin: "The FCC has not taken one step toward any of these TV shows that have been much more graphic than anything done here. It seems strange that the FCC has not chosen to send an NAL [notice of apparent liability] for anything ever done on tabloid TV shows. The FCC feels it's easier to

WHERE THE FCC DRAWS THE LINE

Readers may find some of the language that follows offensive. It goes beyond what the editors would ordinarily admit, but—in *BROADCASTING*'s role as the book of record—is published to inform readers about actual language or material that has warranted challenge or sanction by the FCC.

The following are samples of the 12 Howard Stern broadcasts the FCC cited as indecent.

■ Oct. 30, 1991—Concerning Pee Wee Herman's trial for masturbating at an adult theater. According to the commission's transcript, Stern said: "Let me tell you this. If they are going to make [Pee Wee] do public service, the service should be he should go to every movie theater in Sarasota and scrub the theater seats where guys drop their load. Because I'm going to tell you something, that's disgusting. Imagine, I go to the movie theater and I'm sitting in Pee Wee's mess."

■ Oct. 31, 1991—Stern said: "The closest I came to making love to a black woman was, I masturbated to a picture of Aunt Jemima."

■ Nov. 5, 1991—Concerning Pee Wee Herman masturbating twice within 10 minutes: "I, who am the head of the masturbator club, I run a masturbation society. I am someone totally devoted to masturbation. I must tell you, to do that twice in 10 minutes is unbelievable."

■ Nov. 7, 1991—"First I want to just strip and rape [rival Los Angeles disc jockeys] Mark and Brian. I want my two bitches laying there in the cold, naked.... I want them bleeding from the buttocks."

■ Nov. 15, 1991—"Hey FCC, penis...I do draw the line at vagina. Whoa, I can't believe I just said that word." On Michelle Pfeiffer: "I would not even need a vibrator.... Boy, her rump would be more black and blue than a Harlem cub scout."

■ Nov. 17, 1991—Again on Mark and Brian: "Two little pussies with dildos."

■ Nov. 20, 1991—To sidekick Robin Quivers: "Let me tell you something, since we found out that you like sex where the rest of us wipe."

■ Nov. 27, 1991—With Stacey Galina of *Knots Landing*: "Hey, I've done stuff to myself and thought about you." —JF

send a letter to a radio personality...the radio industry is being treated poorly by the FCC. It's a smaller business not owned by conglomerates."

Karmazin said he does not think those shows are indecent, nor are the Stern broadcasts, "but that did not stop them from sending a letter."

In the letter, the FCC said, "We believe the egregious nature of the material, as well as the substantial number of days on which such indecent material was broadcast, severely aggravate the violation."

Calls seeking comment from FCC Chairman Alfred Sikes and the four commissioners were not returned. Aides to the commissioners said the notice speaks for itself.

But Sikes gave some indication of how he feels about indecency in a speech he gave in New York last week. "I will, at the beginning, concede that today's blur of information and its dizzying and distracting tendencies have terminally affected some people's common sense—take, for ex-

ample, those persons who are paying \$50 to buy Madonna's latest contribution to literature, 'Sex,' or, more seriously, young people whose minds have been seized by TV or adults who let advertisers shape their sexual urges. Unfortunately, short of unusual self-restraint or a constitutional upheaval, we will continue to be plagued by these problems."

After the speech, when asked about the size of the fine, Sikes said, "Obviously, whatever action I vote for I won't believe to be excessive...you can be assured that anything I sign my name to in that area I'll be very comfortable with."

Besides KLSX and the Infinity stations in New York, Philadelphia and Washington, the Stern show is heard in Chicago, Dallas, Cleveland and Albany, N.Y. Karmazin declined to reveal details of the contracts, but when asked if there were any clauses holding Infinity responsible for indecency fines, Karmazin said, "Of course not."

Donna Fadal, vice president, general manager, KEGL(FM) Dallas, said the fine has not caused the station to re-evaluate its decision to carry Stern. "We went into this knowing the show and what the benefits of the show are. This does not make us take another look at it."

Kim Colebrook, president and general manager of WNCX(FM) Cleveland, which carries the show, said he would review what is going on. "Obviously, we don't want to lose our license or be the subject of fines that drive the cost of business up." ■

SODOLSKI STUMPS FOR INFO ENTRY

Says infrastructure will suffer if Bells are impeded

By Randy Sukow

In a speech last week, John Sodolski, president, United States Telephone Association (USTA), said construction of a modern, nationwide fiber optic infrastructure will "be indefinitely stalled" if the telephone industry's political rivals—especially the newspaper industry—have their way on Capitol Hill next year.

"The newspapers feel they are fighting for their economic lives. But they are fighting to hold back progress, and that is a war they can never win," he said.

He also slammed newspapers for using their editorial voices to further their own political agendas. "Newspaper publishers have compromised their objectivity.... Such a blatant conflict of interest is intolerable."

Sodolski's speech last Tuesday (Oct. 27) during a luncheon sponsored by The Media Institute, was in part a rebuttal to a speech delivered to the same group earlier this year by Newspaper Association of America (formerly American Newspaper Publishers Association) President Cathleen Black (BROADCASTING, May 18). In that speech, Black warned: "If the Bells receive unfettered entry into their own markets, without appropriate antitrust safeguards, smaller information providers will not survive the onslaught."

Next year's congressional fight will

likely be a continuation of this year's battle between those seeking to, in effect, codify the restrictions on RBOC ownership of information services in the modified final judgment (MFJ), the consent agreement ruling the 1984 breakup of AT&T.

The July 1991 decision by U.S. Appeals Court Judge Harold Greene lifting the MFJ restriction on RBOC ownership of information services in their local telephone service areas (except for cable TV system crossownership, which is prohibited by the 1984 Cable Act). NAA has "instituted an all-out attack on this ruling in an attempt to protect their turf," Sodolski charged.

The Greene decision spurred House Judiciary Committee Chairman Jack Brooks (D-Tex.) to introduce H.R. 5096, legislation imposing a two-year waiting period before RBOC entry into information services and instituting rigid entry tests after the waiting period. (The waiting period was later removed during the Judiciary Committee markup of the bill.)

An alternative plan from the House Energy and Commerce Committee, H.R. 5559, was introduced by Tele-



USTA President John Sodolski

communications Subcommittee member Billy Tauzin (D-La.)—and fully endorsed by Energy and Commerce Chairman John Dingell (D-Mich.)—which would explicitly recognize the RBOC's rights to operate information services, but impose safeguards, such as separate-subsidary requirements and bans on cross-subsidizing and cross-marketing, to protect against monopolistic practices.

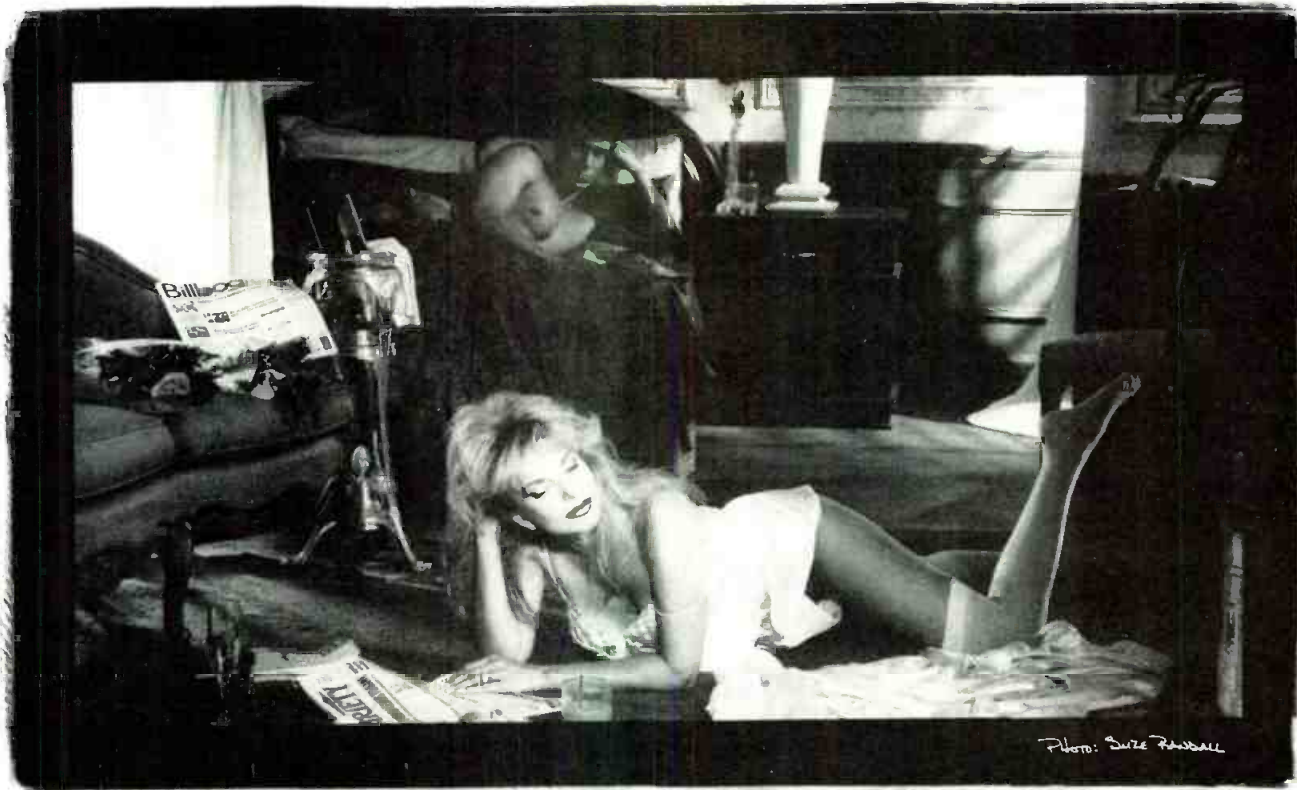
Both pieces of legislation are likely to reappear in some form during the next session of Congress. Some have speculated that next year's Energy and Commerce bill may include a cable crossownership provision.

USTA will "certainly try to get in front of the power curve and do what is necessary to get what we think is necessary done," Sodolski said. But he refused to elaborate on the association's congressional agenda and strategy for next year. "We have an agenda of our own. I'm just not going to tell you about it," he said.

Whatever the outcome of the presidential election this week, Sodolski seemed confident that the telephone industry would have a friend in the White House. The Republican platform includes a plank calling a modernized, nationwide telecommunications infrastructure "essential" to the country's future, and the Bush administration has long endorsed telco-cable crossownership.

The Clinton campaign has made similar pronouncements about the need for updated technology. "Clinton also believes in an R&D tax credit for companies that invest in new technologies from high-definition television to high-speed computing," Sodolski said. Clinton's telecommunications plans are still a bit vague, "but the music sounds good." ■

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During the Bush administration, the chairman of the President's Council of Economic Advisors has been a harsh critic of the FCC's financial interest and syndication rules. That may not change if Clinton is elected tomorrow. According to the *National Journal*, one of the candidates to replace Michael Boskin as head of the CEA is Lawrence Summers, chief economist at the World Bank, the very fellow who, on behalf of the networks, authored a 1990 paper arguing for repeal of the rules.

Bush appointees at the FCC are barred from campaigning for the President, but not so executive branch officials, as long as it's on their own time and taxpayers don't pick up the tab. National Telecommunications and Information Administration head Greg Chapados did his bit for the cause two weeks ago, flying (on his own ticket) to a convention of electrical engineers in Houston to debate Ellis Mottur, author of the Sept. 21 report that laid out Clinton-Gore's "technology policy," which includes a plan to bring about that "advanced national communications network." Chapados summed up his rebuttal to that plan: "I don't see what the [Clinton] infrastructure investment would do that the [Bush] carefully crafted policy of encouraging competition would not."

When it comes to arguing rate regulation at the FCC, the cable industry will have the man who wrote the book. Well, sort of. National Cable Television Association General Counsel Dan Brenner is author of a 299-page casebook of common carrier law and regulation published by Westview Press. Among other things, the book presents background and key cases in the history of common carrier rate regulation, which may provide a framework for cable rate regulation.

Satellite CD Radio President Robert Briskman is bracing for a host of negative comments from broadcasters about his planned satellite DAB service. Comments on Satellite CD's license application are due on Nov. 13, and broadcasters led by the National Association of Broadcasters have already indicated that they will oppose the grant as a threat to broadcast localism. Nonetheless, Briskman says, Satellite CD remains optimistic that it will get the spectrum and orbital slots it needs to deliver 30 channels of CD-quality sound to cars and homes. "We are going to get it through."

Radio stations have little to worry about because the service is subscription supported, he maintains. To placate broadcasters, he says, Satellite CD has already told FCC officials it is willing to agree to license restrictions that would preclude it from selling advertising and from operating "gap fillers"—low-power broadcast stations strategically placed to reach listeners in urban canyons and other places where satellite signals can't go.

They're lining up. E! Entertainment Television, USA Network and QVC Network joined Turner Broadcasting System and The Discovery Channel as co-plaintiffs in the suit challenging the constitutionality of the must-carry and retransmission-consent provisions of the 1992 Cable Act. "We believe the must-carry provisions violate the First

Amendment by giving the government the power to make decisions that should be made instead by cable operators and consumerism," said Christopher Fager, E! senior vice president, business and legal affairs.

Also last week, the Turner-led group and Daniels Cablevision, a cable system operator, asked the court to consolidate their suits. Both have been progressing on the same schedule, and it is widely expected that the court will agree to the request.

On an accelerated schedule, a three-judge panel of the U.S. District Court in Washington is tentatively scheduled to hear oral arguments on Dec.

7. Under the law, any appeal of the panel's decision must be taken directly to the Supreme Court.

What does Al Sikes think a Clinton administration

FCC would look like? "First of all, I won't be in it," he quipped when asked the question after a speech given in New York last week at a Freedom Forum seminar. Although he thinks there has been a "bipartisanship in communications policymaking" during the Bush years, he said, the Democrats in control will likely make some changes.

The Democrats tend to be "more interested in things such as the fairness doctrine," he said. "I believe no less in fairness...but I'm a little reluctant to have the government start counting seconds." Sikes also said that the Democrats have a tendency to be "more regulatory," which could overwhelm the FCC, already having to do more with fewer resources.

Washington attorney Tom Casey

who has been coordinating communications policy for the Clinton-Gore campaign, and Joel Odum, director of the campaign's speaker's bureau, have been visiting communications trade associations to share the campaign's still vague ideas about communications policy and to listen to industry concerns. Over the past two weeks, Casey and Odum have dropped by the National Association of Broadcasters, the National Cable Television Association, the United States Telephone Association, the Electronic Industries Association, the Motion Picture Association of America and the Telecommunications Industry Association.

Casey told BROADCASTING they try not to go beyond the campaign's published positions on communications, which are aimed at fostering an "advanced national communications network" with federal R&D dollars.

It all sounded pretty good to USTA President John Soldski. "They were saying some things we would find attractive," he said, although "there was more than a whiff of industrial policy."

NAB Executive Vice President Jim May said it would be "inappropriate" to comment on his session with the Clintonites. ■

Washington Watch

Edited By Harry A. Jessell



Business

SUPER SALES FOR NBC'S SUPER BOWL

Ability to sell more units at higher rates seen as sign of buyers' optimism about economy

By Sharon D. Moshavi

With its prices higher than what CBS charged last year, NBC is close to sold out on ad sales for this January's Super Bowl.

Media buyers say NBC went into the market with a \$900,000 rate card per 30-second unit for the game, with the lion's share of spots going for about \$850,000. That's up from the \$800,000 CBS received per spot last year, a price that was flat from the year before. That marked the first time since 1984 that the price of a 30-second Super Bowl unit had failed to increase.

NBC is said to have between five and 10 units left to sell, finding itself in much better shape than CBS was last year, with as many as 35 units left at the beginning of December.

CBS suffered last year not only from the recession, say buyers, but from the competition of its own winter Olympics so soon after the Super Bowl. NBC does not have the latter problem, and its ability to sell the game may also reflect an improvement in the media economy, buyers say. "It could very well be that advertisers are starting to feel that things are getting better about the economy and are more willing to put their money in there," says Bart McHugh, senior vice president, director of national TV and radio, DDB Needham. "After all, the Super Bowl is still one of the major events that exist on TV."

NBC is taking advantage of interest in the game. Advertisers who want to buy into the game have had to buy units in other sports programming as well, such as the National Football League playoffs and the Super Bowl pre-game show, buyers say. That's the opposite of CBS's practice last year, when it was forced to offer other units



at a discount to entice advertisers to buy time in the Super Bowl.

Regular-season NFL sales are not going as well as they are for the Super Bowl. On the high end, CBS is said to be bringing in about \$110,000 to \$115,000 per unit, and NBC about \$100,000. Advertisers can generally find availabilities every week, despite increased inventory sales to the presi-

dential candidates. CBS is filling some of the holes with makegoods from the World Series, says one ad executive.

CBS, though, is in better shape than NBC, buyers say, because it anticipated the soft fall sports market created by the summer Olympics by packaging some of the games' units with prime time upfront inventory. NBC, on the other hand, kept extra units available in the NFL for Olympics makegoods that it ended up not needing, thereby adding to its amount of unsold inventory. Pricing, however, is certainly better than it was last year, with Sunday games on CBS and NBC going for \$85,000-\$90,000. Ratings are up, too—5% for CBS, to an average 12.0, and 7% for NBC, to 10.2.

ABC's *Monday Night Football* has had a rough October, with its spots (which normally average \$225,000 per 30 seconds) dipping to a reported \$175,000. Season-to-date, *MNF* is averaging a 17/29, down just 1% compared with last year at this time. ■

HURRICANE HURTS, ELECTIONS BOOST REVENUE

The Washington Post Co., owner of WPLG-TV Miami, cited Hurricane Andrew in reporting a 2% revenue decline for its TV stations in the third quarter.

Media General said revenue at its TV stations improved "slightly...led by local advertising and, to a lesser extent, political and national advertising. While encouraging, 1992 industry expectations of three to six percent gains in local and spot categories will probably not be realized." Both the Washington Post Co. and Media General own an affiliate of NBC whose carriage of the Olympics helped station revenue.

A.H. Belo also cited both local and national advertising gains in reporting a 16% jump in third-quarter TV station revenue, to \$48.9 million, while noting that "political advertising was not a significant contributor to the advertising mix during the third quarter." Operating earnings for the TV stations jumped 71%, to \$12.5 million, although programming costs in the just-completed quarter benefited from a \$1.3 million write-down of syndicated program costs taken during the prior-year's third quarter.

—GF

NBC BETS ON COMEDY CONTEST

Network creates promotion to boost 'Tonight Show' ratings in which stations pick local comedians

By Sharon D. Moshavi

In an effort to enhance *The Tonight Show's* ratings and to work more closely with its affiliates, NBC has created a promotional contest called "*The Tonight Show with Jay Leno Comedy Challenge*."

The "Comedy Challenge" promotion kicked off this week and runs through mid-December. Each affiliate (along with advertisers) will sponsor contests in its market to pick the funniest comedian. The staff of *The Tonight Show* will choose among those 125 finalists and pick a grand-prize winner, who will appear on the late-night program during the first quarter of 1993.

The network is hoping the promotional effort will show results similar

to the 17% ratings rise of *Seinfeld* earlier this year in 18 markets where NBC and Toyota sponsored Jerry Seinfeld's comedy tour, according to Alan Cohen, vice president, marketing. With 125 affiliates on board for the "Comedy Challenge"—the largest participation NBC has had for any promotional effort—the network is looking for *The Tonight Show's* ratings to rise by that same percentage nationally. The only top-10 market station not participating so far is WNBC-TV New York. Cohen said he had initially expected just 50 to 60 stations to participate.

According to Cohen, the "Comedy Challenge" lends itself to attracting a young audience, on which the network has been concentrating since Jay Leno took over the reins of *The To-*

night Show in May.

Ratings for Leno (excluding his first week and the weeks of the political conventions) have averaged a 4.6 Nielsen rating/15 share, down 4% from a year ago when Carson was host. Ratings for viewers 18-49 have stayed flat at 2.6. Cohen says the promotion is no indication the network is displeased with Leno's ratings. "We're happy with the numbers," he says.

The affiliates, along with local sponsors, will stage the contests at a variety of venues, including comedy clubs, college campuses and shopping malls. The affiliates are each responsible for signing up their own sponsors. Cohen said 250 to 300 sponsors had been signed up, including Pepsi-Cola, Subway Sandwich Shops and Blockbuster Video. NBC is providing all the promotional materials (banners, posters) required to stage the contests and also radio and TV spots that promote both the "Comedy Challenge" and *The Tonight Show*. ■

Changing Hands

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

WPIT-AM-FM Pittsburgh □ Sold by KISS Ltd. to Salem Media of Pennsylvania Inc. for \$6.5 million. Seller is headed by Kenneth J. O'Keefe, and has interests in four AM's and five FM's. Buyer is subsidiary of Salem Communications, headed by Edward G. Atsinger III and Stuart W. Epperson; it recently sold WKPA(AM) New Kensington, Pa. ("For the Record," Oct. 26). It is licensee of eight AM's and five FM's. Atsinger and Epperson also have controlling interests in WAVA(FM) Washington, KFAX(AM) San Francisco and KKXX-FM Delano, all California. WPIT(AM) has religious format on 730 khz with 5 kw. WPIT-FM has religious format on 101.5 mhz with 48 kw and antenna 505 feet above average terrain. Broker: Gary Stevens & Co.

WDCK(FM) Williamsburg, Va. (Richmond) □ Sold by Keymarket Communications to Benchmark Communications for \$4.25 million. Seller is

headed by Kerby Confer and Donald Alt, and is purchasing WZLB(AM)-WFRG-FM Rome, N.Y. (see below).

PROPOSED STATION TRADES

By volume and number of sales

This Week:

AM's □ \$898,000 □ 3

FM's □ \$9,376,000 □ 7

AM-FM's □ \$14,275,000 □ 4

TV's □ \$0 □ 0

Total □ \$24,549,000 □ 14

1992 to Date:

AM's □ \$179,657,284 □ 198

FM's □ \$383,104,520 □ 236

AM-FM's □ \$266,204,846 □ 140

TV's □ \$1,386,212,087 □ 49

Total □ \$2,215,178,737 □ 623

For 1991 total see Jan. 27, 1992 BROADCASTING.

Buyer is headed by Joe Mathias and Phillip Rainwater, and also owns WVGO(FM) Richmond and WUSQ-AM-FM Winchester, both Virginia, and WDOV(AM)-WDSO(FM) Dover, Del. WDCK has oldies format on 96.5 mhz with 100 w and antenna 492 feet above average terrain. Broker: *American Radio Brokers Inc.*

WZLB(AM)-WFRG-FM Rome, N.Y. □ Sold by Arrow Communications of Utica-Rome Inc. to WFRG Inc. for \$4.15 million. Sale includes WZOQ(FM) Wapakoneta, Ohio (Lima), ("For the Record," Oct. 26). Seller is headed by William R. Rice, receiver, who is also selling KMJC-FM Clinton, Iowa (see below). Rice is also receiver for four other FM's formerly licensed to Arrow Communications. Buyer is subsidiary of Keymarket Communications, headed by Kerby Confer and Donald Alt, and is selling WDCK(FM) Williamsburg, Va. (see above). It is also licensee of four AM's and five

FM's. Confer has interests in licensee of WFBG(AM)-WFGY(FM) Altoona, Pa. WZLB is fulltimer with country format on 1450 khz with 1 kw. WFRG-FM has country format on 96.1 mhz with 7.4 kw and antenna 600 feet above average terrain. *Broker: William R. Rice.*

WSVS-AM-FM Crewe, Va. □ Sold by Banking Services Corp. and Roger A. Aiken, as co-receivers for KAT Broadcasting Corp., to ABS Communications for \$3 million. KAT Broadcasting is licensee of four AM's and three FM's, all in receivership. **Buyer** is headed by Kenneth A. Brown and Jon Sinton, and is licensee of one AM and three FM's. WSVS(AM) is C&W format on 800 kw with 5 kw day and 275 w night. WSVS-FM has C&W format on 104.7 mhz with 100 kw and antenna 984 feet above average terrain. *Broker: Blackburn & Co.*

KDMI(FM) Des Moines, Iowa □ Sold by KDMI-FM Inc. to Stoner Broadcasting for \$1.35 million. **Seller** is headed by Ralph E. Duckworth Jr., and has no other broadcast interests. **Buyer** is headed by Thomas Stoner, and recently purchased WONE(AM)-WTUE(FM) Dayton, Ohio, for \$7.7 million. Stoner Broadcasting owns five AM's and nine FM's, including KGGO-AM-FM Des Moines. KDMI has religious format on 97.3 mhz with 115 kw and antenna 500 feet above average terrain. *Broker: Blackburn & Co.*

KMJC-FM Clinton, Iowa □ Sold by Arrow Communications Inc. to Signal Hill Communications, Inc. for \$1.256 million. **Seller** is headed by William R. Rice, receiver (see WZLB(AM)-WFRG-FM Rome, N.Y., above). **Buyer** is headed by Vickie A. Palmer, and has interests in licensee of WOC(AM)-KUUL(FM) Davenport, Iowa. She also holds stock in Palmer Communications Inc., licensee of two AM's, two FM's and two TV's. KMJC-FM has AC

format on 96.1 mhz with 100 kw and antenna 980 feet above average terrain. *Broker: William R. Rice.*

KTGR(AM)-KCMQ(FM) Columbia, Mo. □ Sold by The Greenfield Group to Zimmer Broadcasting Co. Inc. for \$625,000. **Seller** is headed by Al Greenfield, receiver, and has no other broadcast interests. **Buyer** is headed by Jerry Zimmer, and is also licensee of KCLR-FM Boonville, KZIM(AM)-KEZS-FM Cape Girardeau and KWOC(AM)-KKLR(FM) Poplar Bluff, all Missouri, and WKXX(FM) Jerseyville and WOOZ-FM Harrisburg, both Illinois. KTGR has news, MOR format on 1580 khz with 250 w day and 10 w night. KCMQ has CHR format on 96.7 mhz with 3 kw and antenna 155 feet above average terrain. *Broker: Media Services Group Inc.*

WBBS(FM) Great Barrington, Mass. □ Sold by Berkshire Broadcasting-South Inc. to WAMC for \$325,000. **Seller** is owned by Donald Thurston, who also owns WBS(AM) Great Barrington and WNAW(AM)-WMNB(FM) North Adams, all Mass. **Buyer** is Albany, N.Y.-based educational corporation that owns WAMK(FM) Kingston, WCAN(FM) Canajoharie, WANC(FM) Ticonderoga and WOSR(FM) Middletown, all New York. WBBS has AC format on 105.1 mhz with 1.1 kw and antenna 1,708 feet above average terrain. *Broker: New England Media Inc.*

KWPC(AM) Muscatine, Iowa □ Sold by Flambo Broadcasting Inc. to John and Darlene Schwandke, husband and wife, for \$300,000. **Seller** is headed by John Flambo, who has interests in KFMH(FM) Muscatine, Iowa. **Buyer** is former GM of KCIL-AM-FM Washington, Iowa. KWPC has country format on 860 khz with 250 w day and 8 w night. *Broker: Dale Cowle.*

For other proposed and approved sales see "For the Record," page 72.

COURT BLOCKS SALE OF WOI-TV

Sale of WOI-TV Ames (Des Moines), Iowa, for \$12.7 million, from Iowa State University to Citadel Communications, was blocked by an Iowa district court on Oct. 22. The court ruled that the school's board of regents "abused their discretion" in trying to sell the station, according to Neil Harl, a professor at the school and president of Citizens for WOI-TV Inc., which filed a lawsuit against the sale. The state of Iowa passed a bill last May to block the sale, citing a state code prohibiting the school from selling state property without government approval, but it was vetoed. The school's board of regents, headed by Marvin Pomerantz, appealed the court's decision last week.

—JG

CLOSED!

WFTW-AM/WKSM-FM,
Ft. Walton Beach, Florida
from Spector Broadcasting
Corporation, to New
South Communications,
Inc., Frank E. Holladay,
President for \$1,000,000.

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Technology

VIDEO DIALTONE: FIRST THE COPPER AGE

Exhibitors at FCC say video service can aid high-cost broadband rebuilds

By Peter Lambert

When we first addressed video dialtone in 1988, we never envisioned its first generation could begin over copper wires," said FCC Chairman Alfred Sikes, moments after walking through half a dozen National Consumers Week technology demonstrations at the FCC.

Yet only three months after Sikes's FCC sought to encourage telephone companies to build broadband networks by granting them permission to deliver video, several companies sought to show they can get into the business even before laying that broadband fiber optic infrastructure, delivering video and other digital information services over their existing "twisted pair" copper telephone wires.

Bell Atlantic, Los Angeles-based USA Video and Raleigh, N.C.-based

BroadBand Technologies were among those aboard for "Video Dialtone and the Consumer" day at the FCC, each demonstrating digital compression, storage, switching and multiplexing technologies. Thanking Sikes personally for the FCC's video dialtone decision last summer (BROADCASTING, July 20), each showed full-motion, near-broadcast-quality digital video transmitted over twisted pairs.

Equally notable, emphasized Bell Atlantic Information Services President Art Bushkin, is the development of high-powered computer video storage and switching technologies. By 1994, he and others claimed, "video server" and switching equipment will allow customers with standard phone lines to access hundreds (and later, thousands) of digitally stored movies, as well as accessing basic TV services and interactive video shopping catalogs, video games, educational multi-

media and computer data services—all via digital set-top terminal and remote control device.

How much cable TV and dialtone services will overlap or, on the other hand, complement each other in a given market remains to be seen.

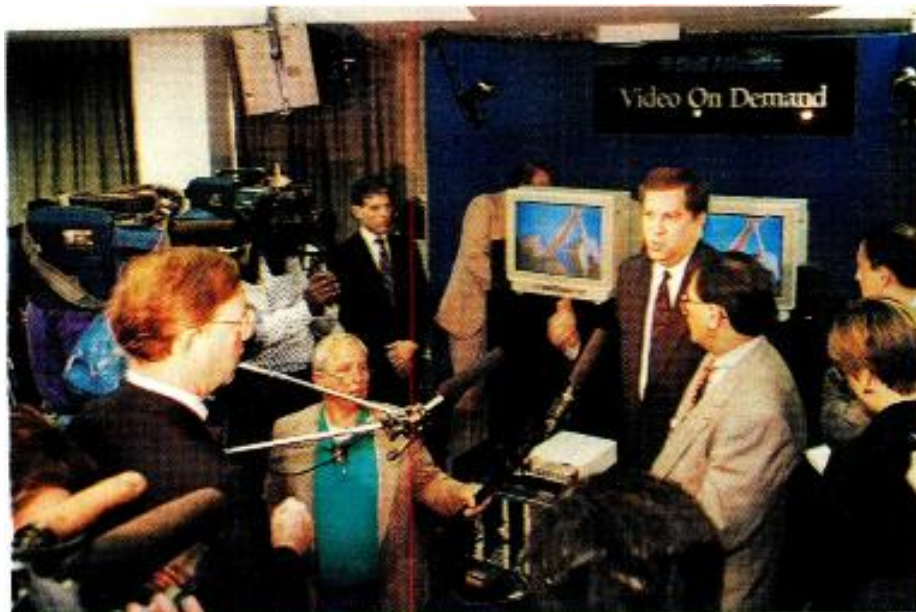
Last week's exhibitors readily conceded that the narrowband, copper-wire service will have its limits (only one video signal to the home at a time and no HDTV, for example), and it is no substitute for ultimate wideband service. However, they underscored that the technology will allow telcos much earlier video-on-demand entry as they continue to deploy fiber optic and coaxial cables to neighborhoods and homes. "This technology does not diminish our determination to lay fiber," Bushkin told Sikes.

In the meantime, Sikes says he expects cable and telephone companies will increasingly find mutual advantage in co-ventures. To that prediction, Bushkin said: "I don't want to make announcements ahead of time, but I believe your vision will again be proved out."

Using a compression algorithm refined last month by C-Cubed Microsystems, Bell Atlantic showed video (including the movie "Spartacus") at a 1.5 megabits-per-second data rate and voice signals delivered together over twisted pair. The technology works through 12,000 to 15,000 feet of copper, although Bushkin said copper lengths in Bell Atlantic's existing hybrid fiber/copper networks average less than 10,000 feet.

Next summer, Bell Atlantic will begin a field test of the technology with 400 of its employees in the Washington area (BROADCASTING, Oct. 26). Video-on-demand service could go to market by early 1994.

USA Video will use the same C-



Vowing his company will continue to lay its own fiber, Bell Atlantic's Art Bushkin underscores Chairman Sikes's (left) telco/cable coventure predictions.

Cubed algorithm to offer twisted-pair, as well as fiber or coaxial, distribution. Seeking a niche role operating a "MultiNet" multimedia-on-demand network (driven by video on demand), it expects to partner with cable and phone companies to co-distribute pure video on demand. It names Southwestern Bell and Rogers Cablesystems (Toronto) as partners in pilot projects addressing various distribution architectures. It is also courting design and manufacturing participation by Digital Equipment Corp.

Exhibiting a wall of "host digital terminal" multiplexing hardware,

BroadBand Technologies (BBT) demonstrated use of on-screen menu and remote "mouse" controlled cursor to access a standard channel lineup or an on-demand level of service encompassing impulse "video store" ordering and interactive information services. "These services do not require a home computer," said BBT Executive Vice President Richard Jones. "The intelligence is in the network."

BBT pitched its Fiber Loop Access dialtone hardware/software platform as providing switched digital video immediately (it is deployed in video field trials by six of the nation's eight

regional Bell operating companies) and as upgradeable—able to integrate voice, data and wider-band video through hybrid narrowband and broadband architectures.

Anticipating the argument that telco investment in narrowband dialtone equipment takes away from investment in broadband fiber, BBT President Salim Bhatia said: "The conventional wisdom that video dialtone is too expensive to deploy without major new subsidies is outdated and wrong." Rather, he said, dialtone deployment can be paid for through new video revenues. ■

MULTIMEDIA, DIGITAL VIDEO WILL DOMINATE SMPTE

Second Century conference in Toronto underscores technology merger challenges ahead

By Peter Lambert

Titled "Images in Motion: The Second Century," the 134th Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit runs next Tuesday through Friday, Nov. 10-13, at the Metro Toronto Convention Centre in Toronto, Ontario, Canada.

Underscoring the new era implied in that title, the conference agenda and exhibition area will make ample room not only for television and film technologies but for computer video hardware and software.

A lineup of more than 115 technical papers will include 16 on multimedia technologies designed to merge sound, full-motion video, stills, graphics and text. An all-day "Multimedia World" tutorial Nov. 9, addressing interactive applications and standards development, will precede the conference, and daily multimedia workshops Nov. 10-13 will complement two "Multimedia/Desktop" technical sessions Nov. 12.

On the exhibit floor (open 10 a.m. to 6 p.m. Nov. 10-12 and 10 a.m. to 2 p.m. Nov. 13), product categories this year include "Computer Audio/Video," "Computer Graphics, Hardware/Software," "Multimedia" and "PC-Video Related" equipment. And for the first time, the exhibit will include two widescreen high-definition television exhibitors, Vision 1250 and The 1125/60 Group and NHK. A number of firms, including Ikegami, Pesa Chyron Group, Tektronix and

Dynatech, will exhibit HDTV-related hardware. JVC Professional will also introduce a 16:9 NTSC format, following Panasonic's debut of 16:9 MII last year. And, on a different front, another exhibitor category indicative of the fiscally tight times: used equipment.

As of last week, SMPTE expected 176 exhibitors overall (short of the 225 in Los Angeles last year, but comparable to 178 in New York in 1990). Preregistration stood at nearly 6,000.

But more broadly defining the new era is digital video, which will dominate three days of television technology sessions, beginning with Session A, "Compressed Video Imaging," Tuesday afternoon (Nov. 10). A "Video Crossroads" TV session Nov. 11 will include papers on HDTV production and conversion, progressive scanning and computer animation.

And on Thursday (Nov. 12), "Digital Television Day," special TV sessions will focus on digital video recording, editing, mixing, routing, multiplexing, measurement and format conversion. An "Advanced Television Systems" session Friday morning (Nov. 13) will hear authors presenting papers on both analog and digital widescreen TV production and transmission issues.

In addition to all that, the conference will offer a free, two-part panel discussion, "Effects of Digital Video on Future Processing," open to all attendees from 12:30 to 1:30 p.m. on both Wednesday and Thursday, Nov. 11 and 12.

The society itself will also update its work on digital information exchange protocol standards among video, advanced video, computer and film technologies. ■

NEW CBS BIRD LAUNCHED

Arianespace successfully launched one of CBS-TV's two next-generation satellites, Hughes Communications' Galaxy VII, at 7:15 p.m. ET, last Tuesday (Oct. 27) from Kourou, French Guiana. Next July, CBS will migrate from nine C-band transponders on AT&T's Telstar satellites to 10 C-band and two Ku-band transponders spread across Galaxy VII and Galaxy IV (scheduled to launch in January). "Our affiliates should see improved signal quality" from doubling in C-band power to 16 watts, said Brent Stranathan, VP of broadcast distribution for CBS. Onboard C/Ku cross-strapping on Galaxy IV will also allow NewsNet backhaul from transportables direct to affiliates. "We're excited. It's really the first of the broadcast satellite replacements, but we've got one more to go," he said. The launch brought Arianespace's current success streak to six satellites on four rockets in four months.

Date Book

Highlighted listings indicate major meetings.

NOVEMBER

Nov. 4—*National Academy of Television Arts and Sciences*, New York chapter, drop-in luncheon. Speaker: Steve Cohen, chairman and CEO, American Transportation Network. Copacabana, New York. Information: (212) 768-7050.

Nov. 4-8—*National Black Media Coalition* 19th annual media conference. Hyatt Regency, Bethesda, Md. Information: (202) 387-8155.

Nov. 5-8—*American Women in Radio and Television* board of directors and foundation board meetings. Embassy Suites Hotel, Washington, D.C. Information: Donna Cantor, (202) 429-5102.

Nov. 6—*The National Academy of Television Arts and Sciences* special recognition award honoring Phil Donahue. Black-tie reception and dinner. Imperial Ballroom, Sheraton New York Hotel, New York. Information: Trudy Wilson, (212) 586-8424.

Nov. 6-8—*Society of Environmental Journalists* second annual national conference. Keynote speaker: Ted Turner, founder, CEO, Turner Broadcasting System. University of Michigan, Ann Arbor, Mich. Information: Julie Edelson, (313) 769-7780; Emilla Askari, (313) 223-4536; Jim Detjen, (215) 854-2438.

Nov. 7—*NAB Radio Manager's Roundtable* for small and medium markets, including Q&A with FCC Mass Media Bureau Chief Roy Stewart. Holiday Inn Palo Verde, Tucson, Ariz. Information: (202) 429-5402.

Nov. 9—"Where Are the Ratings Systems Headed?" tele-workshop sponsored by *National Association of Television Producers and Executives Educational Foundation*. Workshops are fed live, via satellite. Information: Susan Davis, (310) 453-4440.

Nov. 10-12—*National Catholic Association of Broadcasters* annual convention and Gabriel Awards banquet. St. Louis. Information: (513) 429-2663.

Nov. 10-13—*Society of Motion Picture and Television Engineers* 134th technical conference and equipment exhibit. Metro Toronto Convention Center, Toronto. Information: (914) 761-1100.

Nov. 11—*National Academy of Television Arts and Sciences*, New York chapter, drop-in luncheon. Speaker: Kicha Ganapathy, AT&T Laboratories. Copacabana, New York. Information: (212) 768-7050.

Nov. 12-14—*Special Interest Video Association* convention. Greenwich Hyatt Regency, Greenwich, Conn. Information: (201) 697-7776.

Nov. 13—"Investigative Reporting: America, What Went Wrong?" seminar sponsored by *Center for Communication*. Center, New York. Information: (212) 836-3050.

Nov. 15—*Radio Hall of Fame* black-tie gala sponsored by *Museum of Broadcast Commu-*

nications. Program will be fed live via satellite, free of charge to radio stations. Chicago. Information: (312) 629-6015.

Nov. 15—Deadline for entries for *Pope Foundation Journalism Awards*. Three \$15,000 awards will be made to mid-career print and television journalists who have written or produced investigative pieces within the last three years. Information: Catherine Pope, (212) 399-9069.

Nov. 16-17—"Personal Communications Services: An International Perspective," conference sponsored by *The Annenberg Washington Program In Communications Policy Studies of Northwestern University*. Willard Office Building, Washington, D.C. Information: Christine Love, (202) 393-7100.

Nov. 18—"Careers in Radio," seminar sponsored by *Center for Communication*. Center, New York. Information: (212) 836-3050.

Nov. 19—*International Radio and Television Society* newsmaker luncheon. Speaker: Phil Donahue. Waldorf-Astoria, New York. Information: Marilyn Ellis, (212) 867-6650.

Nov. 19-22—*National Association of College Broadcasters* national conference. Providence, R.I. Information: (401) 863-2225.

Nov. 19-22—*Society of Professional Journalists* national convention. Stouffer Harborplace, Baltimore. Information: (317) 653-3333.

Nov. 23—20th anniversary *International Emmy Awards*. Sheraton New York Hotel, New York. Information: Gillian Rose, (212) 489-6969.

DECEMBER

Dec. 1—*Cable Television Administration and Marketing Society* fourth annual western regional pay-per-view conference. Hyatt Regency Alicante, Anaheim, Calif. Information: Kirsten McConnell, (703) 549-4200.

Dec. 2-4—*Western Cable Show* sponsored by California Cable Television Association. Anaheim Convention Center, Anaheim, Calif. Information: (510) 428-2225.

Dec. 3—*Ohio Association of Broadcasters* sales workshop. Embassy Suites Hotel, Columbus, Ohio. Information: (614) 228-4052.

Dec. 3—*American Sportscasters Association* eighth annual Hall of Fame Awards dinner. Inductee: Vin Scully, veteran sports announcer and voice of the Los Angeles Dodgers. Marriott Marquis Hotel, New York. Information: Louis Schwartz, (212) 227-8080.

Dec. 13—Second annual *Robert E. Dallos* memorial lecture. Speaker: Bernard Shaw, anchor, CNN. New York Society for Ethical Culture, New York. Information: (212) 874-5210.

JANUARY-JUNE 1993

Jan. 14-16—*Satellite Broadcasting and Communications Association* winter trade show. San Diego. Information: (703) 549-6990.

Jan. 19—*Nebraska Broadcasters Association* winter meeting and hall of fame banquet. Cornhusker Hotel, Lincoln, Neb. Information: Richard Palmquist, (402) 333-3034.

Jan. 21-23—*Louisiana Association of Broadcasters* annual convention. Fairmont Hotel, New Orleans. Information: (504) 922-9150.

Jan. 24-28—*NATPE International/Association of Independent Television Stations*. NATPE's 30th annual program conference and exhibition and INTV conference. Moscone Convention Center, San Francisco. Information: Nick Orfanopoulos, for NATPE, (310) 453-4440, and Angela Giroux, for INTV, (202) 997-1970.

Jan. 26-27—*International Sports Summit*. Beverly Hilton, Beverly Hills, Calif. Information: Peter Cantor, (301) 986-7800.

Feb. 2-3—*Arizona Cable Television Association* annual meeting. Hyatt Regency, Phoenix, Ariz. Information: (602) 955-4122.

Feb. 3—*Ohio Association of Broadcasters* sales workshop. Holiday Inn, North and State Route 23, North Columbus, Ohio. Information: (614) 228-4052.

Feb. 4-7—*Radio Advertising Bureau* managing sales conference. Loews Anatole Hotel, Dallas. Information: Gail Steffens, (800) 722-7355.

Feb. 5-6—*Society of Motion Picture and Television Engineers* 27th annual Advanced Television and Electronic Imaging conference. Sheraton Hotel and Towers, New York. Information: (914) 761-1100.

Feb. 24-26—*Texas Cable Show* sponsored by *Texas Cable TV Association*. San Antonio Convention Center, San Antonio. Information: (512) 474-2082.

March 3-6—24th Country Radio seminar sponsored by *Country Radio Broadcasters*. Opryland Hotel, Nashville. Information: (615) 327-4487.

March 15-17—*North Central Cable Television Association* annual convention and trade show. Hyatt Hotel, Minneapolis. Information: (612) 641-0268.

April 16-21—*MIP-TV*, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 689-4420 or 750-8899.

April 19-22—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Information: (202) 429-5300. Future convention: March 21-24, 1994, Las Vegas.

May 12-13—*Ohio Association of Broadcasters* spring convention. Clairion Hotel, Cincinnati. Information: (614) 228-4052.

June 6-9—*National Cable Television Association* annual convention. San Francisco. Information: (202) 775-3669.

June 10-15—*18th Montreux International Television Symposium and Technical Exhibition*. Montreux Palace, Montreux, Switzerland.

Open Mike

NAME CHANGE

EDITOR: Let's face it: "Country" music isn't country. Hasn't been for some time now. Here at KMAM(AM) and KMOE-FM, we call it "American" music. What could better describe this music that came from us, and no one else?

Isn't there a way to get the ball rolling to call it what it is? Our promos have used "American" for two years, I suppose, but we don't have the reach to encourage others. And just this week, I saw another article by a person who didn't feel that "country" describes it. That's when I decided to write to you.—*B.D. Thornton, president/general manager, KMAM(AM)-KMOE-FM Butler, Mo.*

QUESTION OF VALUES

EDITOR: In recent weeks, I read an item about a new teenage-oriented program that aptly demonstrates the often absurd lengths that broadcasters strive in order to snare greater numbers of youngsters to watch their programs. This pursuit of young audiences to enhance their pocketbooks at the expense of basic and important societal values unfortunately contributes to a climate of ethical and social crises that has become a part of our society.

I am not a censor, nor am I riding the bandwagon of fundamentalist groups with an ideological bias against anything slightly ajar with their limited view of the world. But as a teacher of college students, I truly wonder whether these sages of the industry thought about the consequences of these actions.

Apparently Fox Television—the folks that brought *America Married ... with Children* and *Studs*—has concocted a program titled *Busted* where two sets of best friends reveal embarrassing secrets about each other. According to your Sept. 7 story, the vice president for development of the program (made to appeal to the teenage market) is quoted as saying: "We'll be trying to get two best friends to betray each other

for cash and prizes.... In addition, school friends and family of the contestants will be on hand to intensify the embarrassment."

What Fox is doing with this new program is to legitimize embarrassing one's friend. What kind of values does that instill in young people? That revealing confidences of a friend is cute or humorous? That doing such an act is worth it for a few bucks? Close friendships are an important asset in life, not to be treated in such a cavalier manner—especially to an audience of impressionable youngsters who often believe that everything on television is gospel truth. Such ideas, coming from a medium far more influential than other important institutions, send a powerful message.

Apparently the creators of this program believe much of what Paul Kurnit writes in his "Monday Memo" column in your Sept. 14 issue when he praises the sophistication of children as "media literate" and notes that they have "technical savvy" in making program decisions because they are able to use TV's and VCR's. Adding to the point, he notes that kids "are program directors" because of their ability to zap and zip through programs on the dial. Maybe their sophistication in such matters derives from the fact that their attention spans are so short and they have to switch from one sex-oriented program to another more violence-oriented one. The values that American kids pick up from watching such programming en masse have become a matter of great debate among many right-minded people. The debate will undoubtedly increase with more creations such as *Busted*.—*Mark Conrad, assistant professor, legal and ethical studies, Graduate School of Business, Fordham University, New York.*

SECOND-CLASS CITIZENS?

EDITOR: I write regarding the three Emmys awarded to the *25th Anniversary Gala at the Met*. The present rules of the Academy of Television

Arts and Sciences seem to require that the program be given awards under the banner of PBS. In fact, this program was originally produced and distributed live on pay per view last September. However little recognition the academy is able or willing to give under the existing rules, these Emmys are themselves a "gala event" for pay per view, as well as all of the individuals who worked on the production at NBC, Cablevision and PolyGram, and the sponsor, Panasonic. We are all delighted to be included with the far more established basic and pay networks in receiving this recognition.

Apart from our satisfaction, however, there lies a serious issue with respect to the rules of eligibility for Emmy awards. It is surely strange that the credit for our efforts went, in the first instance, to the network having secondary release rights in the program. Is it not time to revisit the rules of eligibility to include pay per view, the distribution vehicle of the future?—*Susan C. Greene, president, Prestige Production Ventures, New York, and formerly executive in charge of 25th Anniversary Gala at the Met.*

ERRATA

Bing Crosby did not appear exclusively on CBS Radio in 1930's and 1940's (BROADCASTING, Oct. 19), but in fact appeared on ABC, NBC and CBS at various times over those two decades.

In Oct. 27 "In Brief" item on launch of CMT Europe, co-owner of service should have been listed as Nashville-based Gaylord Entertainment Co.

Buying power of Hispanic TV viewers in U.S. cited in Oct. 26 article should have been \$200 billion annually.

In Oct. 26 story, projections by Austin, Tex.-based Technology Futures Inc. on number of high-definition TV sets sold by year 2005 should have been 29 million.

Classifieds

See last page of Classified Section for rates, closing dates, box numbers and other details.

RADIO

HELP WANTED MANAGEMENT

GM/GSM: Tough economy—tough market. Medium-market, Central New England station needs GM/GSM capable of hiring, training and motivating. If you are a self starter, can motivate a retail sales force, and are in it for the long haul reply to Box Q-50. EOE.

Radio station operations manager: (\$30,930-\$37,585, excellent employee benefits). School district seeks qualified candidates to maintain broadcast equipment and manage a public FM radio station. Must have thorough knowledge of FCC rules and regulations and extensive experience in radio station broadcast operations. Must possess a Society of Broadcast Engineer, FCC General Radiotelephone or equivalent certification. The Eugene School district is located in Oregon's mid-Willamette valley within short distances to ocean beaches and snow-capped mountains. The district is nationally recognized for its educational excellence. Its public radio station includes an educational component for its students. Closing date is December 15, 1992. To apply before the closing date, submit a letter of interest, application form, resume, a copy of your certification, and a list of four professional references to: Eugene School District, Human Resources Department, 200 N. Monroe, Eugene, OR 97402. (503-687-3247; Fax #686-1426) AA/EOE/ADA.

General manager for highly successful medium market FM. Current general manager will soon be leaving to accept a larger market position. Currently we lead the market in sales, profits and ratings and we intend to stay there. We accept only aggressive results oriented individuals. Our general managers are among the most highly compensated in the industry for our market sizes. Send resume to Box R-1. EOE.

General manager: High profile fun small market FM radio station in Michigan's Upper Peninsula seeking aggressive leader with sales experience. Must be hands-on manager, with ability to manage staff & station operations. Fax resume, references and salary requirements to: 1-818-990-4350. EOE.

GSM for stable, profitable FM in small but competitive rural New England market. Resume, references and salary expectations to Box R-7. EOE.

HELP WANTED SALES

WRCQ-FM, Classic Rock, seeks experienced broadcast sales representatives to handle existing accounts and develop new business. Substantial financial opportunity for individuals who can demonstrate a focused desire and ability to succeed. If you can develop results-oriented, win/win client relationships and close, then we should talk now! Send resume in confidence, with earnings history, to Ron Walton, WRCQ-FM, Box #013, PO Box 2008, Fayetteville, NC 28302. EOE.

Live and sell in the sun! Draw, guarantee, commission. On Colorado River. General Manager, 1775 Arriba, #53, Riviera, AZ 86442. EOE.

HELP WANTED TECHNICAL

Chief engineer: Northeast major market FM. Experience and communication skills required. Women and minorities encouraged. EOE. Reply with resume to Box R-3.

Chief engineer: For Pacific Northwest radio station. Individual needs 3-5 years experience with studio and transmitter equipment. Candidate should also have experience with build-out projects and ability to deal with other departments. Send resume to: Box R-2. Equal opportunity employer.

HELP WANTED NEWS

Looking for a crackerjack editor and writer with both broadcast and wire service experience. Must be able to work quickly under deadline pressure while also teaching younger, less-experienced staffers. Ground floor opportunity in new venture; parent corporation is established media giant. Pleasant North Carolina location (great place to raise a family) and competitive salary. EOE. Reply to Box Q-47.

Radio news director, KCAW-FM, SITKA, AK. Managing editor/reporter in high-profile local news department. Requires three years news experience, one year in broadcast news. Preferred: Experience in administration, volunteer training, computers. Seeking commitment to balance; interest/knowledge of Alaskan, resource, Native issues. Full-time, exempt, \$23,490-\$27,000 DOE, benefits. EOE/AA. Send resume, personal references, statement of news philosophy with special reference to small-town reporting, and audio cassette demonstrating reporting, announcing, production, news-cast-organizing skills to: ND Search Committee, c/o Rich McClear, Raven Radio, 2-B Lincoln St., Sitka, AK 99835. Receipt deadline 11/13/92. Position to start 2/1/93. For more info call Rich at 907-747-5877.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Purdue University's radio station WBAA-AM & FM has an immediate vacancy for a music coordinator/program host. Requirements: Bachelor's degree preferably in Broadcasting, Communications or Music; two years radio experience, preferably in public radio; comprehensive knowledge of Jazz, radio research and programing; strong on-air skills. Desired qualifications: Audio production skills; knowledge of Classical and other music. Duties and responsibilities: Coordinates Jazz and other non-Classical musical programing including ordering and cataloging of music, scheduling of programing, maintenance of playlists, communicating with record company and trade publications representatives; hosts Jazz, Classical, and other programs. Benefits: Flexible benefit programs. Medical, life, disability insurances, retirement, and social security. Salary: Commensurate with qualifications. Application process: Send resume, list of references and audition tape to: Thomas L. Haworth, Personnel Officer, Purdue University, 1530 Stewart Center, West Lafayette, IN 47907-1530. Equal opportunity/Affirmative action employer.

SITUATIONS WANTED MANAGEMENT

Money back guaranteed: Consultant gets results or you don't pay. Put my 20+ years experience to work for your small/medium market station. Call Mike Jeffries 919-452-6829.

General manager/general sales manager seeks management position in small or medium size market. Prefer opportunity for ownership. Aggressive, results driven pro with impressive track record. Reply to Box R-4.

Business/radio professional seeking radio station for lease with option to buy. Please call Tim 216-722-3488.

SITUATIONS WANTED NEWS

Experienced. Motivated. Reliable. Veteran newsperson seeks morning news anchor/sidekick slot. Prefer Northeast, but all markets considered. Reply to Box Q-49.

TELEVISION

HELP WANTED MANAGEMENT

General manager for a small market affiliate. Stable position with excellent compensation package. Growth opportunities within group if desired. EOE/M-F. Please respond to Box Q-44.

TV station manager: WSVI-TV, the ABC affiliate in St. Croix, U.S. Virgin Islands is seeking a station manager. He must be objective oriented, level headed, people person manager. Experience in local advertising, as well as products advertising sales. Send resume to: Station Manager, PO Box 7112, Sunny Isle, St. Croix, V.I. 00823. No phone calls, please. EOE.

Assistant news director: Capable of starting up news department, aggressive self starter, knowledgeable person, can make a nice future in sunny Clearwater Florida. CPN Television Inc., 813-530-5000 Stu Arnold or Sherry. EOE.

News director: WBFF Fox 45, home of Baltimore's fastest growing late news, is looking for a new leader to direct our award winning newscast. We have a great product that deserves the best candidate. A better opportunity simply does not exist. Please send a detailed resume to: Steve Marks, General Manager, WBFF Fox 45, 2000 W. 41st Street, Baltimore, MD 21211. WBFF-Fox 45 is an equal opportunity employer.

HELP WANTED SALES

WNRW-TV Fox 45/48, the Piedmont superstation in the 48th market, has an opening for a senior account executive. This position requires knowledge of ratings and research, familiarity of value-added promotions, extensive experience in negotiations, and proven ability to generate new business. Minimum three years experience required. College degrees preferred. Send resume to: Sales Manager, WNRW-TV Fox 45/48, 3500 Myer Lee Dr., Winston-Salem, NC 27101. No phone calls please. WNRW is an Act III Broadcasting station, an equal opportunity employer. M/F EOE. Please refer to source of advertisement in your correspondence.

WSAZ-TV, an NBC affiliate, has opening for a national sales manager to be responsible for virtually all national sales plus some regional accounts. This position works directly with Katz, our national rep., and must have strong marketing and computer skills along with advertising and agency sales and service experience. Some travel is required. Send letter and resume no later than November 13, to: Human Resources Manager, WSAZ-TV, Box 2115, Huntington, WV 25721. EOE, M/F.

Co-op/vendor specialist: Top Fox affiliate in 10th market is seeking experienced co-op vendor specialist to manage a new department. Must have prior experience and successful track record in co-op and vendor. Send resume to: WATL-TV, Room C, One Monroe Place, Atlanta, GA 30324. EOE.

HELP WANTED TECHNICAL

TV broadcast engineer: National cable TV network with the highest quality standards needs broadcast engineer with minimum five years exp. for staff engineering position. Experience with Grass Valley and Sony equipment a must. Good working conditions and benefits. Send resume and work history to PO Box 100321, Irondale, AL 35210. EOE.

RF maintenance technician and transmitter operator: WCBS-TV New York requires a transmitter person with a minimum of 5 years major market RF maintenance experience in high powered TV transmitters, two-way communications systems, and ENG microwave systems. Technical or engineering degree preferred. Familiarity with Harris transmitters helpful. Supervisory and design experience desirable. General Class Radiotelephone license a must. This is a permanent union staff position. Send resumes to Joe Fedele, WCBS-TV Technical Operations Dept., 524 West 57th St., NY, NY 10019. We are an equal opportunity employer.

Transmitter vacation relief operator: WCBS-TV New York is now recruiting personnel to operate its TV transmitter facilities. Applicants must have a minimum of 2 years experience in transmitter operations and possess a comprehensive knowledge of complex TV plant systems. Personnel will be hired on a weekly basis throughout the year. General Class Radiotelephone license desirable. Send resumes to Joe Fedele, WCBS-TV Technical Operations Dept., 524 West 57th St., NY, NY 10019. We are an equal opportunity employer.

Video control center operator: Los Angeles. IDB Communications Group, Inc., a leading supplier of satellite transmission services, seeks a video control center operator for its Los Angeles facility. Candidates should have 3-5 years experience in satellite operations, or broadcast master control in a medium-to-major market. Qualified applicants should submit resumes and salary history to: IDB Communications Group, Inc., 10525 W. Washington Blvd., Culver City, CA 90232. Attn: Manager, Video Control Center. No phone calls, please — EOE/MF.

HELP WANTED NEWS

Sports anchor: Small market network affiliate in the Southwest needs experienced sports anchor/reporter. EOE. Please submit resume to Box Q-45.

Meteorologist/weathercaster: Midwest affiliate seeks experienced weathercaster with strong on-air presence for six and ten PM newscasts. Excellent fringe benefits. Send resume and salary requirements to Box Q-46. EOE.

WICS TV in Springfield, Illinois is accepting applications for possible future openings in news for the following positions: General assignment reporters; Weekend news anchors/reporters; Weekend sports anchors/reporters. Resumes and non-returnable videotapes to: Les Vann, News Director, WICS TV, 2680 East Cook, Springfield, IL 62703. WICS is an equal opportunity employer.

News producer wanted for South Florida's top TV station... prefer candidates with a min. of 3 yrs. exp. as a commercial TV news producer. College degree in journalism desirable. Send resume to: Lourdes Leahy, Exec. Producer, WPLG-TV, 3900 Biscayne Blvd., Miami, FL 33137. EOE.

Editor/photojournalist: Experience desired. Must be very organized. Duties will be mostly editing. Send non-returnable tape to: Judy Horan, WOOD-TV, 120 College S.E., Grand Rapids, MI 49503. EOE.

Weather talent position available for nationally syndicated agricultural business program. Prefer polished on-air presentation combining knowledge of weather and agricultural background. Please send resume, non-returnable tape, and salary requirements to: The WNDU Stations, Attention: Human Resources Manager, PO Box 1616, South Bend, IN 46634. EOE.

Photojournalist: WVTU news is looking for an aggressive and creative television photojournalist. This full-time position requires experience in shooting, editing and remote broadcasts. No phone calls please. Send non-returnable tape and resume to: News Director, WVTU — Super 18, 4041 North 35th Street, Milwaukee, WI 53216. Equal opportunity employer.

News producer: One-hour innovative news show needs a creative, experimental, strong writer. We don't need a cardboard cut-out, we need someone to bring new ideas to a staff that likes to do things differently. Prior experience required. Send resume and/or tape to: News Director, WVTU — Channel 18, 4041 N. 35th Street, Milwaukee, WI 53216. Equal opportunity employer.

Reporter: WCBD-TV in Charleston, SC needs general assignment reporter. Knowledge of newscast producing and videotape editing a plus. College degree. 3/4" non-returnable tape, resume to News Director, WCBD-TV, PO Box 879, Charleston, SC 29402. EOE. M/F. Drug test mandatory. No phone calls.

Assistant news director: WABC-TV New York is seeking candidates with broadcast news management experience, major market experience a plus. Candidates must be familiar with all aspects of news production as well as newsroom administration. An ability to communicate effectively is required along with the skill to manage a large and diversified staff under continuous deadline pressure. Send resumes to: Henry Fiorsheim, News Director, WABC-TV, 7 Lincoln Square, NY, NY 10023. No phone calls or faxes please. We are an equal opportunity employer.

News producer/associate producer: Indianapolis Fox affiliate seeks producer/associate producer for news department to produce 10:00pm news 2 nights a week and associate produce 3 nights a week. Verify production values, ensure news program formats are consistent and equal, assist news director in supervising writing and photo quality. Need outstanding news judgment, complete understanding of TV news production techniques, B.A. or comparable professional news exp., good writing, at least two yrs. exp. in TV news, good communications skills and strong supervisory skills. Send resume and non-returnable tape to: Bob Donaldson, WXIN-TV, 1440 N. Meridian St., Indianapolis, IN 46202, by 11/07/92. No phone calls please. EOE.

News photographer: Indianapolis Fox affiliate seeks news photographer with good news judgment, working knowledge of TV production techniques, extensive background in ENG, and SNG, strong eye for color, balance and composition, B.A. or comparable professional news exp. At least 3 yrs. exp. in TV news preferred, valid driver's license and good driving record. Work under direction of assignments desk, record and edit video and audio for presentation of news stories in WXIN's programs. Send resume and non-returnable tape to: Bob Donaldson, WXIN-TV, 1440 N. Meridian St., Indianapolis, IN 46202, by 11/13/92. No phone calls please. EOE.

WJBF is looking for a reporter who's a great storyteller... strong journalist... and a hustler. Some anchoring involved. Send non-returnable 3/4" tape and resume to Pete Michenfelder, News Director, WJBF-TV, 1001 Reynolds Street, Augusta, GA 30903. EOE.

Experienced TV news photographers needed: Ideal candidate must be a strong visual storyteller, be creative and have solid technical skills. No beginners! Send resume and tape to Chief Photographer, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. EOE.

Series reporter: WSMV-TV is seeking a reporter with experience in series, documentary and/or daily in-depth reporting. Minimum 2 years experience. Strong writing and digging skills. This is broadcast journalism at its best. Please submit resume and non-returnable tape to Alan Griggs, News Director, 5700 Knob Road, Nashville, TN 37209. No phone calls. EOE.

Morning co-anchor opening at KCCI-TV, the CBS affiliate in Des Moines, Iowa. Station needs anchor to complement male anchor on early newscast and then report. Please send tapes and resumes to: Dave Busiek, News Director, KCCI-TV, Box 10305, Des Moines, IA 50306. No phone calls please. KCCI-TV is an equal opportunity employer.

Reporter: Are you a true storyteller, not just a fact-listener? Can you explain what a story means and put it into perspective? If so, we may have a showcase position at a major market station for you. 3/4" or VHS tape to: Newspeople, 20300 Civic Center Dr., Suite 201, Southfield, MI 48076. EOE.

Writer/associate producer. Are you a producer with exceptional writing skills? Are you the one in your shop who writes the stories nobody else can handle? We have a major market opportunity for someone who can relate news to real life. Resume and writing samples to: Newspeople, 20300 Civic Center Dr., Suite 201, Southfield, MI 48076. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Executive producer of sports programing: KRON-TV in San Francisco has a home-run opportunity for an executive producer of sports programing to manage all aspects of the station's broadcast of Oakland A's baseball. The EP will be responsible for the production elements for all fifty live games, including production values, coordination with the game production team, coordination of talent schedules, travel arrangements, station-wide coordination of all A's related events and shows. KRON-TV plans a 12-month A's presence on its air. The EP of sports will manage and coordinate this effort. Hands-on production of segments and packages will also be important. The right person will have a minimum of five years' prior experience as an executive producer of baseball, a thorough knowledge of the creative elements needed for a major market telecast, and outstanding organizational and managerial skills. Some travel will be required. BS in Broadcasting preferred. Please send resume in confidence to: Jan van der Voort, Vice President, Human Resources, KRON-TV, PO Box 3412, San Francisco, CA 94119. EOE.

Producer — New Jersey production company: Three-five years experience with corporate and business TV. Medical, broadcast and marketing/sales experience a plus. Salary approximately 30K plus benefits. Send resume with salary history to Box R-5. EOE.

Writer/producer: Top five NBC affiliate is looking for an accomplished, creative promotion writer/producer. The ideal candidate will have at least 3 years of top 30 market experience with proven ability as a writer, producer, and field and studio director of network-quality promotion spots. Experience across a wide range of topical and original news and programing promotion circumstances is a must. You will work in a creative environment and have the most sophisticated all-digital production and post-production TV facility in the country at your disposal. Rush resume and reel to Jeff Gray, KYW-TV Creative Services, Independence Mall East, Philadelphia, PA 19106. EOE M/F ADA.

Promotions writer/producer: Creative writer with strong concepts and experience to edit and produce TV and radio promotions. Send reel and resume to: Paul Greeley, Promotions Manager, WINK-TV, PO Box 1060, Fort Myers, FL 33902-1060. EOE.

Executive producer for major provider of quality non-fiction programming. 5-7 yr exp, from conception to release, approve script, talent, production & budget. Relocation, 70K & benefits. Mr. Filson 212-599-0909. EOE.

Art director: Meredith owned CBS affiliate seeking exceptional individual to lead our art/graphics department. We're looking for an enthusiastic and creative person to take a leadership role with all our art needs. Experience in designing exceptional electronic graphics and print a must! If you are highly creative and multi-talented, show us! Send your resume, VHS reel, and print samples to: Duane Mathias, Director of Creative Services, WTVH-5, 980 James Street, Syracuse, NY 13203. No phone calls please. EOE.

Writer/producer: Indianapolis Fox affiliate seeks writer/producer for advertising/promotion department to write announcer copy, creative concept, script and production of on-air promotion. Need minimum 2 yrs exp. in related field, strong creative writing skills, proficient 3/4" and Beta editing, good camera, lighting, and other production skills, CMX editing helpful. Send resume and non-returnable tape to: Judy Dages, WXIN-TV, 1440 N. Meridian St., Indianapolis, IN 46202, by 11/13/92. No phone calls please. EOE.

The members of the New Hampshire Association of Broadcasters are committed to the FCC's goals of non-discrimination and affirmative action. If you would like to be considered for employment in the New Hampshire broadcast industry, please send your resume to: Mr. B. Allan Sprague, Executive Director, New Hampshire Association of Broadcasters, 10 Chestnut Drive, Bedford, NH 03110. No phone calls. The New Hampshire Association of Broadcasters members are equal opportunity employers.

SITUATIONS WANTED MANAGEMENT

Former general manager of successful station that has been sold looking for a position in sales or management. Prefer under performing stations where creativity is required. Reply to Box Q-26.

SITUATIONS WANTED TECHNICAL

25 years broadcast engineering. 14 years as hands-on television chief engineer. Experienced people management and departmental budgeting. Extensive technical and construction experience both studios and transmitters. Please reply Box R-6.

Maintenance Tech. Tim 614-898-9120.

SITUATIONS WANTED NEWS

Broadcast vet: Strong commercial production and sales. One year TV news and sports anchor experience, 10 yrs. radio ann. and sales. Seeks TV news anchor and/or sales, but consider radio. Amenable. Welcome drug test. Aggressive. Good image. Conscientious. 214-270-1114.

MISCELLANEOUS

To get a job in television, you need a great resume tape. With our help, you'll have the best resume tape possible! Call 412-367-5819 or write Resume Tapes, 1779 Sample Road, Allison Park, PA 15101.

ALLIED FIELDS EMPLOYMENT SERVICES

We place TV technical engineers. America's number 1 service to employers & employees for a decade. Employer paid fees. Phone/resume: Mark Kornish 717-283-0895. Keystone International, Inc., 376 Stanley Drive, Kingston, PA 18704.

HELP WANTED INSTRUCTION

Ayers professor, Department of Communications: Jacksonville State University and the department of communication are pleased to announce an Ayers professor position for Fall 1993, supported in part by the Communication Endowment. This is a full-time tenure-track position at assistant or associate professor rank. Broad background in media and specialization in at least one communication discipline required. Eamed doctorate in appropriate communications discipline required - no exceptions. Journalism and public relations knowledge desirable. Person hired will be expected to engage in regular faculty duties, such as teaching, scholarly activity, advising, curriculum development, etc. Additionally, he/she will be expected to provide creative insight and expertise, and help implement change in a progressive department within a collegial setting. Salary competitive. The department of communication is located in modern Self Hall, which housed production facilities for the newspaper and yearbook, two TV studios and post-production facilities, two audio production rooms and a FM radio station affiliated with NPR. The department has 200 majors in communication and a minor in journalism. Send letter of application, resume, three current letters of reference, and official transcripts to: Personnel Services, Jacksonville State University, 700 Pelham Road N, Jacksonville, AL 36265-9982. Deadline for applications: December 7, 1992, or until suitable candidates identified. EEO/AA Employer.

Graduate assistantships available for both Spring and Fall 1993 semesters for qualified students studying in our M.A. program designed to develop advanced skills and knowledge for professional communication fields and/or prepare students for doctoral study. Assistantship assignments may involve teaching, production, or research assistance in broadcasting, journalism, photography, or speech communication. Write to: Dr. Joe Oliver, Graduate Program Coordinator, Department of Communication, Stephen F. Austin State University, Nacogdoches, TX 75962. EOE.

EDUCATIONAL SERVICES

On-camera coaching: Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, Eckhart Special Productions.

WANTED TO BUY EQUIPMENT

Used videotape—cash for 3/4" SP, M2-90's. Beta-cam SP's. Call Carpel Video 301-694-3500.

FOR SALE EQUIPMENT

AM and FM transmitter, used, excellent condition. Guaranteed. Financing available. Transcom. 215-884-0888. FAX 215-884-0738.

Lease-purchase option. Need equipment for your radio, television or cable operation? NO down payment. NO financials up to \$70,000. Carpenter & Associates, Inc. Voice: 504-764-6610. Fax: 504-764-7170.

For sale: Complete Intraplex TDM-153 T-1 system with Kentrox CSUs, 2-15kHz, 3-7.5kHz and 3 four-wire voice modules per side. Includes expansion shelves, backup power supplies and spare master modules. System used for nine months only. Perfect condition! Will consider any offer. Contact Ron Russ, KBLA, 213-665-1580.

Used/new TV transmitters, full power-LPTV, antennas, cable, connectors, STL's etc. Save thousands. Broadcasting Systems 602-582-6550.

RADIO

SITUATIONS WANTED PROGRAMING PROMOTION & OTHERS

Executive producer at New York's highest rated talk station... 7 years on the job, finding talent, creating winners, looking for Program Director job with top notch talk station anywhere, USA. Salary not as important as the opportunity to Program.

Roy at 212-410-4249

HELP WANTED PROGRAMING PROMOTION & OTHERS

OPPORTUNITIES AT NEW YORK TIMES RADIO STATION DUE TO AM FORMAT CHANGE TO BIG BAND/MOR. AVAILABLE: ON-AIR PERSONALITY, OPERATIONS ASSISTANT, RADIO SALES ACCOUNT EXECUTIVE, SALES ASSISTANT, TRAFFIC/COUNTING ASSISTANT. COMPETITIVE SALARY, GOOD BENEFITS. EXPERIENCED APPLICANTS ONLY. SEND RESUME TO: WQXR, 122 FIFTH AVE., NYC 10011 OR FAX: (212) 633-7666. EEO.

PROGRAMING SERVICES



Lum and Abner Are Back

... piling up profits for sponsors and stations. 15-minute programs from the golden age of radio.

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Jonesboro, Arkansas 72403 • 501/972-5884

TELEVISION

HELP WANTED NEWS

NEWS ANCHORS and NEWS PRODUCERS SAN DIEGO

KUSI-TV IS PLANNING ANOTHER NEWS EXPANSION AND WANTS NEWS ANCHORS AND PRODUCERS FOR A FAST-PACED, HIGH-QUALITY NEWSCAST IN PRIME TIME.

SEND NON-RETURNABLE VHS OR 3/4" TAPE OF CURRENT WORK.

ANCHORS: INCLUDE "LIVE" REPORTING, INTERVIEWING AND ON-SET INTERACTION.

PRODUCERS: SEND COMPLETE NEWSCAST

NO CALLS.

RESUMES AND TAPES TO:

9KUSI-TV51

HUMAN RESOURCES DEPARTMENT
PO BOX 719051
SAN DIEGO, CA 92171

EQUAL OPPORTUNITY EMPLOYER

MANAGING EDITOR

WXIA-TV, Atlanta seeks Managing Editor with strong leadership and writing skills. Requires a minimum of five years newsroom management experience with a background on an assignment desk or in producing. A college degree preferred. Please send resume including salary history (no phone calls, please) to:

ME-B, Personnel Director
P.O. Box 77010
Atlanta, GA 30309
EOE

Broadcasting News...

KCAL-TV in Los Angeles has terrific opportunities to further your news industry career.

NEWSWRITER

Must be an exceptional and quick writer with 3-5 years major market news writing experience, including live microwave and satellite. Multiple market experience and BASYS literacy would be ideal. Requires an understanding of state-of-the-art graphics, strong communication/interpersonal skills and the ability to thrive under deadline pressure.

ASSOCIATE ASSIGNMENT EDITOR/BOOKER

Demonstrate your ability to generate interesting and compelling topics/story leads for specialized news segments. Requires 2-5 years multi-market experience in booking guests for live television news or talk radio and a proven track record of booking high profile/national newsmakers. Strong So. California contacts and an extensive Rolodex essential. College degree preferred.

As part of the Walt Disney Company, we can offer salaries commensurate with experience, excellent benefits and advancement potential.

Human Resources, Dept. B
KCAL-TV
5515 Melrose Ave.
Los Angeles, CA 90038

No phone calls, please.
 Equal Opportunity Employer



EXECUTIVE DIRECTOR OF BROADCASTING KUHT-TV HOUSTON, TEXAS

KUHT, Houston Public Television is currently accepting applications for the position of Executive Director of Broadcasting. This position reports to the CEO & General Manager and administers the following departments: Programming, Broadcast Production, Art & Graphics, and Communications. This is a senior management position that helps develop broadcast policy and determines overall strategy and philosophy of broadcast programming and production activities for KUHT. Salary range is competitive and will be commensurate with background and experience.

Qualifications: BA in Communications, Journalism or a related field required. MA desirable. Ten years proven experience as a professional in the field of communications required. Six years broadcast television management experience and five years video production or programming experience required. Excellent written and oral communication skills a must.

Send resume and a list of five(5) professional references postmarked by November 20, 1992 to:

Ms. Laura Gonzales
KUHT-TV
4513 Cullen Blvd.
Houston, Texas 77004

KUHT is licensed to the University of Houston System and is an equal opportunity employer. Women and multi-cultural candidates encouraged to apply. **NO PHONE CALLS PLEASE.**

HELP WANTED MANAGEMENT

TRAFFIC MANAGER

WTTG/Fox Television is seeking an experienced professional to administer and manage all functions of a major market television Traffic Department to include staffing, inventory control, continuity and log editing. Qualified applicants should possess knowledge of Enterprise System and AS 400 IBM computer. Prior experience in systems management Traffic required. College graduate preferred. Qualified applicants should rush resume, cover letter and salary requirements to:

Personnel Department
WTTG/Fox Television
5151 Wisconsin Avenue, NW
Washington, DC 20016

EOE/M/F/D/V
 No Phone Calls Please



PROGRAMING SERVICES

NATIONAL WEATHER NETWORK NWN TV...

"THE COMPLETE WEATHER PACKAGE"
 CUSTOMIZED AND LOCALIZED TV WEATHER VIA SATELLITE INCLUDING THE ON AIR METEOROLOGIST. LOW CASH/BARTER
 CALL TODAY: EDWARD ST. PE' ...
 601-352-6673

HELP WANTED RESEARCH

RESEARCH ANALYST

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**See full details and rates in the
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EARLY DEADLINE NOTICE

Due to the Thanksgiving Holiday, the deadline for the November 30th issue will be Wednesday, November 18th at noon.

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. For information call (202) 659-2340 and ask for Mitzi Miller.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must accompany all orders. All orders must be in writing by either letter or Fax 202-293-3278. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. 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: \$1.60 per word, \$32 weekly minimum. Situations Wanted: 80¢ per word, \$16 weekly minimum. All other classifications: \$1.60 per word, \$32 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: \$138 per inch. Situations Wanted: \$69 per inch. All other classifications: \$138 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space. Frequency rates available.

Blind Box Service: (In addition to basic advertising costs) Situations wanted: No charge. All other classifications: \$15 per ad per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING will not forward tapes, transcripts, portfolios, writing samples, or other oversized materials; such materials are returned to sender. Do not use folders, binders or the like.

Replies to ads with Blind Box numbers should be addressed to: Box (letter & number), c/o BROADCASTING, 1705 DeSales St., NW, Washington, DC 20036.

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.

For subscription information call 1-800-323-4345.

For the Record

As compiled by BROADCASTING from October 19 through October 23 and based on filings, authorizations and other FCC actions.

OWNERSHIP CHANGES

Applications

■ **KFLI(AM) Eureka, CA** (BAL921001EA; 790 khz; 5 kw-D, 112 w-N)—Seeks assignment of license from California Oregon Broadcasting Inc. to Eureka Broadcasting Co. Inc. for \$105,000. **Seller** is licensee of five TV's, and has 50% interest in KPIC(TV) Roseburg, OR. **Buyer** is headed by Hugo Papstein, and is licensee of KINS(AM)-KEKA-FM Eureka, CA. Filed Oct. 1.

■ **KIDI(FM) Guadalupe, CA** (BAPH921005HW; 105.5 mhz)—Seeks assignment of CP from Armando Garcia to Spanish TV 59 for \$325,000. **Seller** has no other broadcast interests. **Buyer** is headed by Leo Kesselman, and has interests in five LPTV's and 41.5% interest in KPIG(FM) Freedom, CA. Filed Oct. 5.

■ **KHEZ(FM) Caldwell, ID** (BTCH920925HT; 103.3 mhz; 54 kw; ant. 2,525 ft.)—Seeks transfer of control of Citadel Communications Corp. for no cash consideration; 85% shareholder Lawrence R. Wilson will relinquish control by conversion of non-voting stock to voting common stock, reducing his interests to 33.3%. After transfer, no single shareholder or group will control 51% or more of voting stock. Transfer includes all stations under licensee, which are KGA(AM)-KDRK-FM Spokane, WA; KROW(AM)-KBUL(FM) Reno-Carson City, NV; KBEE(AM)-KATM-FM Modesto and KQMS(AM)-KSHA(FM) Redding, both California; KCNR(AM)-KLZX-FM Salt Lake City; KKF(M) Colorado Springs, and KBOZ-AM-FM Bozeman and KCTR-AM-FM Billings, both Montana. Filed Sept. 25.

■ **KMJC-FM Clinton, IA** (BALH921008HF; 96.1 mhz; 100 kw; ant. 980 ft.)—Seeks assignment of license from Arrow Communications Inc. to Signal Hill Communications Inc. for \$1.256 million. **Seller** is headed by William R. Rice, receiver (see WZLB(AM)-WFRG-FM Rome, NY, below). **Buyer** is headed by Vickie A. Palmer, and has interests in licensee of WOC(AM)-KUUL(FM) Davenport, IA. She also holds stock in Palmer Communications

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; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; 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.

Inc., licensee of two AM's, two FM's and two TV's. Filed Oct. 8.

■ **WACY(AM) Fenton (Flint), MI** (BAL921002EA; 1160 khz; 1 kw-U)—Seeks assignment of license from Deano Day Enterprises Ltd. to Fletcher Communications Inc. for \$493,000. **Seller** is headed by Deano Day, and has no other broadcast interests. **Buyer** is headed by David Fletcher, and has no other broadcast interests. Filed Oct. 2.

■ **KEEZ-FM Mankato, MN** (BALH921008HR; 99.1 mhz; 100 kw; ant. 864 ft.)—Seeks assignment of license from Faribault County Broadcasting Company Inc. to Gemini Broadcasting Co. for \$1.85 million. **Seller** is headed by Paul Hedberg, who has interests in three AM's and four FM's. **Buyer** is headed by Philip E. Nolan, and is also licensee of KAUS-AM-FM Austin, MN. Action Oct. 8.

■ **KRBJ(FM) Taos, NM** (BAPH921001GS; 99.9 mhz; 6 kw; ant. 387 ft.)—Seeks assignment of CP from Taos County Radio to Frederick W. Finn for \$20,000. **Seller** is headed by Ann Mansfield, and has no other broadcast interests. **Buyer** holds less than 5% of non-voting stock of licensee of KXXO(FM) Olympia, WA, with option to acquire certain voting stock. Filed Oct. 1.

■ **WZLB(AM)-WFRG-FM Rome, NY** (AM: BAL920929GU; 1450 khz; 1 kw-U; FM: BALH920929GV; 96.1 mhz; 7.4 kw; ant. 600 ft.)—Seeks assignment of license from Arrow Communications of Utica-Rome Inc. to WFRG Inc. for \$4.15

million. Sale includes WZOQ(FM) Wapakoneta (Lima), OH ("For the Record," Oct. 26). **Seller** is headed by William R. Rice, receiver, who is also selling KMJC-FM Clinton, IA (see above). Rice recently sold WZOQ(FM) Wapakoneta, OH. He is also receiver for four other FM's formerly licensed to Arrow Communications. **Buyer** is subsidiary of Keymarket Communications, headed by Kerby Confer and Donald Alt, and is selling WDCK(FM) Williamsburg (Richmond), VA (see "Changing Hands"). It is also licensee of four AM's and five FM's. Confer has interests in licensee of WFBG(AM)-WFGY(FM) Altoona, PA. Filed Sept. 29.

■ **WIP(AM) Philadelphia** (BAL921001EB; 610 khz; 5 kw-U)—Seeks assignment of license from Spectator Broadcasting Ltd. to Infinity Broadcasting Corp. for \$13 million (BROADCASTING, Oct. 5). **Seller** has no other broadcast interests. **Buyer** is headed by Mel Karmazin, and recently purchased FM's in Chicago, Boston and Atlanta (BROADCASTING, Aug. 24). It is licensee of 6 AM's and 11 FM's. Filed Oct. 1.

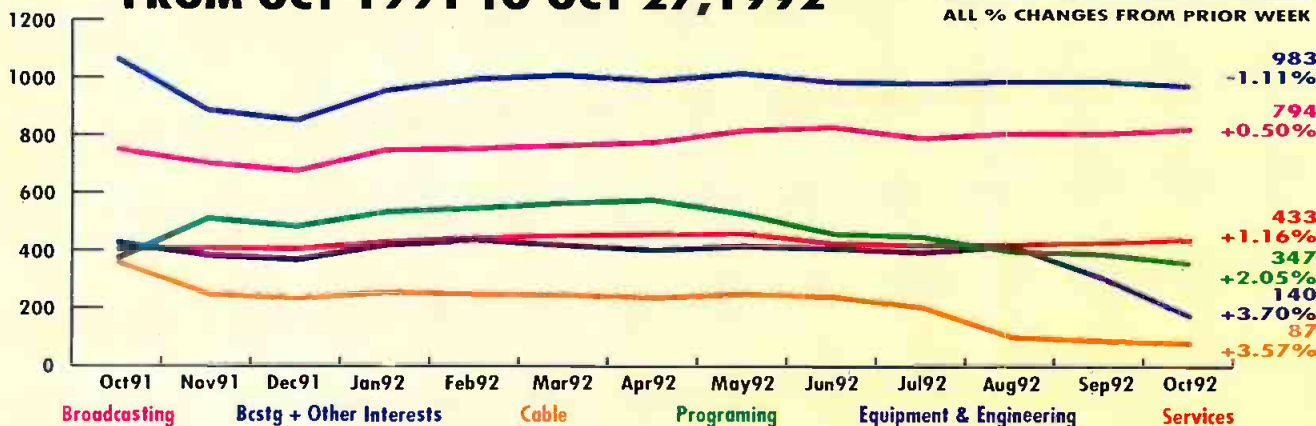
■ **WPIT-AM-FM Pittsburgh** (BAL921008HG; 730 khz; 5 kw-D)—Seeks assignment of license from KISS Ltd. to Salem Media of Pennsylvania Inc. for \$6.5 million ("Closed Circuit," Oct. 5). **Seller** is headed by Kenneth J. O'Keefe, and recently sold WPGR(AM) Philadelphia. It is licensee of four AM's and five FM's. **Buyer** is subsidiary of Salem Communications, headed by Edward G. Atsinger III and Stuart W. Epperson; it recently sold WKPA(AM) New Kensington (Pittsburgh), PA ("For the Record," Oct. 26). It is licensee of eight AM's and five FM's. Atsinger and Epperson also have controlling interests in WAVA(FM) Washington, KFAX(AM) San Francisco and KKKX-FM Delano, CA. Filed Oct. 8.

Actions

■ **WTXQ(AM) Andalusia, AL** (BAL920812EB; 1400 khz; 1 kw-U)—Granted assignment of license from Ashley N. Davis Jr. to Augustus Broadcasting Network for \$39,000, assumption of debt. Sale of station for \$54,000, granted April 6, fell through. **Seller** is also selling WZEP(AM) Defuniak Springs and WCNU(AM) Crestview, both Florida. **Buyer** is headed by Wilfred Augustus, and has no other broadcast interests. Action Oct. 1.

■ **KRMM(FM) Payson, AZ** (BAPH920618HQ; 101.1; 100 kw; ant.: 1,076 ft.)—Dismissed assignment of CP from Frederick I. Shaffer III to Ray Communications Inc. for \$36,015. Shaffer is pro-

STOCK MARKET PERFORMANCE AVERAGES FROM OCT 1991 TO OCT 27, 1992



posed assignee of KSBS-TV Steamboat Springs, CO. He is also licensee of KHUM(FM) Ottawa, KS, assignment of which to American Broadcasting Corp. has been approved. Buyer is headed by Ray T. Frost, and has no other broadcast interests. Action Oct. 5.

■ **KHIL(AM)-KWCX(FM) Wilcox, AZ** (AM: BAL920806EG; 1250 khz; 5 kw-D, 196 w-N; FM: BALH920806EH; 98.3 mhz; 3 kw; ant. 57 ft.)—Granted assignment of license from Media Venture Management Inc., receiver for JLN Enterprises Inc., to William Konopnicki for \$32,500. Seller is headed by Randolph E. George, and recently acted as receiver for KCKK(FM) Kanab, UT. He is also selling KLVJ-AM-FM Mountain Home, ID, to same buyer (see below). Buyer has no other broadcast interests. Action Sept. 23.

■ **KDIA(AM) Oakland, CA** (BAL920709EA; 1310 khz; 5 kw-U)—Granted assignment of license from RAGH Inc. to Willie L. Brown Jr. for \$1.6 million. Seller is subsidiary of Ragan Henry Broadcast Group, headed by Ragan Henry, who has interests in 8 AM's, 15 FM's and 1 TV, including KJUL(FM) North Las Vegas, which is also being sold. Buyer has no other broadcast interests. Action Sept. 28.

■ **KSES(AM) Yucca Valley, CA** (BAL920810EA; 1420 khz; 1 kw-D, 49 w-N)—Granted assignment of license from Craig Broadcasting Corp. to 142U Inc. for \$65,000. Seller is headed by Richard C. Blum, and has no other broadcast interests. Buyer is headed by Steven Fuss, and has no other broadcast interests. Action Sept. 21.

■ **KCEC(TV) Denver** (BTCCT920821KG; ch. 50; 2,498 kw-V; ant. 764 ft.)—Granted transfer of control of licensee Golden Hills Broadcasting Corp.; however, no change in beneficial ownership will occur; Theresa E. Romero and other shareholders are converting their class B stock into class A stock. Vice President Walter F. Ulloa has interests in three TV's. Action Oct. 5.

■ **KSKE-AM-FM Vail, CO** (AM: BAL920810EF; 610 khz; 5 kw-D, 217 w-N; FM: BALH920810EG; 104.7 mhz; 100 w; ant. 451 ft.)—Granted assignment of license from Vail-Aspen Broadcasting Ltd. to American Broadcasting Systems Inc. for \$1.3 million ("Changing Hands," Aug. 17). Seller is headed by Bill Varecka and principally owned by Henry Vara, who recently sold WJTC(TV) Pensacola, FL ("Changing Hands," March 2). Buyer is headed by partners Ron Shaffer and Tom Kearney, and is licensee of three AM's and two FM's. Action Oct. 8.

■ **WXPQ(AM) Babson Park, FL** (BAL920805EA; 1530 khz; 500 w-D)—Granted assignment of license from Webber College Inc. to William M. Histed for \$3,000 (equipment only). Seller is headed by Rex R. Yentes, and is also licensee of WAUC(AM) Wauchula, FL. Buyer is licensee of WSIR(AM) Winter Haven, FL. Action Sept. 24.

■ **WFTX(TV) Cape Coral (Ft. Myers-Naples), FL** (BTCCT920211KJ; ch. 36; 4550 kw-V, 450 kw-A; ant. 1,503 ft.)—Granted transfer of control from Wabash Valley Broadcasting Corp. to Hulman & Company. Assignment includes WOGX(TV) Ocala, FL (see below), and WTHI-AM-FM-TV Terre Haute, IN. Action July 13.

■ **WOGX(TV) Ocala, FL** (BTCCT920211KI; ch. 51; 2,931 kw-V, 293.1 kw-A; ant. 924 ft.)—Granted transfer of control from Wabash Valley Broadcasting Corp. to Hulman & Company; transfer will result in transferee owning 81.2% of Wabash Valley stock. Assignment includes WTHI-AM-FM-TV Terre Haute, IN, and WFTX(TV) Cape Coral, FL (see above). Transferors are Jack R. Snyder and Merchants National Bank & Trust Co. of Indianapolis, co-trustees of Anton Hulman Jr. Real Estate and Grace Hulman Descendants Trust, which owns 87.04% of licensees of WKOX(AM)-WVBF(FM) Framingham, MA, and WJNO(AM)-WRMF(FM) Palm Beach, FL. Action July 13.

■ **WFTW(AM)-WKSM(FM) Fort Walton Beach, FL** (AM: BAL920730HV; 1260 khz; 2.5 kw-D; FM: BALH920730HW; 99.3 mhz; 3 kw; ant. 214 ft.)—Granted assignment of license from Specter Broadcast Corp. to New South Communications Inc. for \$1 million ("Changing Hands," Aug. 10). Seller is headed by John K. McGill and Stephen J. Hannon,

and has no other broadcast interests. Buyer is headed by F.E. Holladay, and is also licensee of two AM's and three FM's. Holladay has interests in one AM and two FM's. Action Sept. 23.

■ **KYAA(FM) Ketchum, ID** (BAPH920807GF; 104.7 mhz; 155 w; ant. 1,922 ft.)—Granted assignment of CP from Jim Kincer to Idaho Broadcasting Consortium Inc. for \$7,500. Seller has interests in WFIA(AM)-WZKS(FM) Louisville, KY. Buyer is headed by Frederic W. Constant, and has no other broadcast interests. Action Oct. 1.

■ **KLVJ-AM-FM Mountain Home, ID** (AM: BAL920806EE; 1240 khz; 1 kw-U; FM: BALH920806EF; 99.1 mhz; 100 kw; ant. 1,400 ft.)—Granted assignment of license from Media Venture Management Inc., receiver for JLN Enterprises Inc., to William Konopnicki for \$78,000 (see KHIL[AM]-KWCX[FM] Wilcox, AZ, above). Action Sept. 23.

■ **KIGO(AM) St. Anthony, ID** (BAL920402EB; 1400 khz; 1 kw-U)—Granted assignment of license from Lake County Communications Inc. to Fremont Broadcasting Co. Inc. for no monetary compensation. Seller is headed by Ernest W. Riedelbach, and has no other broadcast interests. Buyer is headed by Ted W. Austin Jr., who has interests in KADQ(FM) Rexburg, ID. Action Oct. 1.

■ **KQNS(FM) Lindsborg, KS** (BALH920817HO; 95.9 mhz; 1.3 kw; ant. 455 ft.)—Granted assignment of license from Smoky Hill Broadcasting Co. Inc. to Davies Communications Inc. for \$125,000. Seller is headed by Larry P. Justus and is licensee of KINA(AM) Salina, KS. Buyer is headed by Edward J. Davies, and has interests in KNGL(AM)-KBBE(FM) McPherson, KS. Action Oct. 5.

■ **KARD(TV) West Monroe, LA**

(BALCT920708KE; ch. 14; 5,000 kw-V; 500 kw-A; ant. 2,049 ft.)—Dismissed app. of assignment of license from Woods Communications Group Inc. to Lipps Communications Inc. for \$3.13 million. Seller is headed by Charles Woods, and is also licensee of WTVY-FM-TV Dothan and WACV(AM) Montgomery, both Alabama; WTVW(TV) Evansville, IN; KDEB-TV Springfield, MO, and KATP(FM) Amarillo, TX. Woods also owns licensee of KLBK-TV Lubbock, TX. Buyer is headed by Rick Lipps, who is vice president of assignor. Action Sept. 21.

■ **WFCC(FM) Chatham, MA** (BALH920728GP; 107.5 mhz; 50 kw; ant. 341 ft.)—Granted assignment of license from First Class Communications Ltd., debtor-in-possession, to Dolphin Productions Inc. for \$579,000. Seller is headed by Jim Ryan, and has no other broadcast interests. Buyer is headed by Allan Stanley, and has no other broadcast interests. Action Sept. 25.

■ **WARE(AM) Ware, MA** (BAL920728EC; 1250 khz; 5 kw-D, 2.5 kw-N)—Granted assignment of license from Ware Communications Corp. to Quadra Communications Inc. for \$400,000. Seller is headed by Joseph S. Dorison. Principal Richard L. Sadowsky has interests in KIEM-TV Eureka, CA. Buyer is headed by Wayne R. Higney, and has no other broadcast interests. Action Sept. 22.

■ **WPZA(AM)-WAMX(FM) Ann Arbor, MI** (AM: BAL920722HX; 1050 khz; 5 kw-D, 500 w-N; FM: BALH920722HY; 3 kw; ant. 260 ft.)—Granted assignment of license from Washtenaw Broadcasting Co. Inc. to MW Blue Partnership for \$750,000. Seller has no other broadcast interests. Buyer is owned by assignor and general partner Washtenaw Broadcasting Co. Inc. (33%), and limited partner WSJM Inc. (67%), headed by Robert Murthum and

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

Service	ON AIR	CP's ¹	TOTAL ²
Commercial AM	4,963	184	5,147
Commercial FM	4,742	927	5,669
Educational FM	1,570	299	1,869
Total Radio	11,275	1,410	12,685
Commercial VHF TV	557	13	570
Commercial UHF TV	587	157	744
Educational VHF TV	124	5	129
Educational UHF TV	237	8	245
Total TV	1,505	183	1,688
VHF LPTV	466	139	605
UHF LPTV	825	922	1,747
Total LPTV	1,291	1,061	2,352
FM translators	1,923	386	2,309
VHF translators	2,517	81	2,598
UHF translators	2,426	433	2,859

CABLE

Total subscribers	55,786,390
Homes passed	92,040,450
Total systems	11,254
Household penetration†	60.6%
Pay cable penetration/basic	79%

¹ Includes off-air licenses.

² Construction permit.

† Penetration percentages are of TV household universe of 92.1 million.

Source: Nielsen, NCTA and Broadcasting's own research.

Gayle Olson, respectively. Murthum has interests in one AM and two FM's. Action Sept. 30.

■ **WTCF(FM) Carrollton, MI** (BTCH920727GQ; 100.5 mhz; 3 kw; ant. 328 ft.)—Granted transfer of control of Mid-American Broadcasting Inc. for \$70,000. Sellers are John J. Carroll Jr., selling his \$15,000 shares of stock, and Richard J. Doud Jr., who is donating his one-third of the company. Buyer is Richard J. Doud Sr., father of seller, who will own two-thirds of company. Principals have no other broadcast interests. Granted Sept. 23.

■ **KZKL-AM-FM Albuquerque, NM** (AM: BAL920813ED; 1580 khz; 10 kw-D, 47 w-N; FM: BALH920813EE; 101.7 mhz; 3.2 kw; ant. 99 ft.)—Granted assignment of license from Kool Broadcasting Partners Ltd. to Territorial Communications Inc. for \$600,000. Seller has no other broadcast interests. Buyer is headed by Martin Balk. John Dunn, 13.635% shareholder of buyer, is licensee of one AM and one FM and permittee of two LPTV's. He also has interests in one FM and one TV. Action Oct. 1.

NEW STATIONS

Applications

■ **Horton, KS** (BPH921008MB)—William D. Purkiss seeks 93.7 mhz; 25 kw; ant. 100 m. Address: 1106 Santa Fe, Atchison, KS 66002. Applicant has interests in KERE(AM) Atchison, KS. Filed Oct. 8.

■ **Horton, KS** (BPH921009MA)—John Means seeks 93.7 mhz; 25 kw; ant. 100 m. Address: 404 Woodbury Lane, Hiawatha, KS 66434. Applicant has no other broadcast interests. Filed Oct. 9.

■ **Gering, NE** (BPH921001MB)—Tracy Corp. IV seeks 103.9 mhz; 100 kw; ant. 276.9 m. Address: P.O. Box 1263, Scottsbluff, NE 69363-1263. Appli-

cant is headed by Michael J. Tracy, and is licensee of KQAG(AM) Terrytown, NE. Tracy is licensee of KMOR(FM) Scottsbluff, NE. Filed Oct. 1.

■ **Byrdstown, TN** (BPH921008MA)—Donald Poore seeks 96.7 mhz; 6 kw; ant. 100 m. Address: P.O. Box 966, Albany, KY 42602. Applicant has no other broadcast interests. Filed Oct. 8.

■ **Byrdstown, TN** (BPH921008MC)—Regional Broadcasting Co. seeks 96.7 mhz; 2.16 kw; ant. 168 m. Address: P.O. Box 427, 150 Worsham Lane, Monticello, KY 42633. Applicant is headed by Stephen W. Staples Sr., and is licensee of WFLW(AM)-WKYM(FM) Monticello, KY, and is permittee of WVFB(FM) Celina, TN. Filed Oct. 8.

■ **Big Spring, TX** (BPH921013MB)—David W. Wrinkle seeks 94.3 mhz; 20 kw; ant. 114 m. Address: P.O. Box 1632, Big Spring, TX 79721. Applicant is licensee of KBST-AM-FM Big Spring, TX. Filed Oct. 13.

■ **Eatonville, WA** (BPH921009MB)—Barbara J. Geesman seeks 104.9 mhz; 6 kw; ant. 90 m. Address: 1001 22nd Street N.W., Suite 350, Washington, DC 20037. Applicant has interests in four AM's. Filed Oct. 9.

Actions

■ **Gridley, CA** (BPH911029M)—Returned app. of Barney L. Dewey for 101.5 mhz; 6 kw; ant. 18.8 m. Address: 6551 Circle Hill Dr., San Jose, CA 95120. Applicant has no other broadcast interests. Action Oct. 7.

■ **Pinckneyville, IL** (BPH920826MC)—Returned app. of Richard Blakely for 104.3 mhz; 3 kw; ant. 100 m. Address: 5 Patton Drive, Pinckneyville, IL 62274. Applicant has no other broadcast interests. Action Sept. 10.

■ **Grinnell, IA** (BPH910313ME)—Granted app. of Janet A. Carl for 106.7 mhz; 50 kw; ant. 150 m.

Address: 1124 Third Ave., Grinnell, IA 50112. Applicant has no other broadcast interests. Action Oct. 7.

■ **Grinnell, IA** (BPH910312MD)—Dismissed app. of Grinnell Broadcasting Co. Inc. for 106.7 mhz; 50 kw; ant. 150 m. Address: 816 10th Ave. Grinnell, IA 50112. Applicant is headed by John A. Mathews, and has no other broadcast interests. Action Oct. 7.

■ **Grinnell, IA** (BPH910314MI)—Dismissed app. of KBJ BROADCASTING Inc. for 106.7 mhz; 50 kw; ant. 150 m. Address: P.O. Box 1300-341 Yorktown Pike, Mason City, IA 50401. Applicant is headed by Kevin Lein, and has no other broadcast interests. Shareholder James Ingstad (33.3%) has interests in six AM's and six FM's. Action Oct. 7.

■ **Socorro, NM** (BPH911004MI)—Granted app. of William H. Pace for 92.9 mhz; 6 kw; ant. -54 m. Address: P.O. Box 30570, Albuquerque, NM 87190. Applicant has interests in licensee of WISM-(AM) Eau Claire and is permittee of WISM-FM Altoona, WI. Action Oct. 7.

■ **Greenville, OH** (BPED911004MD)—Granted app. of Dayton Public Radio Inc. for 89.9 mhz; 50 kw; ant. 123 m. Address: 1514 W. Dorothy Lane, Dayton, OH 45409. Applicant is headed by William L. Combs, and is licensee of WDPR(FM) Dayton, OH. Action Oct. 8.

■ **Amarillo, TX** (BPH900703MC)—Dismissed app. of Williams Broadcasting Group for 102.9 mhz; 100 kw; ant. 299 m. Address: 101 Centre, Suite R, Woodward, OK 73801. Applicant is headed by Karen Laubhan. Shareholder J. Douglas Williams has interests in one AM and two FM's. Action Oct. 7.

■ **Slaton, TX** (BPED900629ML)—Dismissed app. of Southwest Educational Media Foundation of Texas Inc. for 92.7 mhz; 100 kw; ant. 221 m. Address: 2921 Brown Trail, Suite 140, Bedford TX 76021. Applicant is headed by T. Kent Atkins, and has no other broadcast interests. Action Oct. 7.

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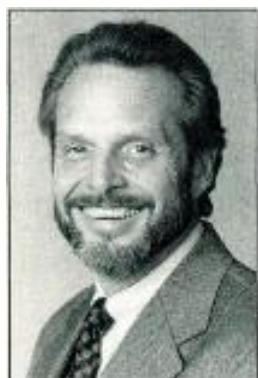
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Fates Fortunes

TELEVISION

Appointments at Time Life Television, Alexandria, Va.: **Joel Westbrook**, executive VP, TBS Productions, Atlanta, joins as senior VP, executive producer; **Jody Greenstone**, White House Fellow, Washington, joins as VP, business development.

Naomi Mishima, director, planning, analysis, MCA Television



Joel Westbrook
Time Life Television



Joanna Spak
Walt Disney Network



Mary Anne Harrison
Fox Inc.



Robert Giese
Chris-Craft



J. Warner Rush
Major Market Radio

Group, Los Angeles, joins Universal Television, Universal City, Calif., as VP, planning.

Joanna Spak, director, finance, Walt Disney Network Television, Burbank, Calif., named VP, finance.

Mary Anne Harrison, senior VP, Twentieth Century Fox Corp., Beverly Hills, Calif., named senior VP, associate general counsel, Fox Inc., there.

Robert Giese, president, Clarence J. Brown and Co., Washington, joins Chris-Craft Broadcasting, Washington, as VP, counsel, government relations.

Suzy Goodman, summer intern, New York office, Columbia Pictures Television Distribution, named account executive, northeast region there.

Jerry Liddell, former producer, Whittle Communications' Channel One, and past line producer, ABC's *Good Morning America*, named line producer for network's

new show *Good Morning America* Sunday.

Sandra Ortiz, general counsel, director, legal affairs, KCAL-TV Norwalk, Calif., joins Twentieth Television, Beverly Hills, Calif., as director, business, legal affairs.

John Kuczaj, research assistant, WGN-TV Chicago, joins KGSW-TV Albuquerque, N.M., as research director.

Helen Boehm, VP, Fox Children's

Network, Beverly Hills, appointed to the Children's Television Committee, National Association of Broadcasters.

Appointments at KOVR-TV Stockton, Calif.: **Steven Harris**, promotion writer/producer, KRBK-TV Sacramento, Calif., joins in same capacity; **Lisa Chang**, production assistant, news, named promotion coordinator; **Robin Taylor**, writer/producer, creative services, CNN, Atlanta, joins as promotion manager.

George Bundy, reporter, KATU-TV Portland, Ore., joins WNYW-TV New York in same capacity.

Appointments at KTVT-TV Fort Worth: **Max Robinson**, account executive, Dallas office, named Fort Worth sales manager; **Bill Maples**, national sales manager, named Dallas sales manager; **Brian Jones**, Dallas sales manager, named general sales manager; **Donna Coomer**, local sales manager, named national sales manager/West Coast.

Andrew Cripps, former communi-

cations director, Mid-Atlantic Center for the Arts, Cape May, N.J., joins WHYI-TV-FM Philadelphia as public information associate.

Appointments at WTKR-TV Norfolk, Va.: **Carol Novotny**, weather anchor, KUSI-TV San Diego, joins in same capacity; **Stephanie Taylor**, reporter, WAVY-TV Portsmouth, Va., joins in same capacity.

Jeffrey Cole, investigative reporter, WFSB-TV Hartford, Conn., named weekend anchor.

Michael Moran, general sales manager, WGGB-TV Springfield, Mass., named station manager.

Rose Stanley, former anchor, KAKE-TV Wichita, Kan., joins KNSW-TV there in same capacity.

Sherrie Rollins, assistant to the President for public liaison and inter-governmental affairs, Bush administration, and former director, news information, ABC, New York, joins *U.S. News & World Report*, Washington, as senior VP, communications.

Alexander Johnson, correspondent, Tribune Entertainment's *Now It Can Be Told*, joins Twentieth Television's *A Current Affair* in same capacity.

Appointments at Katz Communications, Inc., New York: **Andrew Schiff**, program coordinator, Viacom, there, joins Katz Independent Television there as research analyst; **Christine Bowes**, intern, Katz Independent Research, there, joins Katz Independent Television there as

research analyst; **James Dreistadt**, account executive, Adam Young, Los Angeles, joins Katz Independent Television there as sales executive; **Bill McCarthy**, operations manager, Computer Science Corp., New York, joins Katz Media Data there in same capacity.

Craig Erwich, assistant, television packaging department, Creative Artists Agency, Hollywood, joins Stephen J. Cannell Productions there as manager, creative affairs.

Barbara Langdon, senior publicist, Miramax Films, Los Angeles, joins the Samuel Goldwyn Company there as East Coast publicity director.

John O. Wynne, president, Land-

Josh Felser, manager, business development, Fox Inc., Beverly Hills, Calif., joins British Sky Broadcasting, United Kingdom.

RADIO

Appointments at Interep Radio Store, New York: **J. Warner Rush**, president, Major Market Radio, there, named chairman, CEO; **David Kaufman**, executive VP, eastern division manager, Major Market Radio, there, named president.

Gary Norman, VP, business director, Liberty Consumer Group at Schering Plough, Liberty Corner, N.J., joins POP Radio Corp., Norwalk, Conn., as president.

Steven Candullo, president/GM, WKQI-FM Detroit, named VP, marketing, Broadcasting Partners, New York.

Dave Van Stone, director, contemporary formats, Pollack Media Group, Los Angeles, joins KHMx-FM Houston as program director.

CABLE

Appointments at The Discovery Channel, Bethesda, Md.: **Kevin Barry**, director, local ad sales, named eastern regional director, affiliate sales, relations, there; **Sid Eshelman**, account manager, and **Renee Richert**, senior coordinator, Discovery Channel, Chicago, relocate to



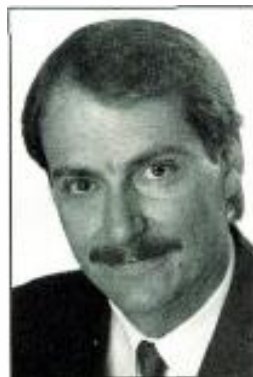
David Kaufman
Major Market Radio



Stu Helfetz
KRG Sports Sales



Jock Fritz
WXYT(AM)-WMXD-FM



Dave Van Stone
KHMx-FM



Spencer Grimes
MTV Networks

mark Communications, Norfolk, Va., named chief executive officer.

Susan Workman, VP, television affairs, Triad Artists, Los Angeles, joins Universal Television, Universal City, Calif., as executive VP, business affairs, administration.

Floyd McKay, assistant professor, journalism, Western Washington University, Bellingham, Wash., joins KGW-TV Portland, Ore., as political analyst.

Don North, assistant news director, WLWT-TV Cincinnati, joins KCTV Kansas City, Mo., as news director.

Jim Overbay, news director, KCTV(TV) Kansas City, Mo., named group news manager, Meredith Broadcasting, and station relations manager, KCTV, there.

Appointments at WKRC-TV Cincinnati: **Chuck DeVendra**, general sales manager, and **Steve Minium**, news director, named VP's, sales and news, respectively.

Appointments at Katz Radio Group, New York: **Stu Helfetz**, former VP, Katz Radio Sports Sales, there, named VP, director of newly formed Katz Radio Group Sports Sales; **Lee Lahey**, senior VP, eastern sales manager, Eastman Radio, there, named VP, eastern region director, KRG Sports Sales; **Brad McMahon**, director, sales, professional baseball's Hawaiian winter league, joins as account executive, KRG Sports Sales, Los Angeles; **Martin Berman**, account executive, The Hospitality Group of America Ltd., Chicago, joins KRG Sports Sales, there; **Adam Ginsburg**, sales assistant, Katz Radio Sports Sales, New York, named sales coordinator, KRG Sports Sales; **Peter Stern**, events director, Advent Sports Marketing, New York, joins as account executive, KRG Sports Sales.

Jock Fritz, VP, sales, Fritz Broadcasting, Southfield, Mich., named president/GM, WXYT(AM)-WMXD-FM there.

Bethesda headquarters in same capacity; **Kim Grant**, senior coordinator, affiliate marketing, Bethesda, joins affiliate sales and relations, Bethesda, in same capacity; **Richard Freedman**, regional director, north central region, Discovery Channel, Learning Channel, Chicago, named western regional director, affiliate sales, relations, Discovery Channel, Los Angeles; **Angela von Ruden**, educational coordinator, Discovery Channel, Los Angeles, named account manager there.

Spencer Grimes, account manager, affiliate sales, eastern region, MTV Networks, New York, named director, affiliate sales, eastern region.

Appointments at CNN, Atlanta: **Gail Evans**, VP, booking research; **Jane Maxwell**, VP, special events, and **Alma Sanders**, VP, finance, administration, named senior VP's.

Bonnie Blecha, VP, domestic new business development, Home Box Office, New York, joins Time Warner Cable Ventures, Stamford, Conn., as VP, multimedia.

PERSONNEL MOVES AT WESTWOOD ONE



Westwood One Radio Networks promoted Andrew Denemark (l) to director of programming for Westwood One and The Source. Denemark, who will be based in New York, will be in charge of youth-oriented entertainment and long-form programming. He will oversee program development and administration, including acquisition of on-air talent, radio-television simulcasts, live-event programming. Denemark recently served as director, East Coast programming, for Westwood One Radio Networks.

Other promotions announced at Westwood One Companies, Los Angeles: Dwight Kuhlman (c), director, compliance department, named director, music marketing; Rob Tonkin (r), director, marketing, promotions, KQLZ-FM Los Angeles, joins as director, artist relations, marketing and promotion, and Laurie Peters, director, publicity, JRS Records, joins as director, publicity, for Westwood's WYNY-FM New York and KQLZ-FM Los Angeles. —MB

VP, multimedia.

Julia Wang, manager, national promotions, The Family Channel, Virginia Beach, Va., named director.

ADVERTISING

Bill Fine, local sales manager, WCVB-TV Boston, and **Rick Keilty**, director, sales, marketing, KHOU-TV Houston, elected chairman, vice chairman, respectively, Television Bureau of Advertising, sales advisory committee, New York.

Appointments at Griffin Bacal Inc., New York: **Jeff Denetz**, VP, associate media director, named VP, director, media planning; **Lucille Fuess Callahan** and **Lori Adgate**, VP's, media planning supervisors, named VP's, associate media directors.

Sheila Kerby, former VP, Merchandising Enterprises Inc., Beverly Hills, Calif., joins The Program Entertainment Group, Los Angeles, as VP, promotional consideration media department.

Dale Haworth, chairman/CEO, The Haworth Group, Minnetonka, Minn., retires.

Appointments at DMB&B, St. Louis: **Mike Raymond**, VP, marketing, consumer, product research, Domino's Pizza, Ann Arbor, Mich., joins as senior VP, group account director; **William Miller** and **Gary**

Shipper, VP, account supervisors, named VP, account directors; **Peter McCarty**, copywriter, named associate creative director; **Mary McCarthy**, broadcast business manager, named broadcast producer.

Appointments at Target & Response, Inc., Chicago: **Geri Marmo**, media services representative, named senior media services representative; **Suzy Stebbins Jonsen**, account executive, The Arbitron Co., Chicago, joins as marketing services manager.

Greg Wilson, sales trainee, Seltel, San Francisco, named account executive.

Christine McGowan, sales trainee, Seltel, New York, named account executive.

WASHINGTON

Edward Jones, GM, WHMM-TV Washington, appointed chairman, resource and development committee, National Association of Broadcasters.

TECHNOLOGY

Robert Twining, director, international sales and director, broadcast services, Comsat World Systems, Washington, named VP, sales, marketing, business planning. **Robert**

Dupuis, VP, sales, marketing business planning, Comsat International Ventures, Washington, named VP/GM.

Appointments at Keystone Communications, Salt Lake City, Utah: **Harley Shuler**, director, satellite services, GTE-Spacenet, McLean, Va., joins as VP/GM, eastern region; **Charles Fedorko**, manager, network operations, Hughes Communications, El Segundo, Calif., named VP/GM, western region.

DEATHS

Cleavon Little, 53, stage and screen actor best known for his role as the black sheriff in the Mel Brooks film "Blazing Saddles," died Oct. 22 of colon cancer at his home in Sherman Oaks, Calif. Little won an Emmy for his guest appearance on the NBC comedy *Dear John* during the 1988-89 season. Other television credits include *Temperature's Rising*, *David Frost Revue*, *Bagdad Cafe* and *True Colors*. Survivors include his daughter and father.

Roger Miller, 56, singer-songwriter who topped the charts and won six Grammys with his account of hobo life in the song *King of the Road*, died Oct. 25 of cancer in Los Angeles. He was the star of a variety show on NBC, *The Roger Miller Show*, in 1966. Survivors include his wife, Mary, and seven children.

Dennis Sullivan, 50, broadcast counsel for CBS Inc., died Oct. 20 of AIDS at his home in Falls Church, Va. Prior to joining CBS, he served in the U.S. Navy Judge Advocate General's Corps and was a staff attorney for the FCC in 1972-74. He served on the CBS legal staff from 1976 to 1992. Survivors include his parents.

William Brower, 56, president, Bill Brower Associates, a company specializing in sales management development and training, died Oct. 18 of cancer at his home in Vienna, Va. A speaker at state, regional and national broadcast conventions, he worked at IBM for 11 years and in RCA's computer systems division. Brower was past president of Sterling Educational Network before forming his own company. Survivors include his wife, Lorraine, two sons and three daughters.

RUTH ANN WOODEN

The Advertising Council, which for years helped convince the American people that only they "can prevent forest fires," that "a mind is a terrible thing to waste" and that "friends don't let friends drive drunk," entered its 51st year in 1992. "The trend we see are campaigns targeted to or about young adults," says Ruth Wooden, the executive charged with continuing the successful meeting of commercial and public interests.

"Career recruitment [teachers and nurses], seatbelts, which is targeted to young men, drug abuse, alcohol abuse, AIDS—that's where charitable giving is now," she says.

In that vein, of all the public service projects she has started during five years as Ad Council president, she takes special pride in the "Early Childhood" campaign, a work now in progress. "That was not a campaign that someone came to us on. We decided it was an important issue. We went out and got a sponsor and raised the money for the campaign," she says.

Ross Perot's 30-minute campaign programs are being used as models for the "Childhood" campaign, in which the Ad Council will venture into a program-length format for the first time. The program will then be supplemented with a series of shorter ads. Wooden joined the Ad Council in 1987 with advertising-agency experience rather than a nonprofit-agency background. The Council under her administration has employed more advertising-oriented people than at any time in its history. The approach has helped the Ad Council in its dealings with the media and ad agencies. "When you come out of an advertising background, you learn to keep it simple. We had 43 campaigns when I came. We now have about 25."

Several campaign ideas submitted to the Ad Council are turned away, either because of work load, or, more likely, because they do not measure up to Ad Council standards. The group accepts ideas only from government organizations or nonprofit groups. A



sponsoring organization must also be willing to fund a national campaign for a minimum of two years. The campaign must address a problem faced by every part of the country and must not promote a controversial point of view—such as gun control—that forces the Ad Council to take a political position.

Ad Council spots do not promote an organization. "We're not there to promote the American Heart Association, for example. We're there to promote healthy eating so you don't get heart attacks," she says.

The campaign must do more than publicize a social problem: it should

suggest things individuals can do. But sometimes that approach has been limiting. "This is why we haven't been able to generate a campaign on homelessness. It is very hard to articulate the individual's role," Wooden says. More in-depth, program-length spots like "Early Childhood" may solve some of those problems, she says.

The types of problems the Ad Council usually addresses—such as drunk driving, child abuse, blood drives—rarely allow the group to declare complete victory. "I think in some cases we can," she says. "You

need to define the role of advertising. If we get 200,000 people calling who are interested in teaching as a career, we've done the job advertising is best suited to do."

The first test of a campaign's effectiveness is the media's response to it and willingness to use it, she says. If a wide number of media outlets pick up a spot or print ad, the campaign will likely result in hundreds of thousands of responses to the campaign's 1-800 phone number.

In the wake of 1980's deregulation, many have criticized the broadcasting industry for ignoring its public service commitments. Wooden is not among the critics. "When we send our radio kits out, we have prepared tapes. But half the time the radio people just love to take our fact sheets and create their own PSA's," she says.

Wooden traces her own sense of public service to her community-minded Wisconsin family of Norwegian heritage (she was born Ruth Humleiker), and her interest in advertising dates back to college days. At the University of Minnesota, she raised extra money by doing part-time door-to-door product research for Pillsbury.

Today, her time away from work is

taken up mainly by her nine-year-old son, John—"he's a jock and I'm a soccer mom"—as well as some skiing, the theater and a lot of traveling.

Much of the travel is in connection with the Ad Council and efforts in several countries to establish something like it for themselves. "There are new Ad Councils popping up. There's

a fairly sophisticated one in Holland, there are the beginnings of one in India and Canada is starting one. It's of interest to the Eastern European countries because they're trying to develop a nonprofit sector." ■

President, The Advertising Council Inc., New York; b. Aug. 4, 1946, Madison, Wis.; BA, history and sociology, University of Minnesota, Minneapolis, 1968; project director, Lee Creative Research, St. Louis, 1970-72; product manager, Ralston Purina Co., grocery products division, St. Louis, 1972-78; account executive, senior vice president and executive account director, N.W. Ayer, New York, 1978-87; current position since August 1987; m. James Wooden (divorced); child: John, 9.

Broadcasting In Brief

In a deal that will create the **third radio mega-combo in Boston, Emis Broadcasting has reached a tentative agreement to sell WCDJ(FM) to Greater Media**, which already owns WMEX(AM)-WMJX(FM) there. The price is reported to be close to \$12 million. WCDJ programs a smooth jazz format; the two Greater Media stations simulcast soft AC.

NBC and disgruntled late-night host David Letterman came to two agreements late last week involving his future with the network. Letterman agreed to extend his contract as host of *Late Night with David Letterman* until June 1993, and in return NBC agreed to allow the comic to "explore opportunities outside of the network, effective today," read the statement issued on Friday. "David Letterman emphasizes that this announcement does not represent a final decision regarding his future with NBC," continued the statement. Letterman's contract had been due to expire in April 1993, and he was

PERSSON ANNOUNCES RESIGNATION

David Persson, the publisher of BROADCASTING since its acquisition by Cahners Publishing in July 1991, last week announced his resignation. "It has been a challenging association, and I am pleased with the initial progress we have made in repositioning BROADCASTING for the future," Persson said, adding that he was particularly gratified by the successful establishment of the BROADCASTING HALL OF FAME.



NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Oct. 18. Numbers represent aggregate rating average/stations/% coverage)

1. Star Trek.....	13.2/245/99
2. Wheel Of Fortune.....	12.5/213/95
3. Jeopardy!.....	10.4/201/95
4. Oprah Winfrey Show.....	8.7/214/95
5. Entertainment Tonight.....	8.3/175/94
6. Married...With Children.....	7.2/177/94
7. Current Affair.....	6.8/170/92
8. Wheel Of Fortune-wknd.....	6.6/176/74
9. Inside Edition.....	6.1/146/85
10. Baywatch.....	5.9/165/92
11. Donahue.....	5.3/208/95
12. Designing Women.....	5.2/198/97
12. Roseanne M-F.....	5.2/124/83
14. Cosby Show.....	5.1/184/94
15. Satly Jesse Raphael.....	4.9/213/97

contractually forbidden to negotiate with other companies before then.

Another duopoly swap is in the making. Viacom reports it is close to a deal to swap its Denver combo, KHOW(AM)-KSYY(FM), for Noble Broadcast Group's Seattle duo, KMG(FM)-KIXI(AM). The no-cash deal would give both groups duopolies: Viacom in Seattle (it already owns KBSG-AM-FM), and Noble in the Denver market (it owns KBCO-AM-FM Boulder).

By the end of the year, **the FCC will revisit** one of the more contentious issues of the 1980's, the setting of an **AM stereo transmission standard.** A little-noticed amendment introduced by Senator Larry Pressler (R-S.D.) to the National Telecommunications and Information Administration's 1993 authorization act, signed last Tuesday (Oct. 27) by President Bush, gave the FCC 60 days to begin an AM stereo proceeding and instructed it to adopt a standard. The FCC under then-Chairman Mark Fowler chose not to set a federal AM stereo standard and instead encouraged development of an industry-selected, de facto system. Many in the broadcast industry in later years blamed the commission's decision for the subsequent stall in

AM stereo acceptance by the radio industry.

House Copyright Subcommittee member **Dan Glickman (D-Kan.) reached a temporary settlement** for the last week of his re-election campaign **with Multimedia Cablevision**, Wichita, Kan., over the cable system's ads attacking Glickman and endorsing his opponent, Republican State Senator Eric Yost. In part out of response to Glickman's votes supporting the 1992 Cable Act, Multimedia began in mid-October running the 100 ads daily over its most highly viewed extended basic channels. Glickman filed a complaint with the FEC after failing to get guaranteed equal time on the same cable channels. Under the settlement, Multimedia began running 100 Glickman response ads on 13 of its channels (out of a total 21) as of last Tuesday (Oct. 27). "We are going to continue our complaint with the Federal Election Commission" after the election, said Glickman spokeswoman Kay Coles. "We got almost 700 spots. They'd run theirs 1,064 times."

In response to rumors circulating last week about a possible business link between **New World and Genesis Entertainment**, the latter issued statement saying it had "preliminary talks" with The Andrews Group of New York about investing in future projects with Genesis. "The relationship may extend to include both Genesis and New World International working together on projects in the future," the statement said.

Arthur Kent filed a \$25 million suit against NBC for breach of contract and slander, charging that network officials had "anonymously" suggested to reporters that he was a "coward" for refusing an assignment to Zagreb, Yugoslavia, last August. NBC declined comment.



Celebrating 50 years with CBS, James F. Sirmons (c), senior VP of industrial relations, was presented with an original brass "S" from the old Columbia Broadcasting System building at 485 Madison Avenue by Howard Stringer (l), president, CBS/Broadcast Group, and CBS News Anchor Dan Rather.



BBDO Executive VP Arnie Semsky (l) talked with Peter Chrisanthopoulos, president-CEO, Network Television Association, at an NTA-sponsored conference last Wednesday in New York. Presentations by Pier Mapes, president of the NBC Television Network; Peter Tortorici, executive VP, CBS Entertainment; Howard Stringer, president, CBS/Broadcast Group, and Alan Wurtzel, senior vice president of marketing and research services, ABC Television Network, emphasized network's advantages as an advertising medium versus cable. The event, attended by approximately 700 advertiser and agency executives, also featured advertiser, agency and network panelists discussing program standards.

President Bush signed the Audio Home Recording Act of 1992 last Wednesday (Oct. 28), exempting consumers from copyright infringement sanctions for home recording and, consequently, paving the way for mass sales of digital disc and tape recording devices. The Electronic Industries Association, Recording Industry Association of America and National Music Publishers Association hailed passage of the act, which provides royalties to music creators and copyright holders on the sales of each digital recording device (2%, with an \$8 cap per recorder) and blank disc or tape (3%). "With final passage behind us, we can get on with the business of bringing



Lifetime held a screening of its latest World Premiere Movie, *Majority Rule*, with the California Cable Television Association in Hollywood last week. On hand were (l-r): Spencer Kaitz, CCTA president; Kate Karpilow, executive director, Center for Elected Women's Education and Research; Cathie Wright, California State Assembly Member, and Seymour Kaplan, Lifetime senior VP, affiliate relations.

digital audio recording technologies to market," including Digital Compact Cassette and Minidisk, said Gary Shapiro, group VP of the EIA's Consumer Electronics Group.

NATPE's Lifetime Achievement Award goes to Milton Berle. The award, "bestowed annually on a leading figure in the broadcasting industry," will be presented to the pioneering TV comedian Jan. 28 during the association's annual convention in San Francisco.

Most media stocks were up last week, with notable exceptions being

several MSO issues, including Tele-Communications Inc., TCA Cable and Adelphia. The latter company has put on hold a proposed secondary stock offering. On the positive side, noticeable stock gains were reported by King World, whose *American Journal* picked up recent clearances and which received a "favorite stock" recommendation from Merrill Lynch analyst Hal Vogel. Other stocks showing strong gains last week were Turner Broadcasting System and Liberty Media, which will hold an investors presentation in New York next week.

KATZ LAUNCHES SPORTS DIVISION

Katz Radio Group last week launched a new sales division devoted exclusively to sports sales. Stu Heifetz, former vice president of Katz Radio Sports Sales, was named to oversee the new KRG Sports Sales division, with account executives reporting to him from New York, Chicago and Los Angeles.

"The only way we can efficiently represent our stations with sports properties and help them recoup their rights fees is to focus on sports alone," Heifetz said. "Gone are the days of account executives handling sports part-time—to do it right, it has to be a full-time job."

Also last week, Katz was chosen to represent the newly formed Boston Radio Group, which has 13 stations in five markets, including a four-station combo in Boston. The new group comes from the merger of Atlantic Radio Corp. (repped by Katz) and Pyramid Broadcasting (repped by Interep).

KRG President Gordon Hastings said Katz stressed in its pitch that it plans to stress the stations' individual strengths to advertisers. "We pitched this as a group of individual radio stations across all of these markets," he said. "Before you put stations together, you have to position them individually."

—PV

Editorials

THE UGLY TRUTH

Howard Stern may not be the case we've been looking for to lead broadcasting to the First Amendment promised land—he's as reviled as revered by broadcasters and audience alike. But the point of the First is that it doesn't matter whether we or anyone else find him repugnant. Repugnant speech—which is, after all, a judgment call—is protected. In fact, it is the speech most in need of protection, since inoffensive speech raises no red flags. Whether his is an audience of none or of millions, Stern has the right to use the press (read: radio, television, cable) without governmental interference or censorship.

Unfortunately, the expert agency in this area has long since lost its last vestige of independence where Congress is concerned. Indeed, we hardly need an FCC at all when John Dingell is making the ownership policy and Jesse Helms is telling America what it can or can't hear on the air.

For an agency so preoccupied with advancing television, the FCC seems bound and determined to retard radio.

BROADCASTERS ON THE BUS

From a media watcher's perch, this has been one of the most fascinating presidential races in memory. Its changing dynamics have involved TV as perhaps no campaign before.

Ross Perot is the first presidential candidate to campaign almost exclusively via the airwaves. (Not surprisingly, he has also spent more than any other candidate.) He entered the race on CNN's *Larry King Show*, bowed out in a televised press conference, returned via televised press conference, shot up in the polls after televised debates and has done his stumping not from the back of trains or by chartered bus, but by network half-hours, hours and spots. He may not win, but he could well get more votes than any third-party candidate since Teddy Roosevelt. The power of the purse? Yes, but the power of the messenger as well.

Then there was the emergence of the entertainment factor, which has dominated the agendas of the candidates. As BROADCASTING noted several weeks ago, the evening news shows are now reporting on what the candidates said on the afternoon or morning talk shows. The Bush campaign has acknowledged that it is not buying more long-form time because the President got so much exposure on interview shows. Meanwhile, Perot has breathed new life into the long-form campaign spot, belying its image as a video dose of castor oil. His commercials have even been outdrawing entertainment program-

ing on the competition.

Not surprisingly, television's critics have rounded up their usual suspect, charging the medium with trivializing the campaign by forcing the candidates into sound bites and into sharing the talk circuit with transvestite hookers and Siamese twins joined at the head. Frankly, that dog won't hunt. Politicians have been slinging mud and wrapping themselves in rhetoric since long before the medium put a spotlight on them. And if flawed, the televised debates this year were a definite contribution to the process. If TV talk and entertainment shows gave the candidates a chance to field some softballs and work on image polishing, it took the debates to get them on the same stage, face to face with each other and with sometimes pointed questioners—with the airtime donated and commercial-free in the bargain.

There may be warts on the process, but don't blame the medium for supplying the magnifying glass and mirror.

THE RIGHT MOVES

Tomorrow we'll have a new President. Or an old President redux. Both the major candidates have spoken to BROADCASTING as to their telecommunications policy inclinations, and both sound good to us.

All partisan considerations aside, the deregulatory course begun under Dean Burch and continued by Dick Wiley, Charles Ferris (a deregulatory-minded Democrat), Mark Fowler, Dennis Patrick and Al Sikes has got to be the way to go. This page will never forgive the Democrats if they regain office and try to impose a New Deal on the Fifth Estate. Radio, television, cable and satellites are grand and glorious media that all need room to flourish. We're not suggesting benign neglect, but some casting off of outworn constraints would be in order.



“Whose idea was it to book the mime?”

Credibility.



You either have it —or you don't.

Broadcasting has it. In a recent study of industry trade magazines, *Broadcasting* ranked #1. Sixty-four percent of the TV General Managers questioned said *Broadcasting* was the "most credible." Its nearest competitor—*Electronic Media*—managed to get only 15%

of these vital decision makers. It follows that an ad in *Broadcasting* enjoys the special benefits of being in a publication so highly regarded by its readers. No wonder *Broadcasting* continues to carry more advertising lineage than *Electronic Media*.

Broadcasting

Nothing even comes close.

Source: 1991 RMS surveys of TV General Managers.

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