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- COURT KILLS NEW FIN-SYN RULES, REMANDS ISSUE TO FCC / 4
- CHANGE AT THE TOP: THE CLINTON VICTORY / 12, 46
- AT LARGE: NBC'S WARREN LITTLEFIELD / 36

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**AUTOMATION**  
Vol. 122 No. 46

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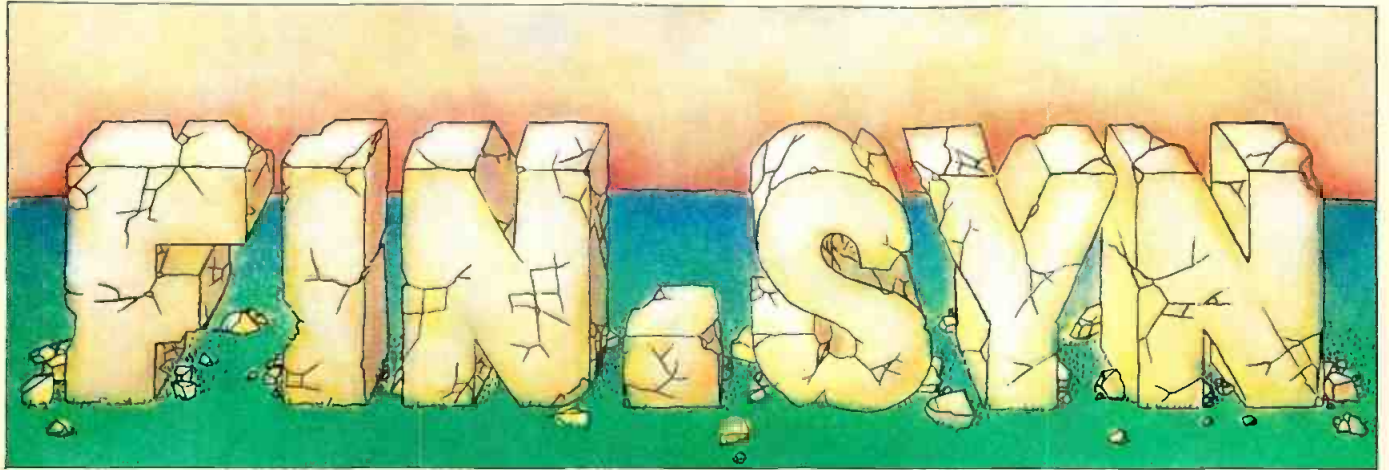


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# Top of the Week



## APPEALS COURT VACATES RULES

*Three-judge panel in Chicago calls FCC opinion 'unreasoned and unreasonable'; order is stayed for 30 days to give parties chance to respond*

By Harry A. Jessell

**A** three-judge panel of the U.S. Court of Appeals in Chicago last Thursday struck down the FCC's new fin-syn rules, edging the big-three broadcast networks ever closer to becoming full players in network program production and off-network program syndication.

The networks still have a way to go, however. The ruling will face appeals from Hollywood, and the FCC may attempt to satisfy the court by modifying the rules and drafting a new rationale for them. The networks are also bound by consent decrees that overlap the rules' restrictions, but most fin-syn watchers believe a federal judge may soon gut the decrees.

Despite the remaining obstacles, James Quello, one of the two commissioners who voted against the new rules (Chairman Alfred Sikes was the other), saw the ruling "as the beginning of the end for fin-syn."

"The rules are outmoded and anachronistic," said Richard Cotton, executive vice president and general counsel, NBC. "This is just one more recognition of that fact."

The Chicago panel blasted the rules, asserting the FCC majority that adopted them in April 1991 failed to adequately justify them. "Stripped of its verbiage, [the FCC order], like a Persian cat with its fur shaved, is alarmingly pale and thin," writes Circuit Judge Richard Posner in a 22-page opinion.

The ruling "reveals that the [fin-syn] emperor has no clothes," said Jamie Kellner, president of Fox Broadcasting, which joined the older networks in challenging the rules. "The time is past due to set all networks free."

"If allowed to stand, the court's decision will have a devastating impact on the entire production community and program diversity," said Diane Killory, an attorney representing Hollywood interests that felt the rules, if anything, were too liberal and should be strengthened.

"We will be aggressively pursuing every avenue of appeal," she said. "And, hopefully, the FCC on remand can provide adequate explanations of where the court found it lacking."

Andrew Schwartzman, a public-interest attorney and Hollywood ally, said the ruling "was not anywhere as

bad as it could have been. It doesn't say the rules are unconstitutional, and it grudgingly acknowledges it has ample authority to impose rules like this. It just says the FCC has to have good reason and state them."

A commission, newly constituted due to the Clinton victory, "has a chance to write a new decision that might be acceptable," he said.

In addition to the normal course of legal appeals, Hollywood will seek to force Posner to recuse himself from the case. Their attempt would be based on the fact that Posner in 1977 provided CBS with an affidavit arguing against the fin-syn consent decrees, then mere proposals, as anti-competitive and contrary to the public interest. At the time, Posner was a professor at the University of Chicago.

Jerry Leider, president, Caucus for Producers, Directors and Writers, said the caucus will try to persuade the FCC to take the lead in the recusal. "I wish we had known about the [affidavit] before he was impaneled."

Although the panel vacated the rules, it invited the FCC to take another stab at coming up with an accept-

able rationale. It also stayed its vacation order for 30 days so that the original 1970 fin-syn rules, much more restrictive than the new ones, "would not spring back into effect" while the FCC contemplated its next move.

Should the FCC choose to rewrite the rules and rationale, the court will have to decide whether new rules, old rules or no rules will be in effect during the proceeding. It gave the parties 15 days to comment.

None of the three commissioners who voted for the rules—Sherrie Marshall, Ervin Duggan and Andrew Barrett—would comment on what course the FCC may take.

Even some Hollywood sources

*"Stripped of its verbiage, [the FCC order], like a Persian cat with its fur shaved, is alarmingly pale and thin."*

Judge Richard Posner

conceded that it will be a tall order for the FCC to come up with an acceptable rationale, given the court's stinging rebuke last week.

"Key concepts are left unexplained, key evidence is overlooked, arguments that formerly persuaded the commission and that time has only strengthened are ignored, contradictions within and among commission decisions are passed over in silence," the opinion says.

"The impression created is of unprincipled compromises of Rube Goldberg complexity among contending interest groups viewed merely as clamoring supplicants who have somehow to be conciliated," it says. "The possibility of resolving a conflict in favor of the party with the stronger case, as distinct from throwing up one's hands and splitting the difference, was overlooked."

The panel bought into networks' argument that the rules are counterproductive. "How could it help a producer to be forbidden to sell his wares to a class of buyers that may be the high bidders for them?" it asks. "It is not as if anyone supposed that syndication

## FIN-SYN TAKES A HIT / 4

A federal appeals panel struck down the FCC's new fin-syn rules, helping to pave the way for a network move into production and syndication.

## BEST FACE ON NEW FACES / 12

The communications industries size up the Clinton administration and are, for the most part, optimistic.

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Stations in the top 100 markets are having good ratings luck with early news, but smaller-market stations have seen some declines.

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Fox Entertainment President Peter Chernin has been named to replace departing chairman Joe Roth.

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Offering political spots at the FCC-required lowest unit rate, many stations surpassed their estimates for campaign ad revenues but gave up high-priced inventory to meet demand.

## KEY COMMITTEES: STILL THE SAME / 46

The historic turnover in Congress brought few

## WARREN LITTLEFIELD AT LARGE / 36

"I think we have to find ways to excite the audience, and we can't just take millions and millions of dollars and throw it at a problem and say, 'Well, maybe something will happen,'" says NBC Entertainment President Warren Littlefield in the first installment of a two-part BROADCASTING "At Large" interview on the state of the programming business.



new faces to the committees that consider telecommunications issues.

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BROADCASTING looks at stations' end-to-end implementation of new automation technology, from production to library to on-air master control (follows page 50).

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Michael Liebhold, manager of media architecture research at Apple Computer, details his industry's plans in "intelligent, interactive and scalable" TV.

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The Supreme Court last week upheld a lower court ruling that the NBA could not set a cap on the number of professional basketball

games aired by WGN-TV Chicago.

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CBS still firmly on top among group owners.

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ABC-owned TV and radio stations to stay with association.

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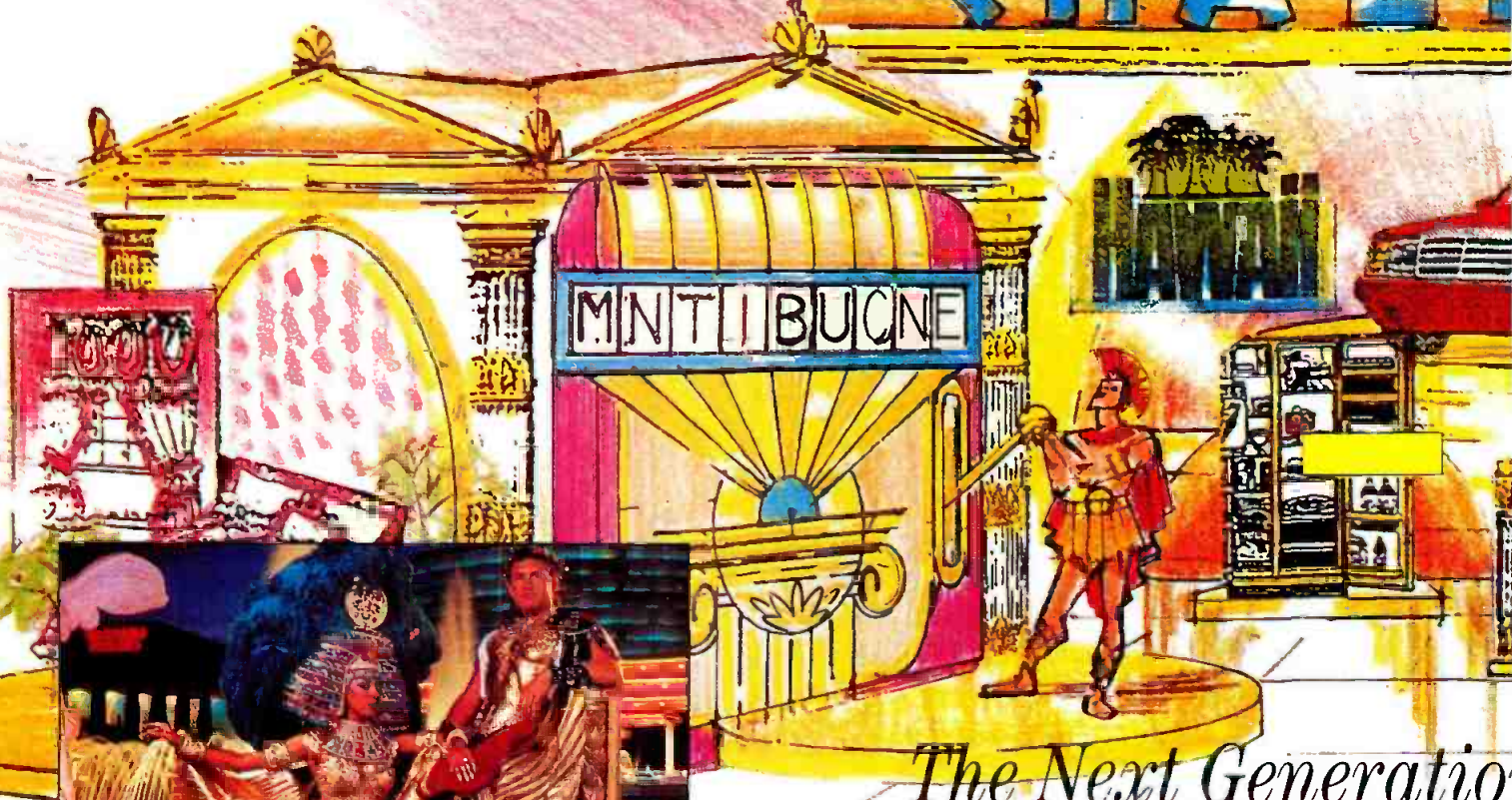
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rights, like babies or human freedom or the vital organs of a living person, should not be salable at all."

The ruling, just a month after oral arguments, could not have come at a worse time for the agency. It is under intense time pressure to begin and complete a series of proceedings implementing the new law reregulating cable. Having to cope with another fin-syn proceeding would further strain its resources.

The problem is exacerbated by the imminent departure of a number of key officials due to the change of administration (see "Washington Watch," page 50). The exodus will be led by the principal proponent of the rules, Marshall, and the principal opponent, Chairman Alfred Sikes.

U.S. District Court Judge Robert Kelleher in Los Angeles last month signaled his intention to dash the fin-syn consent decrees, rejecting a motion by Hollywood and the state of California to intervene in his review of the decrees. The Justice Department and the networks, now the only parties in the case, favor repeal. "For the FCC to have worked seven years on this and then to have a court throw it out in 30 days is incredible," said Rich Frank, president, Walt Disney Television.

The independent production community reaction was laden with disbelief. "I'm still recovering," said producer Len Hill. "I believe I've seen

nothing outside of Lewis Carroll that shows a tendency to favor ideology and foregone conclusion over in-depth investigation and careful study."

"I gather that absent a new administration coming in, it would be bad



*"What it [the FCC] could not do, consistent with the principles of reasoned decisionmaking, was pretend that it had never found that the networks had lost market power."*

**Judge Posner**

news," said producer Grant Tinker. "But now it remains to be seen. What this judge has done would be cause

for celebration in the network halls, but with a new administration and possible changes in philosophy and appointments, that celebration had better be put on hold."

Ira Goldman, special assistant to California Governor Pete Wilson, who has supported his Hollywood constituents in the fray, argued the court was legally off base. "The notion the court can throw out the new rules but sustain the part of the old decision which says the old rules are thrown out is unbelievable," he said. "It's judicial activism at its nightmarish worst. It's particularly bothersome to me as a Republican because this is a Republican-appointed judge."

Goldman also criticized the court's tone. "This decision is so cute that if it were a puppy, the networks would feature it in a show and put it on prime time," he said. "But cute is not supposed to be the cornerstone of judicial thinking. I've been working on fin-syn for 10 years, and I've seen a lot of twisted political processes to get to the point we're at. But to see it on a judicial level boggles the mind."

"How does the ruling affect us right now?" asked a network executive in Los Angeles who asked not to be identified. "It doesn't. We'll continue to operate under the rules made last year. There really isn't any effect right now. And as far as all of the whining and crying in town, it's just hype and bullshit." ■

## INVESTORS ELECT TO DO NOTHING ABOUT FIN-SYN

The judicial overturning of the fin-syn rules last Wednesday left network stock prices little moved. As with other long-running regulatory battles, investors still see the ultimate verdict on the rules to be a long way off and of uncertain magnitude.

Further uncertainty following last Tuesday's Clinton victory did little to encourage trading. Said Furman Selz securities analyst John Tinker: "The problem is until you know what Clinton wants to do, it is still up in the air." Agreed Shearson Lehman Brothers analyst Raymond Katz: "We don't know what it means. An FCC that has to reconsider the rules won't have time to do so until after April, at which time it could be more pro-Hollywood. I think the networks already have half a loaf, and that is already in the stock price."

Recent reports from securities analysts have had little, if anything, to say about fin-syn. Of more concern to the stock market in recent weeks has been the near-term outlook for the network scatter advertising market. Earnings downgrades, which earlier put pressure on the stock of Capital Cities/ABC, may have last week

been behind the price decline of CBS, which fell 5% to 196.

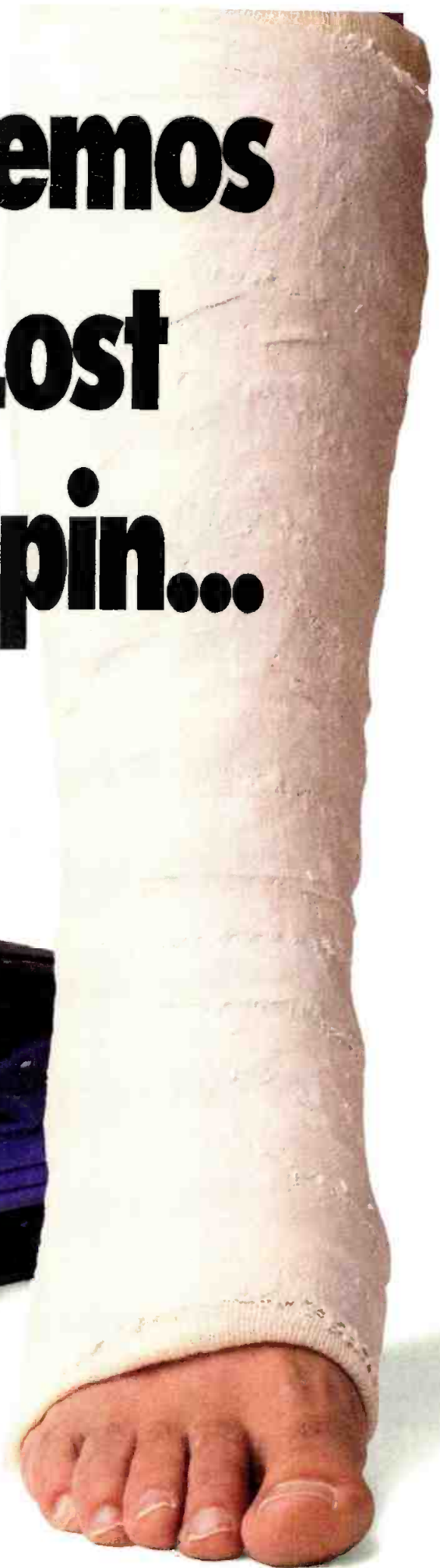
Because the fin-syn battle has been so long developing, it is probable stock prices of both companies already reflect some improvement in the rules. But what scenario those prices reflect is hard to define. Keith Gleeson, an analyst with institutional investor IDS, said: "It is hard to quantify; we just don't know what programs will make it into syndication."

The initial bottom-line impact of regulatory relief could be negative for the networks, as they might have to invest more to obtain syndication rights. The networks would be helped at the bargaining table when renegotiating for series, but those rules are currently also governed by the consent decrees through 1995.

A big stock price jump might indicate that a sale of either ABC or CBS was imminent—NBC is too small a part of GE to significantly move that company's stock price. But, said Gleeson, the barriers to a sale of one of the networks are more than regulatory: "The big obstacle may be price." —GF



**Young Demos  
Have Lost  
Their Spin...**



# Demos That Are Good As Gold

## 25-54

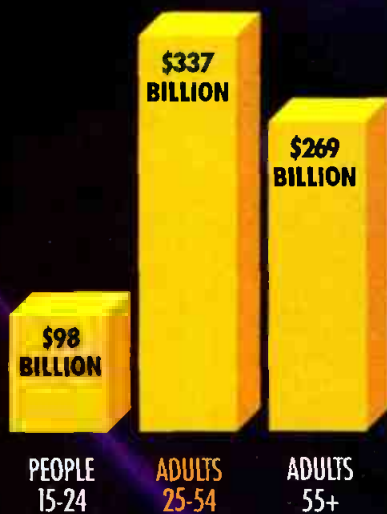
In the 70's and 80's, mass marketers fell in love with the youthful baby boomers...the most powerful economic force in history. In 1992, the youngest boomers are 28 years old and the oldest 46. And in economic terms the aging boomers are more powerful than ever. In fact, Adults 25 and older have the most household income, the most discretionary income and the greatest growth trend through the year 2000. It's no wonder the

smart marketing mavens are now targeting the "middle-age boom" of the 90's. That's why, in a recent survey, 83% of General Sales Managers picked 25-54 as the most requested demo by spot advertisers.

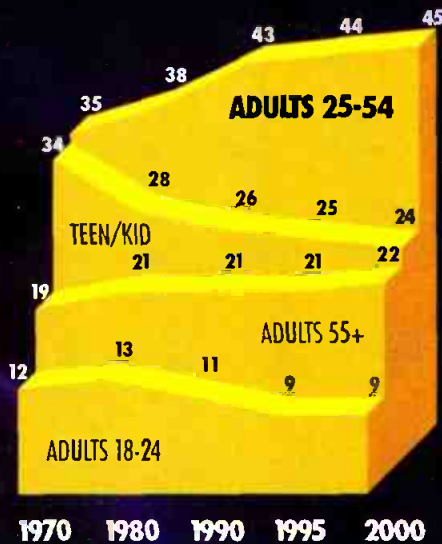
So, if you're in the the market for an off-network sitcom, don't be confused by sales hyperbole from the past. Think 25-54. Think Evening Shade. Demos that are good as gold.

### 25-54 Control Spending.

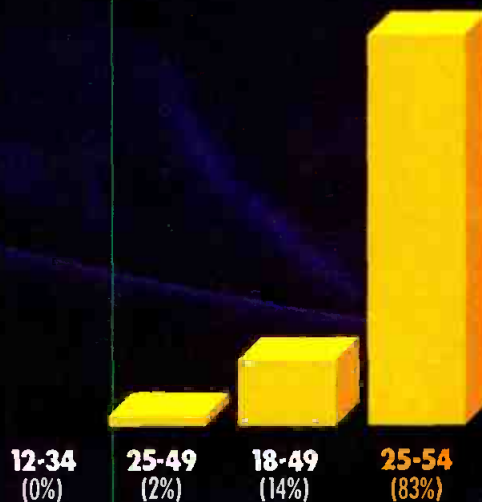
ANNUAL DISCRETIONARY SPENDING



### 25-54 The Growth Demographic.



### 25-54 The Most Requested Spot TV Demo.



Source: U.S. Census Bureau spending data projected against 1992-93 Nielsen Television universe estimates.

Source: U.S. Census Bureau, % of persons 2+.

Source: Frank W. Magid and Assoc. Survey of 51 independent and affiliated television stations in the top 50 markets, October 1992.

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Television Distribution



Clinton and Gore have experts guessing whether raising the tide of national competitiveness will float all boats

## INDUSTRY LOOKS AT LIFE UNDER NEW TEAM

*Fifth Estate is mostly optimistic about doing business under Clinton/Gore administration*

By Peter Lambert

**B**ill Clinton and Al Gore were winners last Tuesday, but it remains to be seen whether the broadcasting, cable and telephone industries were.

The Clinton-Gore campaign divulged little about specific communications policies, other than promising to spend billions to foster the development of an advanced telecommunication infrastructure and endorsing the 1992 Cable Act, which reregulated the industry.

For the most part, the industries' Washington representatives chose to believe that Clinton's pro-business rhetoric might translate into good things for them. They seemed to share United States Telephone Association President John Soldolski's view: "I like what they are humming, but I want to see the words and who's in the chorus."

Some broadcasters were grumbling that the drive by FCC Chairman Al Sikes to deregulate the TV industry would stall. But National Association of Broadcasters President Eddie Fritts declined to join in. "I would suggest

that the campaign made it very clear they are not the same old regulatory-type Democrats that one used to think of. They are reshaping the Democratic Party to the new mode of thinking."

"We expect in the taxing area we'll continue to be a target for spectrum fees and other types of taxes because the nation's problems are not confined to Republicans and Democrats," added Fritts, noting that budget concerns are bipartisan.

National Cable Television Association President James Mooney also put the best face on it. "Had the cable bill not been enacted, a lot of cable people would find the onset of the Clinton administration a bit daunting," he said. "With the bill now law, however, I think differences on cable as between the Bush and Clinton administrations will probably be of degree rather than fundamental policy."

Hollywood has the closest ties with the Democratic Party, giving it hope that a Clinton FCC and Justice Department might rescue the imperiled financial interest and syndication rules, which keep the networks out of the program production business.

Motion Picture Association of

America President Jack Valenti would not comment directly on fin-syn, but said the Clinton administration would "not be inhabited by deregulatory ideologues. They will recognize that an activist government's first priority is to make sure there is competition in the marketplace."

In late September, the Clinton campaign proposed a six-point national technology policy, which Vice President Al Gore would oversee. It would bring to bear on communications and information services a portion of the four-year, \$80-billion "Rebuild America" fund and some additional money shifted out of the defense budget.

Industry officials sounded notes of both enthusiasm and caution about the Clinton plan. They lauded the thrust of Clinton's policy—its emphases on building a national communications infrastructure and on increased government support of technology research and development—but some expressed concern about government meddling in research and standards setting.

"We welcome more R&D," says Cable Labs President Richard Green, noting the cable industry has benefit-

# THE MEDIA FOB

*'Friends of Bill' include Hollywood producers, large media company executives and investment bankers*

By the New York Bureau

ed from laser and fiber optics development, the products of basic research. "But we're more on the applied side. You need a business structure to do that, and I think it has been very fruitful to operate as we do with support from the industry itself."

Echoing that sentiment, Joel Chaseman, of the Advanced Television Test Center, believes Clinton's emphasis on communications "makes it imperative the broadcast industry keep the test center alive, in order to protect and advance its own interests. It is the wrong time to be passive."

Like Clinton, the Corning company "is very concerned about the United States inventing, then losing, one technology after another," says Tim Regan, vice president and director of public policy for Corning, which is pushing the telco fiber-network drive.

However, Regan concedes, "there is legitimate concern that more government participation could involve technology choices. When you fund pre-competitive research, you run less risk of pre-empting private industry choices."

With Apple President John Scully close to Clinton, pressure to homogenize industry standards may be high. And Clinton plans seems to dovetail with Bellcore's call on government to legislate an "overarching vision and comprehensive strategic plan."

However, says Cablevision Systems Chairman Charles Dolan, "If you're worried about government support of exclusionary, proprietary standards, I'd have to believe the administration would not let that happen." ■

From Hollywood to Wall Street, TV and media industry types are major supporters of Bill Clinton and Al Gore. During the campaign, Hollywood, in particular, was vocal in supporting the President and Vice President-elect, while their network counterparts showed traditional restraint. Whether the support is remembered when the new administration takes office remains to be seen.

Creative Artists Agency's Michael Ovitz rounded up Hollywood donors. Time Warner's Bob Pittman gave Clinton media advice. And Larry Tisch's son Tom helped Gore out with financial problems caused by his failed 1988 presidential run.

Hollywood came out in full force for Clinton with several parties—most notably, a large fundraiser sponsored by the Hollywood Women's Political Committee. More than 100 of MCA Chairman Lew Wasserman's closest friends paid a minimum of \$5,000 to attend a gala. Wasserman himself contributed more than \$100,000 to the Democratic National Committee (DNC) (see "In Brief" for a list of other big contributors). And CAA's Ovitz sponsored a DNC dinner in Hollywood the night before an all-day meeting with major Hollywood cam-

paign donors.

Independent TV producer Garth Ancier served as a TV consultant to the DNC for the convention; he will be remembered for dreaming up the "video wall" behind the speaker's podium. Perhaps no one was more involved than *Designing Women* producer Linda Bloodworth-Thomason and husband Harry Thomason, who worked on the Democratic convention and regularly consulted the Clintons, whom they have known for years.

Clinton did not get much support from cable operators. However, Marc Nathanson, president of Falcon Cable, has known the Clintons for some time and is close to several campaign staffers. Hillary Clinton served on the advisory committee for one of Falcon's limited partnerships several years ago (BROADCASTING, July 6).

Nathanson, a member of the group of 400 business leaders who publicly endorsed Clinton, does not think TV issues will be high on the agenda of the new administration. "I don't think it's in their top 100 priorities. In fact, I know it's not."

Among cable programmers, Viacom CEO Frank Biondi, HBO chief Michael Fuchs and Time Warner Enterprises President and CEO Robert Pittman all were on the list of 400 endorsers. Pittman, who calls Gore a personal

## AT FCC, MANY ARE MENTIONED, TWO WILL BE CALLED

With the Clinton victory will come a new FCC chairman, charged with implementing much of the new administration's yet-unformulated communications policy. Room will also be made for a new commissioner if the administration, as expected, gives Republican Sherrie Marshall the word to pack it up. Her term expired last June, but she continues in the post until a successor is appointed.

Candidates for the chairmanship include: Toni Cook, a Senate Communications Subcommittee aide whose stepfather, Vernon Jordan, was named late last Friday to head the Clinton transition; communications attorneys Tom Casey and Frank Lloyd; former Hill staffers Howard Symons and Tom Cohen; Clinton fundraiser and former banking executive Susan Ness; Larry Irving, House Telecommunications Subcommittee aide,

and Rick Neustadt, a former Carter adviser.

Roy Neel, Vice President-elect Al Gore's longtime right-hand man, could have the job for the asking, but most feel he may seek higher office or stick with Gore in the White House.

FCC Commissioner Ervin Duggan is also a possibility, although he denies running for the post, and many believe his initial Bush appointment disqualifies him from serious contention.

Since the law limits the party in the White House to just three seats on the commission—and a Democratic chairman would make three—Marshall's successor would have to be either a Republican or an independent. So far, the only name to emerge that fits that requirement is independent Eli Noam, an economics professor at Columbia University.

—HAJ

# A F I R I

WABC - NEW YORK  
KCAL - LOS ANGELES  
KYW - PHILADELPHIA  
WBZ - BOSTON  
WJLA - WASH., D.C.  
WXYZ - DETROIT  
WXIA - ATLANTA  
WEWS - CLEVELAND  
WTVT - TAMPA  
KDKA - PITTSBURGH  
KTVI - ST. LOUIS

KOVR - SACRAMENTO  
WJZ - BALTIMORE  
WCPO - CINCINNATI  
WCMH - COLUMBUS  
WPRI - PROVIDENCE  
WPEC - W. PALM BEACH  
WBRC - BIRMINGHAM  
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*Nancy Glass, Anchor*

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friend, says that in addition to fundraising, he "even gave [Clinton] a little bit of advice on media." HBO co-sponsored the media party for the Democratic convention, and Time Warner co-chairman Gerald Levin was said to have attended at least one Clinton fundraiser.

Although Larry Tisch was not seen at fundraisers, his youngest son, Tom Tisch, was active and was said to be the primary person responsible for helping Al Gore retire debt from his unsuccessful 1988 presidential bid.

Among Wall Street bankers, Stan Shuman, executive vice president with investment banking firm Allen & Co., and a director on the board of News Corp., attended the Little Rock victory celebration. Shuman, who knows Clinton from the Democratic Leadership Council and from the unsuccessful presidential campaign of Michael Dukakis, co-chaired two fundraising events in New York.

Shuman was also among those who rounded up endorsements from executives to show, he said, that Clinton was a "Democrat without horns." Endorsers included Walt Disney Co. President and Chief Operating Officer Frank Wells and Emmis Broadcasting President Steven Crane.

Steven Rattner, co-chief of investment banking, Lazard Freres, was among those who advised the campaign on telecommunications matters.

Another media investment banker close to Clinton is Roy Furman, president of Furman Selz. Furman, who said he met Clinton in the summer of 1991, helped organize several fundraisers, including the June 22 "Broadway Salutes Clinton" event: "Even aside from his [Clinton's] saxophone playing, he clearly has sympathy for and rapport with performers."

Among radio broadcasters, Jerry Atchley, owner of Little Rock's highest-billing station, KSSN(FM), has known Clinton for a decade.

Also supporting Clinton during the campaign was Joel Hartstone, chairman of investment banking firm Hartstone & Dickstein and of its 16-station radio group, H & D Broadcast Group, and Edens Broadcasting's CEO Gary Edens, who met Clinton by chance jogging in New York's Central Park. Although not an active supporter of Clinton's, Skip Finley, chief executive officer of Albimar Communications, counts DNC Chairman Ron Brown as one of his business partners. ■

## GOING TO COURT OVER CABLE BILL

The 1992 Cable TV Act came under a barrage of legal artillery last week from several corners of the cable industry as well as the Justice Department, charged with defending its provisions in court.

Piled on top of suits filed last month in U.S. District Court in Washington by Turner Broadcasting System and Daniels Cablevision challenging the constitutionality of the act's must-carry and retransmission-consent provisions was an additional suit from the National Cable Television Association filed last Thursday (Nov. 5) making the same challenge.

Also last Thursday, Time Warner Inc., owner of Time Warner Cable and Home Box Office, filed yet another suit, repeating objections to must carry and retransmission consent and adding challenges to the Cable Act's rate regulation, program access and leased/public-access provisions. (A description of Cable Act provisions appears on page 49.)

A greater stir was caused, however, by a Nov. 4 letter from the Justice Department to the Senate, informing the Congress that the department would not defend must carry when the District Court begins receiving briefs on the Turner and Daniels suits this month or in oral arguments, scheduled to begin Dec. 7. (The first constitutional challenges to the act will be heard by a three-judge District Court panel, and all appeals of panel decisions will be referred directly to the Supreme Court.)

In the letter, Assistant Attorney General Stuart Gerson cited President Bush's declaration to the Senate that must carry is unconstitutional, contained in his Oct. 3 veto message. Because the President is the "ultimate client" of the Justice Department, which has consistently advised Bush that must carry is unconstitutional, Gerson said, "an ethical conflict of interest would be created were the Department now to defend [the statute's must-carry] sections." Justice will, however, defend retransmission consent, which doesn't create a similar conflict, Gerson said.

It was widely expected last week that some form of delay in the hearing schedule (perhaps lasting until the Clinton administration Justice Department takes over the case) would be granted in light of the Gerson letter and the filing of the two new suits. But it was not clear where the request for the delay would originate. Assuming the current Justice attorneys do not ask for a delay, it would be up to the Senate to appoint an attorney to defend must carry. But with the Senate out of session for the rest of the year, it was not clear how that request would be made. The FCC could also be designated to defend the provision, or the court could decide to delay the schedule on its own.

Must-carry supporters reacted angrily, claiming the Justice Department's decision was unprecedented and, according to CBS Vice President Martin Franks, "irrational."

"We are dumbfounded the Department of Justice would refuse to defend the law of the land," said National Association of Broadcasters President Eddie Fritts.

"The letter is clearly consistent with what the Justice Department has been saying for years," an NCTA spokeswoman said. "As we stated in our legal challenge, NCTA firmly believes the new law's version of must carry violates the First Amendment rights of cable operators and programmers."

The cable industry will argue that must carry denies cable operators the editorial right to choose the programs seen on their systems by forcing transmission of local signals at the expense of other, nonbroadcast offerings. Time Warner will attempt to make the case that most of the other major provisions of the Act will also limit the speech of cable operators and programmers.

"No one should be surprised by this suit. We've been encouraging Congress to review First Amendment questions for the last three years, and now those questions will get reviewed," said Time Warner Vice President Tim Boggs.

—RMS

# COMPRESSION PHOTO FINISH: GI, AT&T

*HBO, Viacom, TCI expected to follow PBS adoption of joint algorithm*

By Peter Lambert

**G**eneral Instrument Corp. and AT&T have agreed to co-develop a compression algorithm and a common set of integrated circuit chips for compressed digital satellite transmission by PBS and, possibly, for inclusion in the Motion Picture Export Group's worldwide MPEG 2 multimedia hierarchy of digital transmission standards.

One at a time, beginning as early as this week, HBO, Viacom Networks and Tele-Communications Inc. are expected to announce adoption of the same combined GI/AT&T algorithm, with the possible added participation of Scientific-Atlanta.

"Hopefully, we are moving toward a de facto standard, if not a published industry standard," said Howard Miller, PBS senior vice president, broadcast operations, engineering and computer services.

The GI/AT&T agreement to co-create an "MPEG-friendly" algorithm constitutes a victory for the Cable Television Laboratories/Viacom/TCI/PBS group that issued a request for compression proposals a year ago. That group has insisted it will foster a multiple-vendor compression market by requiring cross-licensing in any purchase agreements the parties reach. Conducting its own search for a compression system, HBO has echoed the same priority.

"We were trying to get three [proponents] to come together" on a joint

compression approach, said Miller. "We haven't entirely given up" on including Scientific-Atlanta (BROADCASTING, July 20), he added, "but two out of three is not bad."

Celebrating the manufacturers' "willingness to share and license ideas," CableLabs President Richard Green suggested that purchases of equipment may encourage MPEG to include the algorithm in its common core chip and/or surrounding "tool kit" standards, thereby assuring high-volume, lower-cost chip manufacturing across industries. "It's certainly a positive sign that there are real users ready to put down real money, because there is a real application,"

Green said.

In 1993, PBS and its education satellite partners will buy thousands of DigiCipher integrated receiver-decoders (IRD's) and 20 or more encoders. GI offered the first hardware able to deliver multiple signals to one transponder from multiple, as well as single, uplinks. The GI hardware will be upgradeable to incorporate the GI/AT&T algorithm. Higher volumes of units will then follow. The equipment will offer 2-, 4-, 8- and 10-channel modes and will be optimized to deliver full broadcast-quality signals to 2 meter Ku-band antennas. It will also incorporate removable security modules. ■

## FCC MOVES ON CABLE ACT

*Duggan promises strict adherence to law; commission says retrans regulations are severable from must carry*

By Joe Flint

**T**he FCC pressed on with implementing the Cable Act while the act itself continued to be bombarded with lawsuits (see page 18).

The commission—absent Chairman Alfred Sikes, who is recovering from surgery—called for comments on the implementation of must carry/retransmission consent, indecent programming and home wiring (see "In Brief").

Commissioner Ervin Duggan also used the meeting to serve notice to the cable industry that the commission would not be swayed by intense lobbying efforts. "I would simply like to say that in spite of all the controversy and different opinions about merits of the law, we will counsel full compliance with the law, and this agency will, in good faith, implement the law impartially with good will and absolute fidelity to the mandate of the Congress." Duggan added that he is also delivering that message in private to visitors from the cable industry.

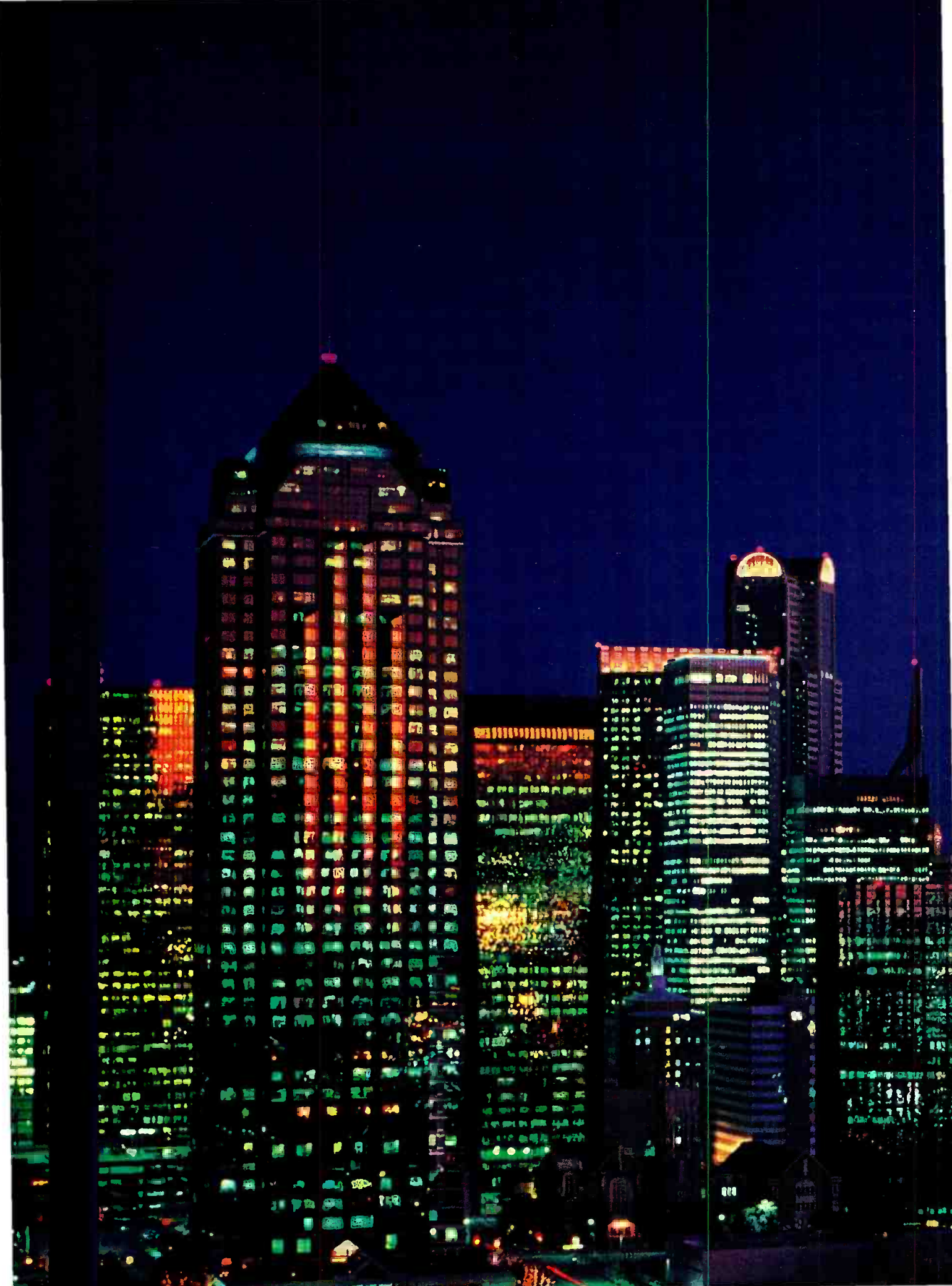
With court challenges in mind, the commission said its pending retransmission-consent regulations are severable from must carry should the latter be struck down.

As expected, the FCC's questions on must carry and retransmission consent are broad. However, one specific question in the retransmission-consent notice that will no doubt be contested by programmers is whether it is correct for the FCC to interpret the provision as enabling broadcasters, in the absence of any express contractual arrangement, to negotiate retransmission consent without the

**BROADCASTING HAS NAMED A NEW PUBLISHER,** the fifth in the magazine's 61-year history. She is Peggy Conlon, 41, most recently group publisher of CMP Publications' *Electronic Buyers News*, *Electronic World News* and *Electronic Engineering Times*. Conlon brings a strong sales and publishing history to her new post; the two weekly magazines and one biweekly under her command (250,000 circulation worldwide) all held leadership positions in their industries.

A California native, Conlon has a BA in communications from the University of California, Fullerton (1973) and an MA with honors from the University of Southern California (1980). She will headquarter in New York.





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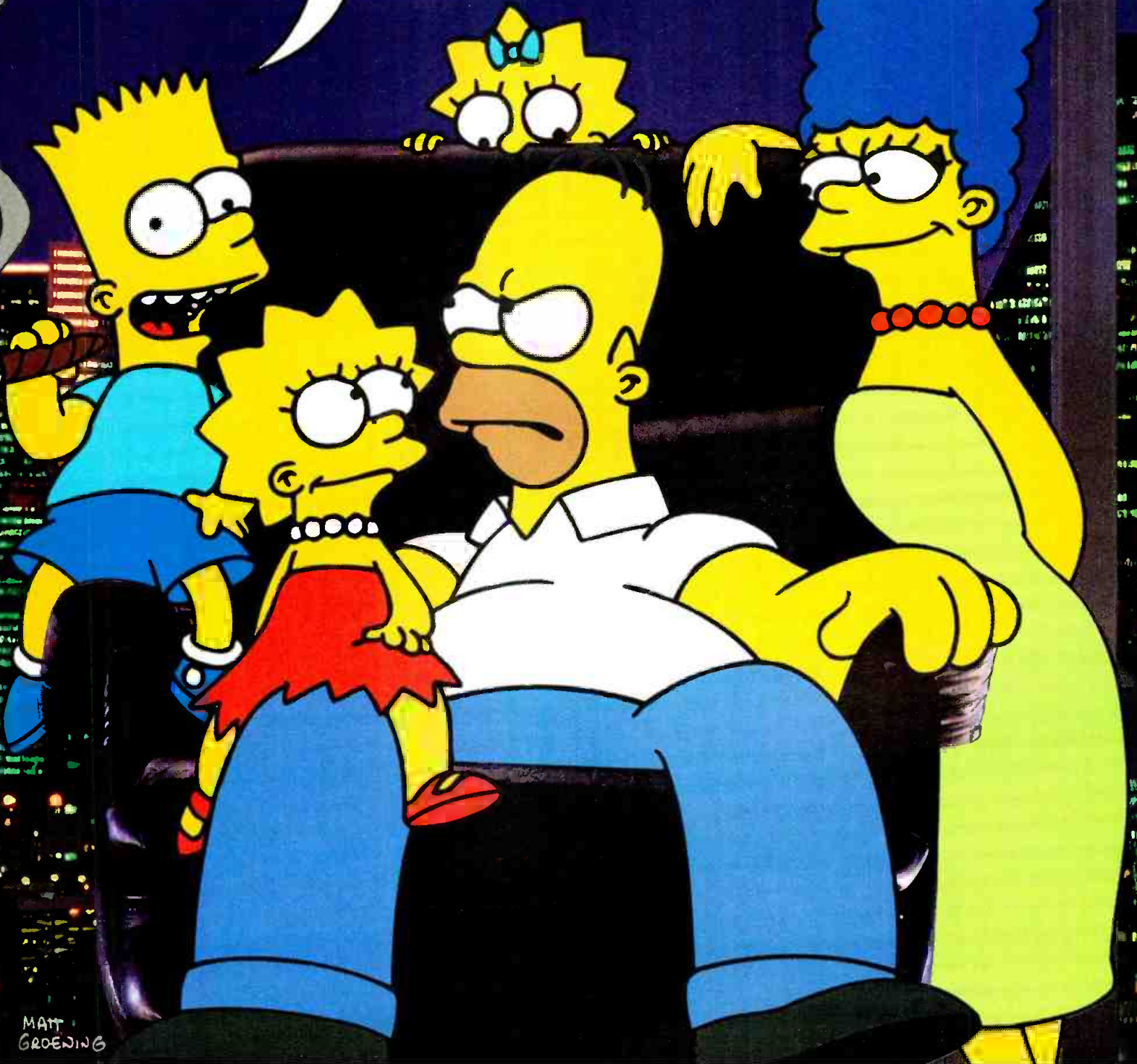
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participation of copyright holders.

The FCC also reaffirmed that any retransmission consent-type clauses already in programming contracts between broadcaster and supplier are not superseded by the Cable Act.

But just what is a retransmission-consent clause? The answer may be determined by the courts, since programmers and broadcasters are in disagreement over how current clauses in most programming contracts apply.

Broadcasters argue that current clauses are copyright related and have nothing to do with retransmission consent, while programmers counter that the clauses in today's contracts were drafted precisely with the aim of allowing the programmer to control retransmission consent.

The FCC also sought comments reviewing the scope of and schedules for retransmission consent, including election of consent or must carry and a study of the relationship between retransmission consent and "reasonable" basic rates, which the commission will take up next month.

On must carry, the FCC, following Congress's lead, defined a TV market as Arbitron's area of dominant influence (ADI). The FCC also wants comments on what modifications are needed to make the current ADI list "reflect current realities."

On channel positioning, the FCC is also seeking comments on what type of priority structure should be established to settle channel positioning conflicts.

Separately, the FCC also wants comments on regulating indecent and obscene programming on leased access channels. Specifically, it wants regulations that would enable cable operators to prohibit the use of public, educational and governmental (PEG) access channels for obscene material or conduct, or solicitation or promotion of unlawful conduct. The FCC proposed channeling such programming to a single channel, and seeks comments on whether cable operators will have to provide lockboxes to subscribers who request access to such a channel. According to the act, cable operators no longer have statutory immunity from liability for obscene programs on access channels. ■

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

## DESALES STREET



**T**o the Fifth Estate, the greatest casualty of last week's election is Al Sikes, whose FCC chairmanship will be cut short by the Clinton landslide. He has been a rare bird on the Washington landscape, a person so principled you were tempted to call him old school. In a town where compromise is the order of the day ("He who goes along gets along"), Al Sikes never gave an inch that wasn't taken from him by force of arms.

Some of his friends—this column among them—often wished that it were otherwise. They felt his chairmanship might have been more effective had he been more willing to bend with the prevailing winds, and especially by exhib-

iting a more collegial attitude toward certain of his FCC colleagues. President Bush did Sikes no favor when he appointed him to the FCC without sending along a third vote to create a working majority. But Sikes did it the hard way, never bending, never asking for quarter.

In the end, it turned out right. Everyone has to move on in time, and when Sikes's day comes it will be with no regret for having retreated from his principles or given less than his all, honorably. It is fitting that vindication (at least tentative) on fin-syn, his biggest defeat, came while he was still in the chairmanship to relish it.

□  
The other FCC casualty, of course, will be Sherrie Marshall, the bright, tough commissioner who gave Al Sikes some of his worst moments. Almost certain to have been George Bush's next choice for the chairmanship, her day never came. Considered the commissioner from Hollywood, she blocked Sikes's plan to repeal the financial interest/syndication rules and frustrated his tough stance on cable regulation.

□  
Having gone this far, I might as well comment on the three remaining commissioners. James Quello, who presumably will serve as chairman during the interregnum, is an original whose reputation grows with age. He has cofounded a generation of journalists and others to rank second at the FCC in both seniority and influence. Ervin Duggan, on some scorecards the chairman presumptive, is as smart as he is articulate, and he is the most articulate man in America. Whoever heads the FCC, he will be his own man. Andrew Barrett, after three years on the job, is still a mystery to most in Washington. Given his state regulatory commission background he tends toward common carrier issues and could carry a big stick in cable reregulation.

□  
It may not be long before we're hoping for more gridlock in Washington, rather than less. This magazine welcomed Governor Clinton's written assurances that he will rely first on competition and only as a last resort on regulation, but we get nervous when matching the President-elect's attitude to that of John Dingell, the Michigan telecommunications warlord who never met a restrictive regulation he didn't like. We're particularly sensitive about the fairness doctrine, which Dingell hasn't been able to slip by a veto-determined Ronald Reagan and George Bush. The last thing we need is agreement on both ends of Pennsylvania Avenue that the electronic nation be kept in a straightjacket. Given all the other problems on the President-elect's plate, it may be tough to get his attention on ours. It's not too soon to lay the groundwork.

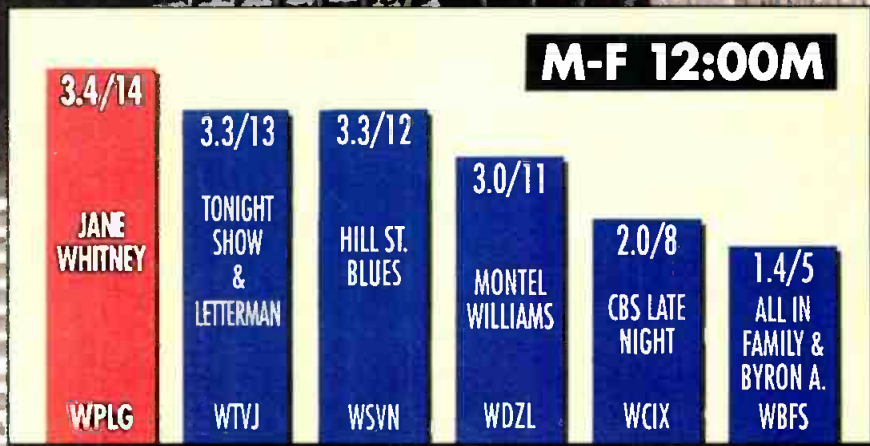
*Tom West*



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BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

## SALES PITCH

Viacom has joined the list of David Letterman suitors. Late last week, Viacom Entertainment executives, including Deborah Beece, recently promoted president of TV programing and production there, and Michael Klinghoffer, newly named senior VP under Beece, met with Letterman representatives from Creative Artists Agency. In addition to the obvious interest in a Letterman show, presumably for syndication, the executives, sources said, pitched "other opportunities" (production, specials, etc.) available by way of the company's cable networks. "They tried to make the case that the cable networks' strength among young adults meshed well with his core following," said the source.

## HANDICAPPING HDTV

Will the ability of an HDTV system to deliver multiple video, voice and data services become the deciding factor when a winning system is recommended next February? The Advisory Committee working party looking at that issue met last week to continue evaluating each system, and a draft report puts the Sarnoff/Philips/Thomson/NBC consortium at least slightly out front on interoperability with computer and telephone technologies. Several present at the meeting say that, overall (considering scope of features, as well as interoperability), there is a "small spread" among the four digital systems, with the consortium and Zenith/AT&T slightly easier to implement and both DigiCipher systems more difficult to implement.

WASHINGTON

## FIELDS TO FOREFRONT?

Capitol Hill speculation puts Telecommunications Subcommittee member Jack Fields (R-Tex.) as the most likely successor to Matthew Ri-



*Fred Friendly (l) chats with Walter Cronkite at Fordham University's salute to Friendly, former CBS News president and host of PBS's Media & Society seminars. Guests included Andy Rooney, Bill Moyers, William Small and Liz Smith.*

naldo (R-N.J.) as ranking subcommittee member. Tom Bliley (R-Va.) holds more seniority on the subcommittee than Fields, but is said to be ready to relinquish additional telcomsubcom duties to become the ranking member of the Health and Environment Subcommittee.

Elsewhere, Tennessee newspapers were filled with speculation that House Telecommunications Subcommittee member Jim Cooper (D), a 10-year incumbent, would be named to Vice President-elect Al Gore's Senate seat by Governor Ned McWherter. A Cooper spokes-

man said last week that, if offered, Cooper will gladly fill out Gore's term, which runs through 1996.

TOLEDO

## GETTING INTO THE ACT

Act III Broadcasting is back in an acquisitive mood. The group owner of eight TV stations is negotiating with Toledo Television LP to acquire Fox affiliate WUPW(TV) Toledo for its Fox affiliate WTAT(TV) Charleston, S.C., and about \$16 million to \$18 million cash.

LOS ANGELES

## HELPING HAND

Word from sources close to Twentieth Television has it that James L. Brooks's Gracie Films has retained Rysher Entertainment president and off-network sales veteran Keith Samples as a consultant to the production company's launch of Brooks's *The Simpsons* for off-Fox syndication in 1994. It is common practice for a consultant to serve as an intermediary between the producer and distributor, and a source said Samples advised producer Barry Kemp on MCA TV's successful launch of *Coach*.

## CABLE QUESTION: 'DO YOU DO WINDOWS?'

On the heels of the USA Network's acquisition of MCA TV's *Major Dad* for fall 1994—at a price rumored to be close to \$600,000 per episode—David Kenin, USA's senior vice president of programing, confirmed last week that the basic cable network has also received pitches to pick up Buena Vista Television's *Dinosaurs* and *Blossom* sitcoms. Kenin also said he received a brief overture from Warner Bros. on *Fresh Prince of Bel Air*. Disney has been exploring "all options" for the two former series; however, Warner had recently announced marketing plans for *Prince* offering exclusive syndication windows to broadcasters starting in fall 1994 (BROADCASTING, Nov. 2). Warner Bros. Domestic Television Distribution President Dick Robertson said late last week that Warner Bros. cable sales force had gotten its "signals mixed" and didn't realize WBTD had "set it in stone" that *Fresh Prince* would be going the syndication route. However, Robertson did say it is possible that the sitcom could be offered in a simultaneous or exclusive cable window after the sitcom's first broadcast cycle (3.5 years) in syndication. —MF

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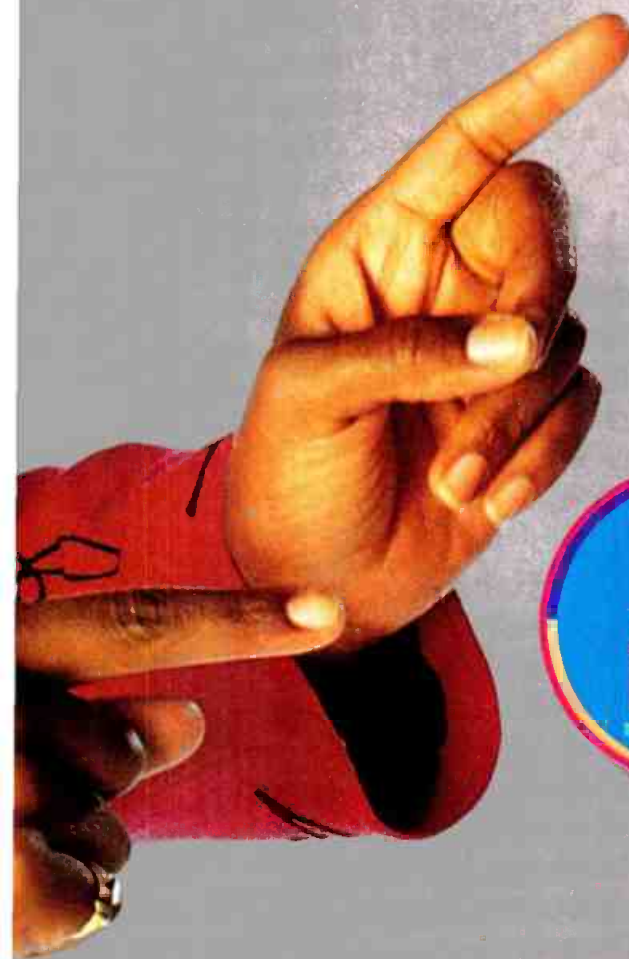
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# Monday Memo

***"Facts, of and by themselves, are not subject to copyright protection."***

**R**ecent reports of strife between broadcasters and Arbitron compel a new look at a legal hammer that Arbitron uses to bludgeon the industry (BROADCASTING, Oct. 26). You might say the United States Supreme Court has hit the nail on the head by issuing a new ruling in a fairly recent copyright law case.

Although having nothing to do with broadcasting, the rationale employed by the Supreme Court in *Feist v. Rural* affects the use of Arbitron data by all stations. The case concerned the direct, but unauthorized, copying and distribution of information that had an official copyright registration from the Register of Copyrights. The court, nonetheless, reversed nearly 50 years of precedent and ruled no copyright infringement could be found.

The court keyed in on the constitutional basis supporting copyright protection. It observed that copyright protection can be claimed only for "original" works of authorship, and began to focus on the concept of "originality," eventually concluding that "facts" and "discoveries" are not of themselves subject to copyright protection. The court then discussed the distinction between "facts" and a "factual compilation," the latter pertaining to a particular arrangement or presentation of the actual facts. This decision, in our view, is clear guidance to courts that facts, of and by themselves, are not subject to copyright protection. However, the selection, coordination or arrangement of those facts, with some minimal degree of originality, is protectible as a separate "compilation."

A dichotomy thus emerges. On one side we can place individual, discrete facts, which we can fairly conclude are not subject to copyright protection. On the other side are presentations or arrangements of facts, which can be protectible under copyright law if they

have the requisite minimal degree of originality and other requisite factors have been met. However, even if the presentation or arrangement of facts is protectible, *Feist* teaches us that the facts themselves are not. The question before us now is: On what side of this dichotomy do we place Arbitron?

In our view, an argument can be made that the grid pages of an Arbitron report might lay claim to copyright protection as a "compilation," but we believe the individual pieces of discrete data contained on those grid pages are "facts," which are not subject to copyright protection. To quote the court in *Feist*:

"Rural may have been the first to discover and report... but this data does not 'owe its origin' to Rural. Rather, these bits of information are uncopyrightable facts; they existed before Rural reported them and would have continued to exist if Rural had never published [them]."

Although the data presented in an Arbitron report arguably are of a higher order than the simple data presented in *Feist*, in our view, the labor, skills, creative effort and methodology of how a fact was discovered is not relevant for copyright purposes. An appropriate analogy would be the discovery of a new, distant galaxy. The astronomer's methodology may be protectible by copyright, but the fact of the galaxy's existence is not. In the same vein are Arbitron reports that a certain audience percentage has listened to a station. We contend that this estimate is a "fact." Arbitron's methodology, effort, skill and knowledge, we feel, do not make that fact subject to protection.

We feel the limited use of Arbitron data in sales and other presentations may not be an infringement of a copyright. The key to a defensible position will be the use of selected data, but less than the full compilation that Arbitron has presented. ■



By Frederick Polner (l) and John Fielding, Rothman Gordon, Pittsburgh

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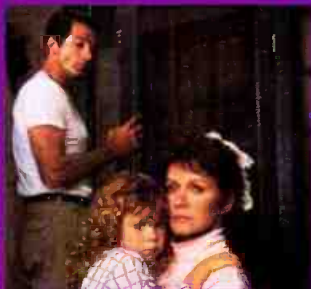
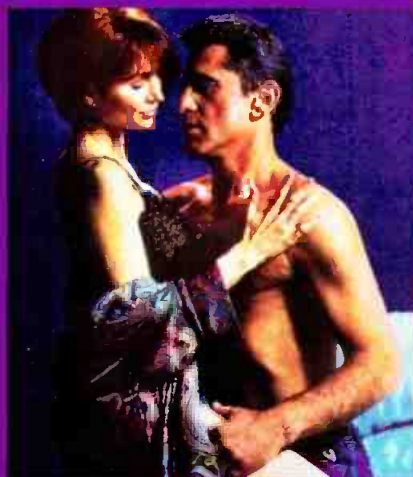
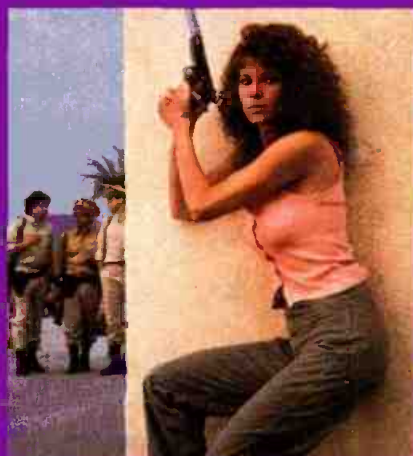
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Randy Quaid Jack Scalia Rick Schroder Tom Skerritt Vanna White

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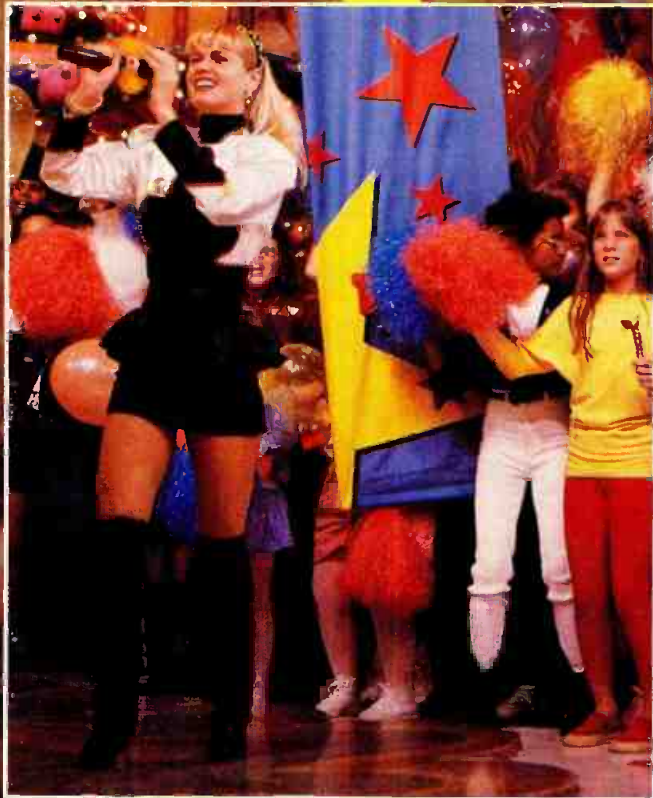
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# Broadcasting Nielsen

## Local TV News Census

### TOP MARKETS SEE RATINGS RISE FOR EARLY NEWS, BUT MORE MEANS A LITTLE LESS IN SMALLER DMA'S

*Network abandonment of half hour at noon opens up slot for more local newscasts*

By Geoffrey Foisie

The first BROADCASTING/Nielsen census of local TV news finds stations continuing to build news audience in earlier dayparts. Ratings in the top 100 markets have increased in those time periods, just as they have in evening and late news (BROADCASTING, Nov. 2). In markets 101 and smaller, the ratings decrease (see chart below), especially in morning news, was at least partly explainable by the addition of newscasts. The growth of locally aired news seems likely to increase, especially at noon, where two of the three networks are in the process of giving up a half hour.

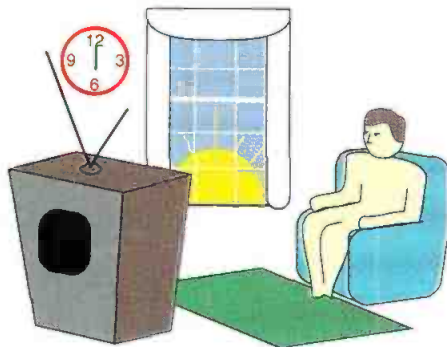
According to BROADCASTING's analysis of raw data provided by Nielsen Media Research, 20 TV stations added news in the 6-9 a.m. time slot during the course of the year ending May 1992. Most of those new programs were in markets 101 and smaller, as was the case with evening and late news.

In the 105th Nielsen designated market area (DMA), Greenville—New Bern—Washington, N.C., WITN-TV started an hour of news beginning at 6:00 a.m. Although the additional news in Greenville—New Bern—Washington produced only a slight drop on share for the existing pair of 15-minute broadcasts on WCTI-TV, the *aver-*

*age* ratings/share for the market declined because the new newscasts had lower ratings.

Such a trend may partly explain why early-morning ratings in markets 101 and smaller declined 16% versus a year ago, to 4.6. Add to that the fact that at least some of the newscasts aired at 6:00 a.m., when homes-television is lower. For instance, KTVN(TV) Reno, Nev., the 117th-largest DMA, added a half hour at 6 a.m.

However, in some markets, such as Quincy, Ill.—Hannibal, Mo.—Keokuk, Iowa, the 157th DMA, and Tyler, Tex., the 122nd DMA, the average rating increased even with the addition of competing newscasts. In Tyler, for



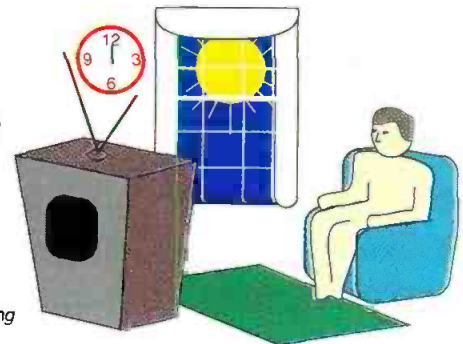
### News Numbers: Morning and Noon

#### Morning News (6-9 a.m.)

Market size	Rating/share	Change from May 1991	Newscasts per market	Average length (min.)
1-25	3.7/23	+6%	2.5	61
26-100	4.6/29	+5%	1.9	47
101-211	4.6/30	-16%	0.7	33

#### Noon News (11 a.m.-1 p.m.)

Market size	Rating/share	Change from May 1991	Newscasts per market	Average length (min.)
1-25	5.4/20	+4	2.6	34
26-100	7.0/26	+3	2.1	31
101-211	10.0/34	—	0.9	30



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



# BLUE-RIBBON RATINGS



## Morning News

### Markets 1-25

KTRK-TV	Houston	9.2/35
WJZ-TV	Baltimore	8.7/55
KCRA-TV	Sacramento	7.8/45
WPVI-TV	Philadelphia	7.5/38
KSDK(TV)	St. Louis	7.1/38

### Markets 26-100

WWL-TV	New Orleans*	14.2/57
WNEP-TV	Wilkes Barre-Scranton, Pa.	12.0/64
WCYB-TV	Tri-Cities, Tenn.-Va.	11.8/58
KATV(TV)	Little Rock, Ark.	10.4/44
KYTV(TV)	Springfield, Mo.	10.3/58

### Markets 101-211

WTOK-TV	Meridian, Miss.*	15.2/59
WAGM-TV	Presque Isle, Me.	15.1/66
WBKO(TV)	Bowling Green, Ky.	14.4/58
KPLC-TV	Lake Charles, La.	13.4/58
WLOX-TV	Biloxi, Miss.	11.5/55

## Noon News

### Markets 1-25

KDKA-TV	Pittsburgh	17.9/79
WJW-TV	Cleveland	12.7/43
WUSA(TV)	Washington	10.7/44
WTVT(TV)	Tampa-St. Petersburg	9.9/36
WPVI-TV	Philadelphia	9.7/35

### Markets 26-100

WWL-TV	New Orleans	20.9/54
WKBN-TV	Youngstown	16.2/53
WHIO-TV	Dayton	16.0/55
WJXT(TV)	Jacksonville	16.0/55
KFVS-TV	Paducah/Cape Girardeau/Harrisburg	14.2/42

### Markets 101-211

KNOE-TV	Monroe-El Dorado	26.1/66
WWNY-TV	Watertown	23.5/79
KAIT-TV	Jonesboro	23.3/67
WDAM-TV	Hattiesburg/Laurel	22.5/60
WTOC-TV	Savannah	20.4/65

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

Compiled by Broadcasting from Nielsen Media Research NSI data.

instance, the average ratings of KLTV(TV) for its two half-hours of early morning news gained 11% over a year ago, despite the intervening addition of news by co-located KETK-TV.

Many of the 284 TV stations carrying early news also increased the length of their existing programs. The average early-morning newscast length gained seven minutes in the top 25 markets and four minutes in markets 26-100. Among the 327 TV stations carrying local newscasts at noon, the average time edged up only slightly.

The number of newscasts at noon will undoubtedly increase, if for no other reason than that two of the three networks by January will have given up half an hour during that time period. ABC gave up the 12-12:30 p.m. time slot effective in September; NBC is scheduled to part with a half-hour as of January. That change will likely mean added newscasts in the top 10 markets, where most network-owned stations do not currently pre-empt their networks to carry news. In May no affiliate carried a noon newscast in Chicago, only one did so in either New York or Los Angeles and only

two did so in Philadelphia, San Francisco and Houston.

Both the midday and noon dayparts are especially underdeveloped in the smaller markets. The dropoff in the average numbers of early and midday newscasts in markets 101 and smaller, to 0.7 and 0.9, respectively, is significant compared with 2.2 for evening news and 2.1 for late news. Currently only one in five markets in the 101st DMA and smaller that could have at least two newscasts does so.

Those statistics indicate there may be more room left in the trend of additional smaller-market newscasts earlier in the day. Such would seem especially true for noon, where smaller-market local newscasts register, on average, the highest average share of any daypart.

Early morning could also see further increases. The research director of one rep firm said start-of-the-day newscasts "often do demographic ratings equal to *Today*, *CBS This Morning* and *Good Morning America*." Advertisers have also discovered the early-morning hours—coffee-war ads made morning one of the best performing dayparts for the networks last

year.

Teddy Reynolds, vice president, research, Petry Television, agreed the morning daypart was particularly attractive: "I don't think the audience is growing because of an older viewer who gets up earlier; the research I have seen suggests it is more younger working adults, particularly in large metropolitan areas where you have to commute." Morning demographics, she added, were more favorable than noon which, "by definition is limited to older people or women home during the day."

Matt Shapiro, corporate vice president of programming, MMT, explained why some stations may choose not to add news: "In most markets there is already a well-established noon newscast. From what I have seen, that is the hardest to change and influence. The viewers tend to be older, habitual viewers set in their ways. Often a second player can make inroads, but if a third station comes in, it may have problems." Shapiro said that talk shows and game shows are among the obvious alternatives to noon news. ■

*Next week: Independents*

**Broadcasting**

# Television

**AT LARGE**



## **THE DAYS AND NIGHTS OF WARREN LITTLEFIELD**

*In this the first of a two-part interview, NBC Entertainment President Warren Littlefield talks with BROADCASTING assistant editor Steve Coe about the state of the programing business, from the changing philosophy of daytime to the late night fortunes of Letterman, Leno...and Carvey.*

**You were credited with much of NBC's success of the '80s, but Brandon [Tartikoff] got most of the fanfare. Then you got the opportunity to run the network, and it seemed your star players were aging—Cosby, Johnny Carson leaving when he did. And it just seemed that Brandon knew when to get off the ship, and you inherited an almost Herculean task. Do you feel that way at all?**

Yes, I have felt that way. Many people have said Brandon had great timing. For me, I love this job. I didn't walk into it with my eyes closed. I knew well enough what the challenges would be. The other challenges were just the

shifting nature of the business: costs that were out of control, an ad revenue stream that was decreasing significantly. And those became major factors, as well as replenishing the prime time schedule. As Brandon observed, it's a different business.

**Is the concern over costs one of the big differences?**

Absolutely. The other critical element is not to lose sight of what your quest is. You're trying to reach out and touch American television audiences. So cost is certainly part of

the equation, but it's also show business. And it's not true that just because it's an expensive show it will touch the American public. We don't put a Chyron across the screen that says: "It costs \$1.4 million for Universal to produce this hour of television—therefore, you should love it." We just don't send that message out, and America doesn't respond that way. So I think we have to find ways to excite the audience, and we can't just take millions and millions of dollars and throw it at a problem and say, "Well, maybe something will happen."

**Do you think that NBC is in touch with the American viewer? And I ask that because of the hoopla during the election about Hollywood and its knowledge of the tastes of American viewers.**

We try to be. I think there are examples on our schedule, and on every schedule out there, that show we are totally in touch with the viewers.

**For instance?**

Whether it's an *Unsolved Mysteries*, whether it's a *Home Improvement*, whether it's a *Seinfeld*. There's an audience out there that is certainly an acceptable-level audience for us that absolutely embraces *Seinfeld*. They set their clocks to it. It becomes appointment television. And *Saturday Night Live* right now, particularly with all the election themes. But we can do better. I think a lot of the criticisms about Hollywood have value because they have the industry looking a little more carefully at itself. Many people have written about the embarrassment of the Emmys, and how that became just a political quest as opposed to a celebration of great television. Liberals and conservatives alike squirmed in their seats as they sat there during that telecast. So I think it has promoted a healthy inspection of who we are and what we're doing.

**I understand you're involved in changing the Emmy awards.**

A committee has been formed, with a representative from each network on it. It's a small group, but I think a group that is well-informed. We've had several meetings, and we will be presenting a number of suggestions to the academy in the next couple of weeks. And let me say that the Academy gets the message. They were clearly not satisfied with the results.

**What kind of changes?**

Obviously, categories. The whole nomination process, how the winners are picked. Show content. I think we're picking priorities. Is this a celebration of great television? And, if so, what's the best format to accomplish that?

**Should *The Simpsons* compete against other sitcoms?**

My feeling would be yes, but, you know, I'm not the sole voter there.

**On the fall schedule for a moment: Would you have done anything differently?**

Clearly the quest in the fall schedule was to rejuvenate the schedule with programs that would appeal to a new generation, a young audience. That was right, strategically. As I looked at some of the shows that we had out there on Friday night, they weren't the right shows. Do I think, strategically, that a Friday night soap opera could be successful with a broad-based television audience to try and skew it down a little bit from the kind of 50-plus skew that *Dallas* ended up having? Yes. I think that's a smart strategy. We had to look

very closely at *The Round Table* and say: "Will that be that show?" The feeling was no. That doesn't mean strategically I still don't think we have an opportunity on Friday night to offer that kind of programming.

So I would say we may have made some errors. Do I think we should have taken the comedies off Friday night at 8-9? Absolutely. I think the comedies would have gotten killed there.

**What's your bench strength for midseason?**

Barry Levinson is doing *Homicide*, which is a midseason show for us. Then there's *Crime and Punishment* with Dick Wolf at Universal. That also can be ready in January. He also has *South Beach* with Bobby DiLaurentis, also at Universal. Then there's *Route 66* from Columbia. On the comedy side, we have Michael Jacobs and *Not the Torkelsons*—it's kind of a working title. And *Smoldering Lust* starring Kate Capshaw, from Jay Tarses.

**What's in the pipe for next fall?**

*Sea Quest* with Spielberg is a full-season commitment. We have a deal in place with Don Bellisario for his next series, as well as Michael Dugan, who's done *Law and Order* and

*"Do I think we should have taken the comedies off Friday night at 8-9? Absolutely. I think the comedies would have gotten killed there."*

*Crime and Punishment*. We also have deals with Kenny Rogers and Henry Winkler.

**Any series ideas for Dana Carvey?**

Dana has elected to continue with *SNL* for the season, which is sensational. And, really, the story with Dana will be either late night, if the need arises, or prime time.

**So we'll be seeing him on a weekly basis other than *SNL*?**

Yes, you'll be seeing Dana Carvey on NBC beyond *SNL*. I'm going to sit down with him next week. He'll be out in Los Angeles, and we're going to focus more specifically on ideas. We've got writers and auspices that we're talking about, including [*SNL* producer] Lorne Michaels.

**Is it a question of waiting to find out what's going to happen in April with Letterman before you give the green light to something for Dana?**

Well, if David Letterman stays in late night, it doesn't make sense to have Dana working on late night. So, yes, we'll determine that.

**Will you know prior to April whether or not you're going to have Letterman?**

Yes. I expect that we should know by the end of the year. **And he's unable to negotiate with anyone else until April?**

I can't do all the ramifications of the deal. I'll tell you that we're talking to David on a regular basis right now. Our pitch to David is: "It's pretty scary out there in the late-night world." You don't have to be an astute observer of late night to take a look at all the personalities that are crashing, whether it's with a network trying to get clearances in late night and create a late-night franchise or whether it's syndication. It's tough. I think David right now is at the top of his game. And so we're real focused on

trying to say: "You know what? You can keep doing this for a long time to come on NBC. There's no place like home."

**I don't know him, and I haven't talked to him, but from what I've read and what I've heard he doesn't seem like the type of person who's going to respond as much to the approach that things are difficult out there. I would imagine he's got every other network and studio and millions of dollars being thrown at him by syndicators to try something.**

Clearly there's a risk [of losing Letterman]. Which is one of the reasons we got in business with Dana. The number one reason to get in business with Dana Carvey is that we nurtured and had the fortune to watch an enormous talent explode on our network, and we want to be in business with Dana, no matter what, for the future. The other aspect of it was to say, there may be an opportunity for you to have a late-night franchise, which is interesting to Dana. And so we know that there's a question mark next to David's name in terms of staying at late night.

*"We can't proceed with the kind of network arrogance of, 'Oh, we're going to do it, therefore it's going to happen.' Because in reality, in the marketplace, it wasn't happening."*

#### **How big a question mark?**

Well, it's a question mark. I mean, David's been articulate about that, and we have too. We don't know if he'll choose to stay. I do think that you may be underestimating the realities of the marketplace out there. There are a lot of people who may make big promises, and it's another thing in terms of being able to deliver. Go out and see what it's like to clear stations, and in late-night television. It's very difficult. And we have that unique franchise. So, we will make the best pitch that we can.

#### **Are you optimistic about him staying?**

I'm hopeful.

#### **Does the specter of having a David Letterman-hosted show at 11:30 going against *The Tonight Show* bother you?**

It won't be on at 11:30. That's the reality of the marketplace. The reality is, it's like NBC in daytime. You'll say, "Hey, look at our schedule. We say it's on at 11:30." And the reality, when you look across the marketplace, is you'll average a 12:20 or something start because many, many stations have their own syndicated product that they've bought, and they own, for the next several years.

#### **Don't you think there's a difference between trying to get people enthusiastic about clearing Letterman at 11:30 and getting clearances for *Classic Concentration* in daytime?**

What I'm saying is, a number of markets will have contracts that are multiyear, that are extremely profitable for them because they control the inventory. And if you look at the station business today, just as you're looking at the network business, it is extremely difficult for them to reach levels of profitability. And it's not that they wouldn't be supportive. What it comes down to is you have a contract for a show that makes a lot of money for them, and it's called *Studs*, or *Cheers*, for that matter, or whatever. And that may be far more profitable for them in their market-

place. They're not going to want to separate from that because that's critical for them, for their profitability. That's what you're going to be up against on a market-to-market basis. So it's one thing to say: "Here's what we have." It's another thing to be able to make that become reality. And it is, I think, not an apples-to-oranges, but an apples-to-apples comparison, when you look at our late night versus what somebody else can do in late night.

#### **Brandon recently said on late-night television that he would have chosen Letterman over Leno for *The Tonight Show*. Did that strike you as 20/20 hindsight, and do you have any second thoughts about the decision?**

Well, one would have to wonder, was Brandon trying to entice David Letterman with those statements? And of course, when you look at the context of how he got to that statement in his book, he couched it in a very interesting way, where he said: "Well, if the stars were on a certain rise, and if the moon was over here, and if it were raining in Seattle, then the gamesman in me would have said: 'Maybe it would have been interesting to try.'" So I don't know. Brandon has made a lot of statements in a lot of different places that don't seem to always sync up. So, I guess I would say he hasn't been particularly consistent in this regard. No, I have no regrets.

What I'm seeing with Jay Leno right now is a relaxed, comedic and very talented Jay. This is the Jay Leno we hoped to see on *The Tonight*

*Show*.

#### **More relaxed than his first four months on the show?**

Yes, and, honestly, since Helen Kushnick [former producer and Leno agent] left.

#### **Any word on Carson's next project?**

There's nothing specific I can report to you right now, and I'm not holding it back. John wanted to move into his new offices, and, literally, I think the movers were there last week. If we can get Johnny for a weekly series or a recurring series or a series of specials, if we could find the right vehicle that would excite him, we're interested.

#### **John Rohrbeck [president of the NBC-owned stations] was recently given oversight of NBC daytime as well. What's ahead for that daypart?**

Well, strategically, what we've had to look at is what's the reality for NBC in the daypart. In late night, we have outstanding clearances. Daytime? We have the schedule, but the fact of the matter is 14% of our stations actually ran it the way we intended.

#### **The entire schedule?**

Yes, 14% of our stations were running the daytime schedule live, the way we would feed it. So we have multiple feeds, and everyone had their own needs, including some of our O&Os. So I think what we've been realizing, and have been articulating for a while, is that we can't proceed with the kind of network arrogance of, "Oh, we're going to do it, therefore it's going to happen." Because in reality, in the marketplace, it wasn't happening.

We formed the Affiliate Daytime Committee to have a more direct relationship with really smart broadcasters out there who are affiliate partners, and what they said is: "We need you in daytime. We can't be in a situation where we are victims for syndicators. Yes, we will take part of our daytime schedule, and, of course, we have to acquire shows from syndicators, but we can't have our entire daytime

are victims for syndicators. Yes, we will take part of our daytime schedule, and, of course, we have to acquire shows from syndicators, but we can't have our entire daytime schedule be in that kind of flux and jeopardy. We need you." So that was important for us to hear. Then what we've basically had to start looking at is: "What do they need? How can we supply it? How can we succeed?" We started to say: "All right, we've got to meet their needs. We've got to get into a market to be able to sell much better on a market-for-market basis, the way a syndicator would."

We asked ourselves: "How do we induce our stations to get better clearances and to get better promotion, and get them invested in the success of these shows?" And that's what we've been doing. Now, if you say: "How do you reach and succeed with most of the country?" well, John Rohrbeck has almost 25% of the country with the owned and operated stations. Now, that's a way to increase your base. You've got to be in sync with John Rohrbeck's needs. And what it really became was that strategically it just seemed to make much more sense that the way to accomplish it was to have Rohrbeck running that daypart.

**Is NBC going to have a pool of programs from which the affiliates will be able to pick and choose, or will you still try to provide a lineup?**

Clearly, *Days of Our Lives* and *Another World* are critically important enough to us that they be played back to back and that they get total support throughout the country. And we will get that. We can't afford to offer a pool of programs, but if we offer a show that we believe in, and not enough stations carry it, then, you know, we'll go out and try and sell it on a market-for-market basis. That's what we're going to have to do.

**To competing stations?**

Yes. We've really got to change the rules. What we can't do is say: "Oh, here are the 12 choices and, you know, we're going to license these shows, or even own them, and you get to pick, say, four." We're not a Chinese restaurant. But I think, because of the Affiliate Committee, and because of John Rohrbeck's and John Miller's efforts, we're going to be offering product that more closely resembles what the stations need. Look at the way *Oprah* has succeeded. We're going to do experiments with CNBC. We're going to do station experiments, and then roll out after we can build a track record of success in an individual market, then roll out nationally if we feel we've got the goods.

**Do you risk losing even more clearances, whether live or delayed, by in effect saying to affiliates: "If you don't clear our programs, the ones that we're offering, then we're going to have to take them elsewhere in the market?"**

As I said earlier, we're going to be less arrogant about what their needs are, and we realize that in the nonsoap programming, there's going to be more movement as to what those station's needs are.

**How much involvement did the sales department have in making the scheduling this year?**

In the last seven or eight years, we always have the sales department out here for scheduling, and research says: "Here's what we like," and sales says: "Here's what we like," and various parts of the program department say: "Here's what we like," and then ultimately we sit down and do the schedule. That really hasn't changed.

**Would the schedule look any different if sales weren't involved?**



No. Sales doesn't make a specific schedule move. They tend to weigh in so that we can strategize.

**As you said, the presidential candidates took up a lot of your airtime. Do you see a TV future for Ross Perot?**

We would be interested in a backup deal with him. I told his campaign manager that, and I'm comfortable telling you. We would love to have a backup deal with Ross.

**Are you serious?**

Sure.

**Look ahead to the end of the season. How do the three networks wind up—household and demographics?**

CBS will have a household win and they'll be third in adults 18 to 49.

**Will it be a tossup between ABC and NBC for second place in households?**

I think ABC and NBC are going to be in a very, very close race, householdwise and demographically. I think our November is going to be close. We've got our stunts in November like everybody else, but more than anything in November, our schedule is on. We're on with consistency. We try and do the best we can do with each and every hour we have with those series. We're out there playing with the shows that we want to be playing with, and I think we'll have a more accurate sense of what our overall performance is. I think we'll be close. ■

# ALAN BENNETT OUT IN TPE DOWNSIZING

Dozen staffers laid off following cancellation of 'Star Search' strip

By Steve McClellan

The fall of *Star Search...The Strip* hit hard last week at Television Program Enterprises. In the wake of the show's cancellation, the company laid off about a dozen staffers, including Alan Bennett, executive vice president, sales.

The layoffs, which included sales and support personnel, came after discussions among TPE executives and executives at Cox Enterprises, Atlanta, which owns TeleRep, the New York rep firm, and its program subsidiary, TPE.

Officials at both companies denied reports that TPE was cutting back to a level designed only to maintain ongoing weekly programs (*Lifestyles of the Rich and Famous*, *Runaway with the Rich and Famous* and *Star Search*) and specials.

But Al Masini, chief executive officer of TPE, acknowledged that he and Cox officials agreed that developing access first-run strips was a business the company would avoid as long as current market conditions prevail.

"The problem with access is you can't get a full clearance," Masini told BROADCASTING last week. "There are six shows already doing pretty well there and six time slots. So you can't come up with deep clearances, and it's economically difficult to limp on and sustain" the viability of a program.

Masini described the expanded *Star Search* as an "experiment" that failed. "We thought it would work as good counterprogramming," he said. "The numbers were disappointing. It's that simple."

Production on the strip version of *Star Search* ceases after 10 weeks' worth of original episodes. The 10 weeks will be repeated, and the strip will leave the air by the end of January. The show launched Sept. 14 in 13 markets and averaged a lackluster 3.5/7 in the Nielsen metered markets. A week later, when the show rolled out nationwide, and since then, the average rating has settled to about a 2.7/6 in the metered Niensens.

And nationally, according to the Nielsen Syndication Service report,



Departing Executive VP Alan Bennett

the show's season-to-date average is a 1.3 rating through Oct. 23.

Masini said the writing was on the wall for the strip when stations in New York, Los Angeles and Portland downgraded the show, indicating they would not continue with it beyond January. Meanwhile, the weekly version of the show will continue to be produced out of Disney World in Orlando, Fla., with Ed McMahon as host.

As for the future, Masini said the company would "regroup" and evaluate opportunities in syndication for next year. At this point, he said, the only identifiable new project is a back-end strip package of *Lifestyles* episodes targeted for daytime.

Bennett is the highest ranking executive at TPE to be laid off. Reports

that TPE's president and general manager, Phil Flanagan, might also be leaving the company proved premature. Sources did say, however, that Flanagan has discussed retiring in the not-too-distant future, but not earlier than 1994. "He's been asked, and agreed to stay until at least then," said a source.

Bennett signed on with the company last year, apparently with the understanding that his future there was directly tied to the fortunes of the expanded *Star Search*. Last spring, Bennett had claimed to have cleared the show in over 80 markets.

However, last week, Al Masini, chief executive officer of TPE, said the show was cleared in only about 35 markets, and a Nielsen spokeswoman confirmed that when the show launched in September, coverage totaled only 42 markets. According to a rep source, Bennett's count may have included stations that picked up the option to clear the show, and then didn't. Bennett did not return calls to his office.

Despite the retrenchment, Cox executives say they will continue to support TPE's program development and sales activities. "We have made no long-term plans to not be in the program development business," said Nick Trigony, president, Cox Broadcasting, the person to whom Masini reports.

"We need to find a different kind of niche." ■

## TWENTIETH TO LAUNCH 'SIMPSONS' IN SYNDICATION

Hot show set for fall '94 off-Fox launch

By Mike Freeman

Now that Homer Simpson has been officially identified as the occupant of the "mystery" chair in a teaser trade ad campaign for the fall 1994 off-network launch of *The Simpsons*, distributor Twentieth Television hopes it will be in the driv-

er's seat when it comes time to negotiate terms with broadcasters.

It will have plenty of competition, however. The show joins eight other sitcoms slated for launch (and possibly seven other comedies awaiting marketing plans) in the next three seasons.

Although Twentieth Television President Greg Meidel says no mar-





# CHERNIN TO REPLACE ROTH AT 20TH

*Observers expect Sandy Grushow will be named to Fox Broadcasting post*

By Steve Coe

For the second time in as many weeks, a major Hollywood studio was faced with the resignation of its chairman, as Twentieth Century Fox Chairman Joe Roth announced he was leaving the company to establish an independent film production company on the Disney lot. Fox owner Rupert Murdoch moved quickly in naming Peter Chernin, president, Fox Entertainment, to fill the position. Roth's move had been rumored for some time due to his working without a contract for several months. Fox has not announced Chernin's successor as overseer of creative affairs for Fox Broadcasting, but observers assume that Sandy Grushow, executive VP, creative affairs, Fox Broadcasting, will get the nod.

Chernin, who has been Fox Entertainment president since February 1989, has limited film production experience—he served as president and chief operating officer of Lorimar Film Entertainment before joining Fox. While at Lorimar, Chernin was credited with overseeing the release of such films as "Dangerous Liaisons," "Running on Empty" and "Action Jackson." Before his stint at Lorimar, Chernin worked at Showtime/The Movie Channel as executive vice president, programming and marketing.

While at Fox, the 41-year-old Chernin has overseen the expansion of the young network from a three-night-a-week service in 1989 to an expected seventh-night rollout in January. During his stewardship, Fox has premiered its biggest ratings earners, including *The Simpsons*, *In Living Color*, *Beverly Hills, 90210* and *Cops*.

"Filling Joe Roth's shoes will not be an easy task, but I am looking forward to the challenges of returning to the motion picture industry and working with the outstanding team already in place at Twentieth Century Fox," said Chernin. "I have enjoyed helping to solidify the Fox Broadcasting Co. and build its strong management team, and know Jamie Kellner, Sandy Grushow and the others will move energetically forward to continue its expansion," he said.

With the loss of Chernin to the film

side of Fox's activities, Murdoch expressed confidence in the remaining executives at Fox Broadcasting. "I have great confidence in Peter Chernin and the team already in place at Twentieth Century Fox."

If Grushow is indeed promoted to fill the vacancy left by Chernin, he will, at 32, be the youngest person to ascend to such a position since Bran-

don Tartikoff was handed the reins at NBC at the age of 31. Grushow has been in his present position since November 1990 and has spent all of his career at Fox. Prior to his current position, Grushow served two years as senior vice president, advertising and promotion, Fox Broadcasting, and before that five years in Twentieth Century Fox's marketing department. ■

## ROBERTSON SEES OPPORTUNITY IN DAYTIME GIVEBACKS

*Says 'Babylon 5' could anchor possible second night of prime time programming*

By Mike Freeman

In what has become an annual state of the syndication business address to Hollywood trade reporters, Warner Bros. Domestic Television Distribution President Dick Robertson attributed the recent daytime givebacks by CBS and NBC to their "inability" to successfully program with their longtime diet of game shows and soap operas, which, by no coincidence, he thinks will lead to clearance opportunities for Warner Bros.' syndicated *Jenny Jones* and *Jane Whitney* talk shows.

Warner Bros. has altered the format of *Jenny Jones* from a feminist comedic slant to a single-topic, issues-oriented show for its sophomore season. While Robertson acknowledged that close to 40 markets downgraded or dropped *Jenny* after a "disappointing" first season, he says a "significant growth pattern" has emerged this season in seven key metered markets (BROADCASTING, Oct. 26).

Robertson said a big push is being made to convince station programmers, particularly CBS affiliates, to pick up *Jenny* for their 10-11 a.m. slots, where CBS decided less than two weeks ago to cancel back-to-back runs of *Family Feud* as a part of a giveback to stations.

NBC also axed afternoon airings of *Santa Barbara* recently.

Those programming vacancies, he says, could lead to opportunities for

*NightTalk with Jane Whitney*, which Warner Bros. began testing last summer in 27 metered markets originally for late fringe. It is planning a national launch of the series for January 1993. The \$6 million co-venture with Scripps-Howard Broadcasting, according to Robertson, could receive a boost with the cancellation last week of TPE's *Star Search* strip.

In other news, Robertson said that the Burbank, Calif., studio is close to completing deals in four metered markets for the fall 1994 off-network launch of *Fresh Prince of Bel Air* (BROADCASTING, Nov. 2).

Promotional clips were also screened from Warner Bros.' upcoming Prime Time Entertainment Network drama block, being syndicated to a consortium of independent stations for debut early next year, with *Babylon 5*, a special two-hour backdoor pilot presentation for February 1993 (BROADCASTING, Feb. 17, July 13), showing off its computer-generated animation. Robertson confirmed that the sci-fi pilot is being considered as an 8 p.m. anchor series for a second night of prime time programming for January 1994.

An eight-page viewer's guide for the documentary *The Wild West* will be placed in several Time Warner-owned publications, including an entire special issue of *Life* magazine dedicated to the subject as part of the advance promotion for the February 1993 miniseries. ■

# Broadcasting's Ratings Week Oct 26-Nov 1

	ABC	CBS	NBC	FOX
<b>MONDAY</b>	<b>16.2/26</b>	<b>14.5/23</b>	<b>14.7/23</b>	<b>NO PROGRAMING</b>
8:00	67. Perot '92 Paid Ad	16. Evening Shade 15.1/23	17. Fresh Prince 15.0/23	91. Fox Night at the Movies—A Brother's Justice 4.6/7
8:30	8.4/13	14. Hearts Afire 15.4/23	18. Blossom 14.9/22	
9:00		4. Murphy Brown 18.8/28		
9:30	13. NFL Monday Night Football—Buffalo Bills vs. New York Jets 15.6/27	23. Love and War 14.2/22	21. NBC Monday Night Movies—In the Deep Woods 14.6/23	
10:00		39. Picket Fences 11.8/21		
10:30				
<b>TUESDAY</b>	<b>16.2/26</b>	<b>11.4/19</b>	<b>9.0/15</b>	<b>NO PROGRAMING</b>
8:00	10. Full House 16.3/26	23. Rescue: 911 14.2/23	70. Quantum Leap 8.0/13	
8:30	15. Hangin w/Mr. C 15.3/24			
9:00	1. Roseanne 24.1/37		69. Reasonable Doubts 8.1/13	
9:30	3. Coach 20.0/31	52. CBS Tuesday Movie—The President's Child 10.0/17		
10:00	48. Going to Extremes 10.6/19		44. Dateline NBC 11.0/20	
10:30				
<b>WEDNESDAY</b>	<b>12.0/19</b>	<b>11.6/19</b>	<b>12.2/20</b>	<b>8.5/13</b>
8:00	33. Wonder Years 12.2/20	74. Hat Squad 7.7/12	11. Unsolved Mysteries 15.8/25	59. Beverly Hills 90210 9.5/15
8:30	37. Doogie Howser 11.9/19			
9:00	5. Home Improvmt 18.4/28	26. In the Heat of the Night 13.6/21	43. Seinfeld 11.1/17	76. Melrose Place 7.4/11
9:30	45. Laurie Hill 10.9/17		47. Mad About You 10.7/17	
10:00	61. Civil Wars 9.2/16	27. 48 Hours 13.5/24	54. This is Michael Bolton 9.8/17	
10:30				
<b>THURSDAY</b>	<b>9.6/15</b>	<b>11.9/19</b>	<b>12.9/21</b>	<b>9.7/15</b>
8:00	64. Delta 9.0/14	45. Top Cops 10.9/17	56. A Diffnt World 9.7/15	20. Simpsons 14.7/23
8:30	76. Room for Two 7.4/12		60. A Diffnt World 9.4/15	31. Martin 12.3/19
9:00	65. Homefront 8.7/13	29. Street Stories 12.4/19	11. Cheers 15.8/24	84. The Heights 5.8/9
9:30			22. Wings 14.4/23	
10:00	36. Primetime Live 12.0/20	31. Knots Landing 12.3/21	25. L.A. Law 13.9/24	
10:30				
<b>FRIDAY</b>	<b>12.8/23</b>	<b>8.8/16</b>	<b>10.5/18</b>	<b>6.8/12</b>
8:00	40. Family Matters 11.7/21	56. Golden Palace 9.7/18	34. NBC Movie of the Week—Perry Mason: Case of the Heartbroken Bride 12.1/21	74. America's Most Wanted 7.7/14
8:30	40. Step By Step 11.7/20	62. Major Dad 9.1/16		83. Sightings 6.3/11
9:00	49. Dinosaurs 10.3/18	58. Designing Wmn 9.6/17		86. Sightings 5.5/10
9:30	62. Camp Wilder 9.1/16	66. Bob 8.6/15		
10:00	9. 20/20 16.9/31	72. Picket Fences 7.9/14	79. I'll Fly Away 7.3/13	
10:30				
<b>SATURDAY</b>	<b>7.4/14</b>	<b>6.5/12</b>	<b>10.2/19</b>	<b>6.9/13</b>
8:00	81. Covington Cross 6.5/12	94. Dr. John Hagelin 3.3/6	70. Here and Now 8.0/15	72. Cops 7.9/15
8:30			67. Out All Night 8.4/16	68. Cops 2 8.3/15
9:00	85. Crossroads 5.7/10	81. CBS Saturday Movie—Beaches 6.5/12	29. Empty Nest 12.4/23	80. Code 3 6.7/12
9:30			34. Nurses 12.1/22	90. Edge 4.7/9
10:00	53. The Commish 9.9/19		50. Sisters 10.2/20	
10:30				
<b>SUNDAY</b>	<b>17.2/25</b>	<b>17.7/26</b>	<b>16.0/23</b>	<b>7.4/11</b>
7:00	80. Perot '92 Paid Ad 7.0/11	2. 60 Minutes 23.0/35	62. Perot '92 Paid Ad 9.1/14	88. Great Scott 5.1/8
7:30	92. Dr. John Hagelin 4.1/6			87. Ben Stiller Show 5.4/8
8:00	37. Am Fun Home Vid 11.9/17	8. Murder, She Wrote 17.8/25	42. I Witness Video 11.2/16	28. In Living Color 12.8/18
8:30				50. Roc 10.2/14
9:00	7. ABC Sunday Night Movie—Pretty Woman 18.2/26	18. CBS Sunday Movie—Her Final Fury 14.9/22	5. SNL's Presidential Bash 18.4/27	54. Married w/Childn 9.8/14
9:30				76. Herman's Head 7.4/10
10:00				88. Flying Blind 5.1/8
10:30				93. Woops! 3.6/6
<b>WEEK'S AVGS</b>	<b>12.9/21</b>	<b>12.2/20</b>	<b>12.2/20</b>	<b>7.3/12</b>
<b>SSN. TO DATE</b>	<b>12.1/20</b>	<b>13.7/23</b>	<b>11.3/19</b>	<b>7.5/13</b>

RANKING/SHOW [PROGRAM RATING/SHARE]

\*PREMIERE

SOURCE: NIELSEN MEDIA RESEARCH

YELLOW TINT IS WINNER OF TIME SLOT

# Business

## WHEN SOLD OUT IS NOT ENOUGH

*As political ads poured in, stations sacrificed high-priced inventory to lowest unit rate*

By Sharon D. Moshavi

Television stations across much of the country report that political ad dollars rolled in with a fury this election year, but they also say that selling an amount of inventory that large at FCC-mandated lowest unit rates was more a bane than a blessing.

Spot political ads came in later than usual this year—not until well into October for the most part—and stations were forced to move out regular advertisers paying higher rates to fit in the political spots.

Political ads “cost us significantly,” says Spencer Koch, general sales manager, WJBK-TV Detroit, which brought in 30%-40% more in political ad dollars than it had expected. Despite this increase, the station did not make its October budget.

“We lost money on the election,” says Jack Lyons, general sales manager, WFLA-TV Tampa, which failed to make budget in spite of political billings that exceeded expectations by 50%.

Some stations, of course, made money. WBTB(TV) Charlotte, N.C., brought in 60% more political dollars than anticipated and, overall, had a great October, but “it displaced too many of our regular advertisers,” says Gerald Pelletier, vice president, sales. “Most stations in town got more political dollars than they really wanted.”

Total local and spot political dollars, the bulk of which came in September and October, are expected to reach \$240 million-\$275 million, according to Harold Simpson, vice president of the Television Bureau of Advertising. TVB had initially projected \$200 million last fall, when Bush seemed a shoo-in, and pushed its projection to \$300 million when Ross Perot entered the race.

### POLITICAL SPENDING THROUGH THE YEARS

Presidential years in bold;  
amounts in millions

	Local spot	Network
<b>1992*</b>	<b>\$240-\$275</b>	<b>\$55</b>
1990	\$203.3	\$0.0
<b>1988</b>	<b>\$189.3</b>	<b>\$38.5</b>
1986	\$161.1	\$0.4
<b>1984</b>	<b>\$110.7</b>	<b>\$43.6</b>
1982	\$122.7	\$0.8
<b>1980</b>	<b>\$69.8</b>	<b>\$20.6</b>

\*estimated

The presidential race saw Clinton using spot TV more heavily than the other campaigns. “In word and deed, Clinton used selected markets far more than Bush did,” Simpson says. The only hard data available so far are for September, where on average one-third of political dollars are spent, and for the month Clinton spent \$9 million in spot TV versus \$3 million for President Bush. Ross Perot was not yet in the race.

Although stations have long been required to charge political campaigns the lowest unit rate, the FCC stepped up enforcement of stations following the 1990 elections. Thus, “sensitivity to rates was way up among stations—we knew the spotlight was on,” said one local general sales manager. Tampa’s WFLA-TV is one station that acted differently this year. In past elections, when the station’s ad time was sold out, political advertisers would opt to pay the fixed, higher rate in order to clear their spots. Now the station, regardless of available inventory, gives political advertisers the lowest unit

rate, according to Lyons.

Some stations tried to keep inventory available for regular advertisers by restricting times when political ads could air, a practice that does not go against FCC rules. WAGA-TV Atlanta provided candidates with “reasonable access,” as the FCC mandates, by making available one half-hour in each daypart, according to Chuck Wing, general sales manager.

Not only did many stations have little room for regular spot advertisers, but some of those advertisers may have stayed away in October because of fear their ads would be pre-empted by political spots, according to station executives. “It’s hard to quantify, but it’s a gut feel that advertisers were scared away. It happens in most presidential years, but in this one, advertisers were even shyer about buying,” says Ron Longinotti, general sales manager, KCRA-TV Sacramento.

Some of the large electoral states that traditionally see much political advertising were left out of the spending this year. With Bush effectively ceding California to Clinton, neither candidate spent money on spot TV in the state, although Perot bought some. For local races, the buys came in 10 days to two weeks before the election, according to a California broadcaster. A snapshot of California stations reveals political ad spending was down from both 1990 and 1988.

Texas saw light spending: neither presidential nor local spending will equal 1988’s level, according to Kathy Clements Hill, general sales manager, WFAA-TV Dallas. In that market, Bush outspent Perot 2-1 and outpaced Clinton by even more, she says.

Florida broadcasters say Clinton avoided buying spot TV there, while Bush and Perot spent substantially in the market. ■

# Changing Hands

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

## PROPOSED STATION TRADES

By volume and number of sales

This Week:

AM's □ \$140,000 □ 1

FM's □ \$12,008,174 □ 11

AM-FM's □ \$2,108,776 □ 5

TV's □ \$1,600,000 □ 1

Total □ \$15,856,950 □ 18

1992 to Date:

AM's □ \$179,797,284 □ 199

FM's □ \$395,112,694 □ 247

AM-FM's □ \$268,313,622 □ 641

TV's □ \$1,387,812,087 □ 50

Total □ \$2,231,035,687 □ 641

For 1991 total see Jan. 27, 1992 BROADCASTING.

**WMYI(FM) Greenville, S.C.** □ Sold by AmCom Radio of the Carolinas Inc. to Capstar Communications of the Carolinas for \$10.25 million. Seller is headed by George R. Francis Jr., and is licensee of KRMD-AM-FM Shreveport, La. Buyer is subsidiary of Capstar Communications, headed by R. Steven Hicks. It also has interests in three AM's and three FM's. Capstar will merge with Command Communications to form CF Media, which will control three AM's and six FM's. WMYI(FM) has AC format on 102.5 mhz with 20 kw and antenna 3,117 feet above average terrain. *Brokers: Blackburn & Co. Inc. and Star Media Group Inc.*

**WMLB(TV) Miami** □ Transfer of control from New Miami Latino Broadcasting Corp. to William C. de la Pena for \$1.6 million. Seller is headed by Jose M. Molina & Beverly Smith, and has no other broadcast interests. Buyer has no other broadcast interests. WMLB is assigned to ch. 35 with 5,000 kw visual and antenna 1,174 feet above average terrain.

**KMXR(FM) Corpus Christi, Tex.** □ Sold by Twin W. Communications, debtor-in-possession, to Sparkling City Communications for \$693,000. Seller is headed by Tom Smith, and has no other broadcast interests. Buyer

is headed by Barry Andrews, and has no other broadcast interests. KMXR(FM) has AC format on 93.9 mhz on 100 kw and antenna 840 feet above average terrain. *Broker: Bill Whitley.*

**KUDY(AM)-KKZX(FM) Spokane, Wash.** □ Sold by Inland Empire Broadcasting Inc. to Carl T. Robinson for \$1.008 million. Seller is headed by Christopher Joseph. Parent company Medina Broadcast Group is licensee of KKLZ(AM)-KMTW(FM) Las Vegas. Buyer has interests in licensees of three AM's and three FM's. KUDY has religious format on 1280 khz with 5 kw day. KKZX has classic rock format on 98.9 mhz with 100 kw and antenna 1,614 feet above average terrain.

**KLDI(AM)-KRQU(FM) Laramie, Wyo.** □ Transfer of control of Crecelius-Lundquist Communications Corp. for \$274,000. Edward K. Crecelius is selling his 51% of licensee to partner Jerold T. Lundquist. Crecelius-Lundquist Communications is licensee of four AM's and three FM's in Wyoming. KLDI has country format on 1210 khz with 10 kw day and 1 kw night. KRQU has country format on 102.9 mhz with 100 kw and antenna 1,220 feet above average terrain.

**WKIN(AM)-WKOS(FM) Kingsport, Tenn.** □ Sold by Radio Station WKIN Inc. to Tri-Cities Radio Corp. for \$500,000. Seller is subsidiary of Bahakel Communications Ltd., headed by Cy N. Bahakel, and is licensee of seven AM's, four FM's and eight TV's. Buyer is headed by Kenneth H. Maness, and owns licensees of three AM's and six FM's. WKIN has C&W format on 1320 khz with 5 kw day and 500 w night. WKOS has top 40 format on 104.9 mhz with 1 kw and antenna 475 feet above average terrain.

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

### ERRATA

Media Venture Partners represented the buyer in the sale of **WJMO-AM-FM Cleveland** reported in Oct. 26 "Changing Hands."

# SOLD!

**WDZD-FM, Shallotte, North Carolina** from Jennings Communications Corporation, William W. Jennings, Jr., President to Partech Communications Group, Inc., John E. Rayl, Chief Executive Officer for \$462,000.

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# Washington

## ELECTION CHANGES LITTLE IN KEY COMMITTEES

*Only two seats left vacant on Senate Commerce Committee; House Energy and Commerce Republicans to pick new leaders*

By Randy Sukow

Change was the byword, not only for those seeking a new inhabitant of the White House, but also for those fed up with House banking scandals and congressional pay raises who wanted new faces in the halls of the Capitol as well. But in the committee rooms where telecommunications legislation is written, there will be little change.

Two of the senators given much credit for pushing through the 1992 Cable TV Act—Ernest Hollings (D-S.C.), chairman of the Commerce, Science and Transportation Committee, and Daniel Inouye (D-Hawaii), Communications Subcommittee chairman—both won another six years.

Robert W. Kasten (R-Wis.), who lost by five points to challenger Russ Feingold (D), was the only Senate Commerce incumbent defeated. Kasten's departure, along with Albert Gore's (D-Tenn.) ascendancy to the Vice Presidency, will leave only two seats to fill in the committee.

A total of 12 new House Energy and Commerce Committee seats will be filled next year, but only five of the 12 are due to defeated incumbents. The committee's Democratic leadership, including Chairman John Dingell (Mich.) and Telecommunications Subcommittee Chairman Edward Markey (Mass.), never faced serious challenges in their re-election campaigns.

But on the Republican side, with the retirements of ranking minority Energy and Commerce member Norman Lent (N.Y.) and ranking minority subcommittee member Matthew Rinaldo (N.J.), there will be significant change. The next Republican in seniority on Energy and Commerce is



ABC had to wait several hours after polls closed to declare Ernest Hollings a winner

Carlos Moorhead (R-Calif.), who was re-elected by a nine-point margin last week. Moorhead is also among the highest ranking Republicans on the House Judiciary Committee.

In both the House and Senate Judiciary Committees, where key questions on the cable compulsory license and telephone industry entry into cable TV and other information services are sure to be debated next year, no incumbents were turned away.

Perhaps the most significant defeat by a House incumbent was Don Ritter's (R-Pa.) six-point loss to Democratic challenger Paul McHale. Ritter was in line after Rinaldo to become ranking Telecommunications Subcommittee Republican. In Ritter's absence, Tom Bliley (R-Va.), a 66-point winner on Tuesday, and Jack Fields (R-Tex.), who

easily regained his seat by 52 points and was a co-sponsor of must-carry/retransmission-consent legislation last year, follow in seniority.

A number of veteran House members are now likely to begin jockeying for those 12 open positions on the Energy and Commerce Committee. "Energy and Commerce on the House side and the Commerce Committee on the Senate side are two of the most popular committees behind Ways and Means, Finance and Appropriations," said National Association of Broadcasters President Eddie Fritts. "We anticipate it will be difficult for freshmen to get appointed to Energy and Commerce because there are many people who have been there for one or two terms who want to move to Energy and Commerce. Clearly, there will

be a lot of action in that committee." Next year's Senate Commerce Committee will have only two new faces, but with a few extra votes for their challengers, some key incumbents might not be returning to Washington. Hollings's margin over former Representative Tom Hartnett (R) was a mere 25,000 votes. Hollings spent \$3.1 million on the campaign, widely outpacing Hartnett, who strongly

campaigned for congressional term limits and attempted to paint Hollings, a 26-year senator, as a Washington insider.

Bob Packwood (R-Ore.), ranking minority member of the Communications Subcommittee, waited well into the night to hear projections that he had defeated his Democratic challenger, Representative Les AuCoin, by approximately 50,000 votes. The Pack-

wood campaign spent \$4.7 million, more than any candidate in Oregon history.

Locked in a three-way race with former Arizona Governor Evan Mecham (running as an independent) and Claire Sargent (D), Communications Subcommittee member John McCain spent \$3 million and, in the end, easily outdistanced both.

In a losing cause, House Telecom-

## HOW BROADCASTING AND CABLE'S KEY COMMITTEES FARED\*

### Senate Commerce Committee Members

Incumbent	Challenger	Margin
<b>Ernest Hollings (D-S.C.)</b>	Tom Hartnett (R)	51-49
<b>Daniel Inouye (D-Hawaii)</b>	Rick Reed (R)	58-27
<b>Bob Packwood (R-Ore.)</b>	Les AuCoin (D)	52-48
<b>John Breaux (D-La.)**</b>	Uncontested	—
<b>Wendell Ford (D-Ky.)</b>	David William (R)	64-36
Robert W. Kasten (R-Wis.)	<b>Russ Feingold (D)</b>	53-47
<b>John McCain (R-Ariz.)</b>	Claire Sargent (D)	56-32

### Senate Judiciary Committee Members

<b>Charles Grassley (R-Iowa)</b>	Gene Lloyd Jones (D)	72-28
<b>Patrick Leahy (D-Vt.)</b>	James Douglas (R)	55-45

### House Energy and Commerce Committee Members

<b>John Dingell (D-Mich.)</b>	Frank Beaumont (R)	66-34
<b>Edward Markey (D-Mass.)</b>	Steven Sohn (R)	70-30
<b>Carlos Moorhead (R-Calif.)</b>	Doug Kahn (D)	49-40
Don Ritter (R-Pa.)	<b>Paul McHale (D)</b>	53-47
<b>Joe Barton (R-Tex.)</b>	John Dietrich (D)	72-28
<b>Michael Bilirakis (R-Fla.)</b>	Cheryl Knapp (D)	59-41
<b>Tom Bliley (R-Va.)</b>	Gerald Berg (D)	83-17
<b>Rick Boucher (D-Va.)</b>	Garrett Weddle (R)	63-37
<b>John Bryant (D-Tex.)</b>	Richard Stokley (R)	61-39
<b>Sonny Callahan (R-Ala.)</b>	William Brewer (D)	62-38
<b>Cardiss Collins (D-Ill.)</b>	Norman Boccio (R)	83-17
<b>Jim Cooper (D-Tenn.)</b>	Dale Johnson (R)	66-34
<b>Jack Fields (R-Tex.)</b>	Charles Robinson (D)	76-24
<b>Ralph Hall (D-Tex.)</b>	David Bridges (R)	60-40
<b>Dennis Hastert (R-Ill.)</b>	Jonathan Reich (D)	67-33
Clyde Holloway (R-La.)**	<b>Richard Baker (R)</b>	51-49
Peter H. Kostmayer (D-Pa.)	<b>Jim Greenwood (R)</b>	53-47
Richard Lehman (D-Calif.)†	Tal Cloud (R)	50-50
<b>Thomas Manton (D-N.Y.)</b>	Dennis Shea (R)	56-44
<b>Alex McMillan (R-N.C.)</b>	Rory Blake (D)	67-33
Tom McMillen (D-Md.)‡	<b>Wayne Gilchrest (R)</b>	52-48
<b>Michael Oxley (R-Ohio)</b>	Raymond Ball (D)	61-29
<b>Bill Richardson (D-N.M.)</b>	Gregg Bemis Jr. (R)	67-30
<b>J. Roy Rowland (D-Ga.)</b>	Robert Cunningham (R)	55-45
<b>Dan Schaefer (R-Colo.)</b>	Tom Kolbe (D)	61-39
<b>Phil Sharp (D-Ind.)</b>	William Frazier (R)	59-41
Gerry Sikorski (D-Minn.)	<b>Rod Grams (R)</b>	47-36
<b>Jim Slattery (D-Kan.)</b>	Jim Van Slyke (R)	58-42
<b>Gerry Studds (D-Mass.)</b>	Daniel Daly (R)	62-25
<b>Al Swift (D-Wash.)</b>	Jack Metcalf (R)	56-44

<b>Mike Synar (D-Okla.)</b>	Jerry Hill (R)	56-41
<b>Billy Tauzin (D-La.)**</b>	Uncontested	—
<b>Edolphus Townes (D-N.Y.)</b>	Owen Augustin (I)	96-4
<b>Fred Upton (R-Mich.)</b>	Andy Davis (D)	62-38
<b>Henry Waxman (D-Calif.)</b>	Mark Robbins (R)	66-27
<b>Ron Wyden (D-Ore.)</b>	Al Ritter (R)	81-19

Retiring or lost in primary: Terry L. Bruce (D-Ill.), William Dannemeyer (R-Calif.), Dennis Eckart (D-Ohio), Claude Harris (D-Ala.), Norman Lent (R-N.Y.), Matthew Rinaldo (R-N.J.), James Scheuer (D-N.Y.)

### House Judiciary Committee Members

<b>Jack Brooks (D-Tex.)</b>	Steve Stockman (R)	56-44
<b>William Hughes (D-N.J.)</b>	Frank LoBiondo (R)	58-42
<b>Hamilton Fish (R-N.Y.)</b>	Neil McCarthy (D)	61-39
<b>Howard Berman (D-Calif.)</b>	Gary Forsch (R)	61-30
<b>Howard Coble (R-N.C.)</b>	Robin Hood (D)	71-29
<b>John Conyers (D-Mich.)</b>	John Gordon (R)	84-16
<b>Don Edwards (D-Calif.)</b>	Ted Bundesen (R)	62-32
<b>Barney Frank (D-Mass.)</b>	Edward McCormick (R)	72-28
<b>George Gekas (R-Pa.)</b>	Bill Sturges (D)	70-30
<b>Dan Glickman (D-Kan.)</b>	Eric Yost (R)	55-45
<b>Peter Hoagland (D-Neb.)</b>	Ronald Staskiewicz (R)	51-49
<b>Henry Hyde (R-Ill.)</b>	Barry Watkins (D)	66-34
<b>Michael Kopetski (D-Ore.)</b>	Jim Seagraves (R)	65-35
<b>Romano Mazzoli (D-Ky.)</b>	Susan Stokes (R)	53-47
<b>Bill McCollum (R-Fla.)</b>	Chuck Kovaleski (D)	69-31
<b>Jim Ramstad (R-Minn.)</b>	Paul Mandell (D)	66-34
<b>Jack Reed (D-R.I.)</b>	James Bell (R)	75-25
<b>Geo. Sangmeister (D-Ill.)</b>	Bob Herbolsheimer (R)	56-44
<b>Steven Schiff (R-N.M.)</b>	Robert Aragon (D)	62-38
<b>Patricia Schroeder (D-Colo.)</b>	Raymond Aragon (R)	69-31
<b>Charles Schumer (D-N.Y.)</b>	Alice Gaffney (I)	89-11
<b>James Sensenbrenner (R-Wis.)</b>	Ingrid Buxton (D)	70-30
<b>Lamar Smith (R-Tex.)</b>	James Gaddy (D)	75-25
<b>Craig Washington (D-Tex.)</b>	Edward Blum (R)	68-32

Retiring or lost in primary: George Allen (R-Va.), Tom Campbell (R-Calif.), Edward Feighan (D-Ohio), Craig James (R-Fla.), Mel Levine (D-Calif.), Harley Staggers (D-W.Va.)

bold = winner

\* Figures according to Associated Press, Nov. 4.

\*\* Breaux and Tauzin won Louisiana races during primaries held in October. Holloway lost to fellow Republican incumbent (Baker) in run-off due to redistricting.

† Lehman-Cloud race too close to call on Nov. 4.

‡ McMillen of Maryland ran against fellow incumbent (Gilchrest) due to redistricting.

munications Subcommittee member Tom McMillen (D-Md.) spent \$1.2 million, one of the highest totals among House campaigns. McMillen, a former NBA basketball player and among the most active subcommittee members to decry the migration of broadcast sports programming to cable and pay per view, was a victim of redistricting, forced to face fellow incumbent Wayne Gilchrest (R) in the general election and losing by only 7,000 votes.

Energy and Commerce member Peter Kostmayer (D-Pa.) also spent a large amount—\$996,000—in a losing re-election bid. Other big-spending Energy and Commerce members included Gerry Studds (R-Mass.), \$1.1 million, and Mike Synar (D-Okla.), \$1 million, both winners by wide margins.

Besides Ritter, McMillen and Kostmayer, the only Energy and Commerce incumbents to be turned away were Clyde Holloway (R-La.) and Gerry Sikorski (D-Minn.). Sikorski's 11-point loss was to Republican challenger Rod Grams, a former TV news anchor (see box, this page). ■

## MOVING FROM FIFTH ESTATE TO CONGRESS

Freshman congressmen usually do not land choice committee assignments such as Energy and Commerce, but with his background in broadcasting, Representative-elect Rod Grams (R-Minn.) might be considered for Energy and Commerce as well as the Telecommunications Subcommittee. Grams, 44, an 18-year TV anchor and news producer, left his job as senior news anchor at Hubbard Broadcasting's KMSP-TV Minneapolis a year ago to run for Congress. Before moving to Minnesota, Grams worked at TV stations in Great Falls, Mont., Wausau, Wis., and Rockford, Ill. He moves into the seat held by current Energy and Commerce member Gerry Sikorski (D).

Three other former broadcasters will also enter the House for their first terms next year, joining incumbent and fellow former broadcasters, Representatives Al Swift (D-Wash.) and Scott Klugg (R-Wis.), who were both reelected:

■ Ron Klink (D-Pa.), a reporter and anchor for Group W's KDKA-TV Pittsburgh for 14 years, defeated his Republican opponent, 79%-21%, in an open race. ■ Henry Bonilla (R-Tex.), most recently a public affairs producer for Harte-Hanks's KENS-TV San Antonio, defeated incumbent Albert Bustamante, 61%-39%. Bonilla worked as a reporter and producer from 1976 to 1989 at KENS-TV and at stations in New York, Philadelphia and Austin, Tex., with one year off (1981) as assistant press secretary to then Pennsylvania Governor Richard Thornburgh. Bonilla's wife, Deborah Knapp Bonilla, is an anchor at KENS-TV. ■ Marjorie (Margoles) Mezvinsky (D-Pa.), a longtime reporter for NBC's WRC-TV Washington and an occasional *Today* contributor, won one of the closest elections of the year, beating Republican John Fox by 1,089 votes to take a previously Republican district.

—RMS

## FCC DRIFTS TOWARD SAFE HARBOR FOR ABORTION ADS

By Joe Flint

After saying graphic anti-abortion ads are not indecent and must be aired when the candidate desires, the FCC reversed itself by announcing it will seek comments from broadcasters on whether they should be allowed to channel graphic anti-abortion advertisements into the safe harbor hours of midnight to 6 a.m.

One broadcaster was given such safe harbor relief by both the courts and the FCC late last week, a move that may clear the way for other stations to restrict such ads to safe harbor.

Although the election season is over, the controversy isn't, and will likely return down the road.

For WAGA-TV Atlanta, the court ruling came in the nick of time. The station had been in court with congressional candidate Daniel Becker over a graphic 30-minute anti-abortion spot he wanted to air on Sunday, Nov. 1, between 4:00 and 5:00 p.m.

On Friday, Oct. 30, Judge Robert Hall of the U.S. District Court for the

Northern District of Georgia issued an order restraining the ad to safe harbor. That same day the commission issued a letter to Becker denying his complaint against WAGA-TV.

Becker appealed the court's decision at the 11th Circuit Court of Appeals in Atlanta on Saturday. When the appeal was denied, he filed a petition for extraordinary writ with U.S. Supreme Court Justice Anthony Kennedy, who has jurisdiction over the 11th Circuit.

Kennedy denied the petition just 15 minutes before the ad was scheduled to air on Sunday.

The court's decision, according to attorneys Vince Pepper and Niel Friedman of Pepper & Corazzini, WAGA-TV's counsel, marks the first time a TV station has been allowed to channel an "indecent" political broadcast into the safe harbor.

Judge Hall also criticized the FCC for not acting faster on WAGA-TV's request for a declaratory ruling prior to the Aug. 11, 1992, run-off election that the ad be found indecent.

"Failure to rule in a timely fashion thwarts the whole purpose behind the

indecent prohibition: the protection of children," Hall said.

Hall also expanded the definition of indecency, Pepper and Friedman said.

"During a short segment, approximately four minutes in length, the videotape contains graphic depictions and descriptions of female genitalia, the uterus, excreted uterine fluid, dismembered fetal body parts and aborted fetuses. This portion of the videotape depicts the activities and materials in a manner which is patently offensive according to contemporary community standards," Hall said.

The FCC declined to rule Becker's spot indecent or not indecent because, unlike other spots it ruled on, the commission did not view it and chose instead—at the last minute—to allow WAGA-TV to make a "good-faith" judgment on when to air the ad.

Said the commission: "We are convinced that these decisions present extremely difficult questions that would best be resolved with the benefit of public comment." Comments on whether such advertisements should be channeled to safe harbor are due Feb. 23. ■



The FCC took its first step toward implementing the 1992 Cable Act last Thursday, proposing rules for must carry and retransmission consent. (See "Top of the Week.") Central in the proceeding will be how to manage the new rules under the Cable Act's channel positioning provisioning and definition of "local market." A key retransmission-related question—how cable system compensation will affect consumer rates—will not be considered in this proceeding, but is expected to be taken up in the rate-regulation rulemaking, expected for release next month. Also last week, the FCC initiated home-wiring rules and regulations governing the airing of indecent programming on leased and public access channels. The following is a complete list of the Cable Act proceedings (in the order in which they are expected to be addressed by the FCC) and tentative timetables for completion.

**1. Must carry/retransmission consent.** Broadcasters are to be given right to negotiate compensation for cable retransmission of their signals. FCC is instructed to consider impact retransmission payments

# KEEPING UP WITH CABLE REREG

## ON THE AGENDA OF THE FCC



may have on rates. Every three years, commercial TV stations must choose whether to negotiate retransmission fee or require carriage. (Noncommercial stations receive automatic must carry and are not eligible for retransmission consent.) Cable systems with 12 or fewer channels must carry at least three local signals, while systems with more than 12 channels must reserve up to third of capacity to broadcasters. With regard to programmers' claims to retransmission consent, FCC said it will seek comments on whether, if there is no language in programming contract dealing with retransmission consent, the broadcaster has to go back to the program supplier for permission. FCC current interpretation is not—broadcasters without clauses do not have to negotiate with programmer. **Tentative comment deadline: Jan. 19. Tentative reply deadline: Feb. 3. Final approval target: April 1. Congressional deadline for completion: April 5 (must carry) and May (retransmission consent).**

**2. Indecency.** All indecent programming submitted for leased-access channels is to be transmitted over one designated channel and scrambled unless specifically requested by subscriber. Indecent or obscene programs on public, educational and governmental (PEG) channels to be prohibited. **Tentative comment deadline: Jan. 27. Tentative reply deadline: Feb. 11. Final approval target: April 1. Congressional deadline for completion: Feb. 2 (leased access) and April 3 (PEG).**

**3. Home wiring.** New rules determining ownership and use of cable operator-installed wires in household after subscriber cancels cable service. **Tentative comment deadline: Dec. 9. Tentative reply deadline: Feb. 18. Final approval target: Feb. 2. Congressional deadline for completion: Feb. 2.**

**4. Sports migration.** Sport-by-sport study of national, regional and local sports programming from broadcast to basic and premium cable services and pay per view. **Tentative comment deadline: N/A. Tentative reply deadline: N/A. Final approval target: N/A. Congressional deadline for completion: July 1, 1993, and July 1, 1994 (interim reports to Congress).**

**5. Rate regulation.** Commission will identify franchises exempt from basic rate regulation where effective competition exists (second multi-channel video provider reaches at least 50% of households and is subscribed to by more than 15%). Local authorities to be certified in other areas to regulate basic tier (broadcast signals and PEG channels), installation and monthly equipment rental rates according to FCC-developed formulas. Commission will also accept petitions for direct federal regulation of extended basic channels in areas commis-

sion deems rates to be excessive. **Tentative comment deadline: Jan. 27. Tentative reply deadline: Feb. 11. Final approval target: April 1. Congressional deadline for completion: April 3.**

**6. Anti-burythrough.** Systems with addressable capability required to offer premium cable services without requiring purchase of extended basic tier. All systems must comply by Oct. 5, 2002. **Tentative comment deadline: N/A. Tentative reply deadline: N/A. Final approval target: April 1. Congressional deadline for completion: April 3.**

**7. Program access.** Exclusive contracts between cable program suppliers and cable operators eliminated except when commission finds them in public interest. Contracts in effect before June 1, 1990, are grandfathered. Provision expires after 10 years. **Tentative comment deadline: Jan. 27. Tentative reply deadline: Feb. 11. Final approval target: April 1. Congressional deadline for completion: April 3.**

**target: April 1. Congressional deadline for completion: April 3.**

**8. Customer service standards.** Minimum requirements for cable system office hours, telephone operator availability, acceptable response times for service calls, billing and refund rules. **Tentative comment deadline: N/A. Tentative reply deadline: N/A. Final approval target: April 1. Congressional deadline for completion: April 3.**

**9. Ownership limits and carriage agreements.** Limits on number of subscribers reached by single MSO and limits on vertical integration of cable program networks and cable systems. Crossownership limits on wireless cable systems and satellite master antenna TV (SMATV) systems within cable system's franchise area. Cable operators or other multichannel services prohibited from requiring financial interest in program service as condition of carriage. **Tentative comment deadline: N/A. Tentative reply deadline: N/A. Final approval target: Oct. 5. Congressional deadline for completion: Oct. 5.**

**10. Equal employment opportunity.** Expansion of job categories covered by cable EEO rules from nine to 15, adding titles such as general manager and chief technician. Cable systems required to identify race, sex and job title within each category on EEO reports. Fines per violation increased from \$200 to \$500. **Tentative comment deadline: N/A. Tentative reply deadline: N/A. Final approval target: July 2. Congressional deadline for completion: July 2.**

**11. Electronic equipment compatibility.** Rules insuring that special functions of new TV receivers and videocassette recorders are not rendered obsolete by changes in cable scrambling systems. FCC is given authority to determine circumstances when scrambling and encryption are appropriate. **Tentative comment deadline: N/A. Tentative reply deadline: N/A. Final approval target: April 5, 1994. Congressional deadline for completion: April 5, 1994.**

**12. Home shopping public-interest study.** FCC will determine public-interest value of broadcast stations running 24-hour home shopping programming or several hours of program-length commercials and whether such stations should be eligible for must carry. **Tentative comment deadline: N/A. Tentative reply deadline: N/A. Final approval target: July 2. Congressional deadline for completion: July 2.**

**13. DBS public interest.** FCC will set public-interest requirements of direct broadcast satellite (DBS) operators, including pricing rules and minimum noncommercial and educational channel carriage. **Tentative comment deadline: N/A. Tentative reply deadline: N/A. Final approval target: N/A. Congressional deadline for completion: None. —RMS**

**Chairman Al Sikes and Commissioner Sherrie Marshall** were not the only FCC officials to see their jobs buried beneath the Clinton landslide last Tuesday.

Several political appointees at the agency are cranking out resumes. They include Sikes's Chief of Staff Terry Haines; Common Carrier Bureau Chief Cheryl Tritt and her special assistant Jim Spurlock; Linda Solheim, director of the Office of Legislative Affairs; Walda Roseman, head of the international office, and Office of Public Affairs Director Lorrie Secrest and her assistant Briana Gowing. Another, Bob Pettit, resigned as general counsel last month to return to private law practice at Crowell & Moring.

The heads of other key bureaus and offices are career officials, and they serve in their posts at the pleasure of the chairman. That means they cannot be fired, but they could be demoted by the new chairman to make way for newcomers.

Top aides in Sikes's and Marshall's offices may also be scouting the private sector, although some are entitled to jobs elsewhere in the agency due to their years of service. Among those on the prowl: Marshall aides Peter Ross and Steve Kaminer and Sikes aide Sandy Wilson.

**And what about Roy Stewart?** A lot of communications attorneys would like to see him stay on as chief of the Mass Media Bureau because of his demonstrated ability to keep the thousands of new station, facilities change, renewal and transfer applications moving quickly and smoothly through the bureaucracy. To the lawyers, a quick turnaround on an application is more important than much of the FCC's policy work.

Stewart has been loyal to Sikes, who recognized his talent and elevated him from the second tier of the Mass Media hierarchy. He has dutifully drafted and promoted Sikes's policies within the agency. But Stewart has also worked well with the other commissioners even when (as in the case of the fin-syn rulemaking) they were at odds with the chairman. What's more, Stewart is a lifelong Democrat who may, in fact, be more fundamentally philosophically attuned to a Clinton-appointed chairman than with Sikes.

Stewart has told friends and associates he wants to keep his job, and unless the new chairman has his or her own candidate, he just may. "I'm confident the communications attorney advising Clinton-Gore would sing his praises," says Mickey Gardner, a communications attorney who headed the FCC transition for Reagan in 1980. Keeping him in his office in light of the "overwhelming chore of implementing the cable bill is just good business," he says.

**When radio personality Doug (Greaseman) Tracht leaves** Capitol Broadcasting's WWDC-FM Washington and joins Infinity Broadcasting early next year, he will be leaving behind a regulatory mess he created with a couple of 1991 broadcasts.

The shows touched off an FCC indecency inquiry, which, if history is any guide, will lead to a stiff fine. In its initial reply, Capitol argues the cited material was "at worst, oblique or susceptible to varying interpretations" and thus constituted "non-actionable innuendo and double entendre."

To show what a capital fellow the Greaseman is, Capitol

attached to its reply a 1984 letter from then-FCC Chairman Mark Fowler thanking him for helping out at a charity event. "Next to a three-car collision on the Beltway, you're the biggest draw in the city," Fowler wrote.

**Radio shock jock Howard Stern**, still stinging from the \$105,000 indecency fine imposed by the FCC, last Monday went on a tirade against FCC Chairman Alfred Sikes and the rest of the commission. Just days after Sikes successfully underwent surgery to remove a small malignant tumor on his prostate, Stern told his listeners: "I prayed he'd get prostate cancer and he did." He continued: "I pray for his death...I pray that the cancer will spread to his lungs and his brain." Then softly reciting a prayer to Jesus, Stern continued: "I only pray for cancer for all of the FCC... Give incurable cancer to all of the FCC [and] all of their secretaries."

So far, the FCC has not been barged with phone calls from angry Stern fans over the fines. The same cannot be said for *Hard Copy* producer Audrey Lavin, who said she has received 250 death threats from Stern fans stemming from a profile Stern found unflattering.

**BROADCASTAP, the non-profit group that funds minority-owned broadcast companies**, supports the FCC's proposed "incubator" program, but argues in comments that its scope should be narrowed to benefit only minorities. In relaxing the FCC radio ownership rules, the FCC proposed that broadcast groups be allowed to exceed the national ownership limits by some to-be-determined number, if they put into place a program to help small businesses (particularly minority owned ones) buy and operate stations. The National Association of Broadcasters stopped just short of agreeing with BROADCASTAP's minorities-only recommendation, urging the FCC to "devote its energies...to [providing] real and meaningful benefits to minority entrepreneurs."

**Ted Turner doesn't share Viacom's Frank Biondi's opinion** that the Cable Act might ultimately benefit cable programmers by discouraging new cable networks (BROADCASTING, Oct. 26). "When your partner [cable operators] takes a hit, you take one as well," Turner told a Washington Metropolitan Cable Club luncheon last Thursday. "I don't feel good about this legislation at all," he said. "To the extent it inhibits the cable industry, it's going to inhibit us. I mean we can't launch any new channels either, right." What's more, he said, the cable programming market is near saturation. "There are already so many channels launched that there is probably nobody who could call them all off without looking at a sheet."

Turner and a number of other cable programmers and operators have already challenged the must carry and retransmission consent provisions. He said the courts have twice struck down must carry as unconstitutional—a violation of cable's First Amendment rights. And the new must carry law is "much worse as far as discrimination against cable networks is concerned. We are quite confident they will be overturned."



# Washington Watch

Edited By Harry A. Jessell

THE UBIQUITOUS WORLD OF

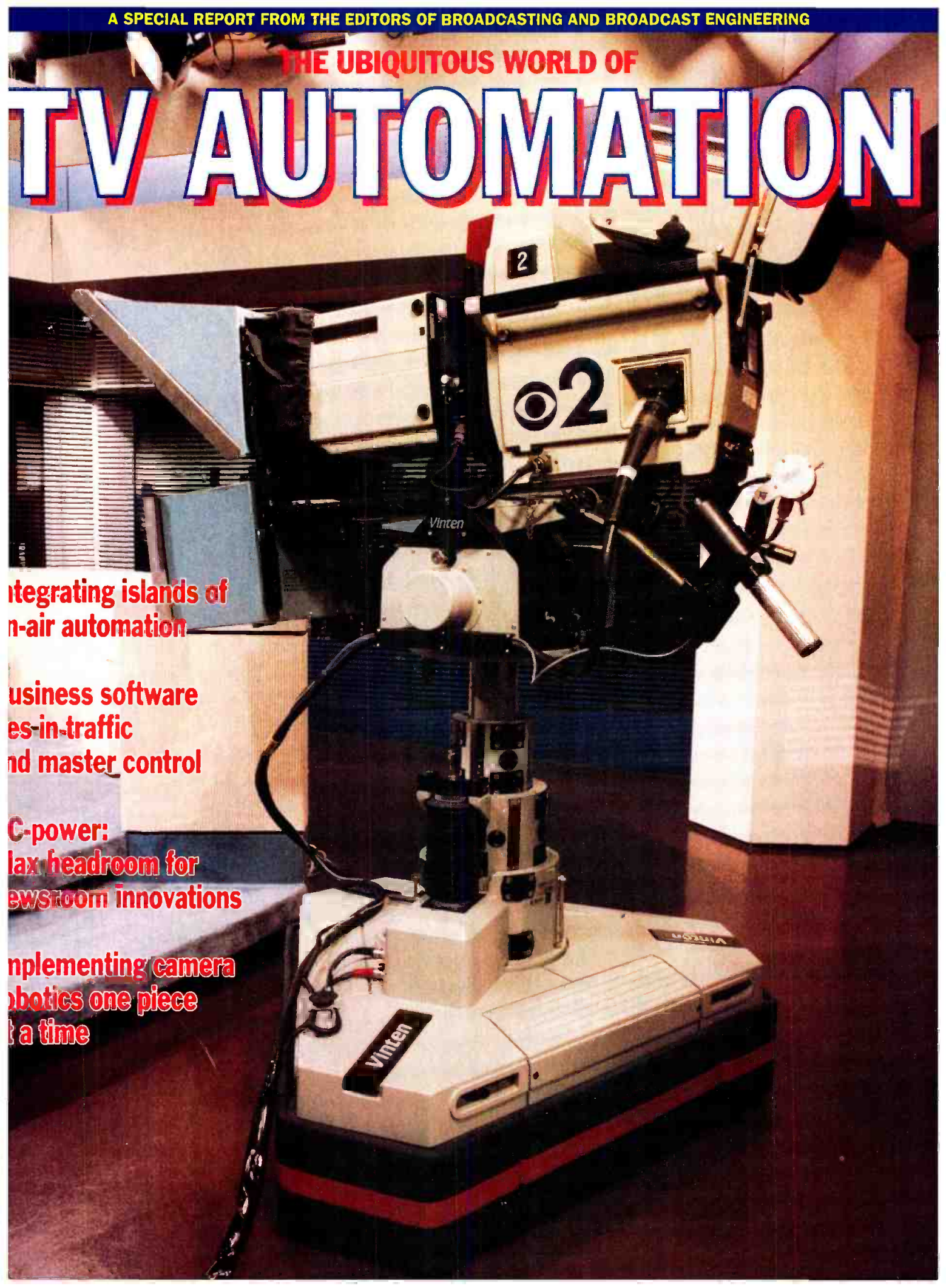
# TV AUTOMATION

**Integrating islands of  
on-air automation**

**Business software  
for on-air automation  
and master control**

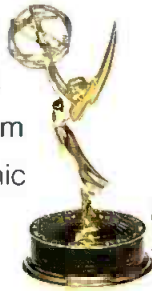
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**Implementing camera  
robotics one piece  
at a time**



# PANASONIC'S D-3 M.A.R.C. THE ALL AROUND AWARD-WINNER.

Panasonic won an Emmy for the M.A.R.C. Cassette Library System in 1990. Now, Panasonic has won an Emmy for D-3 in 1992!

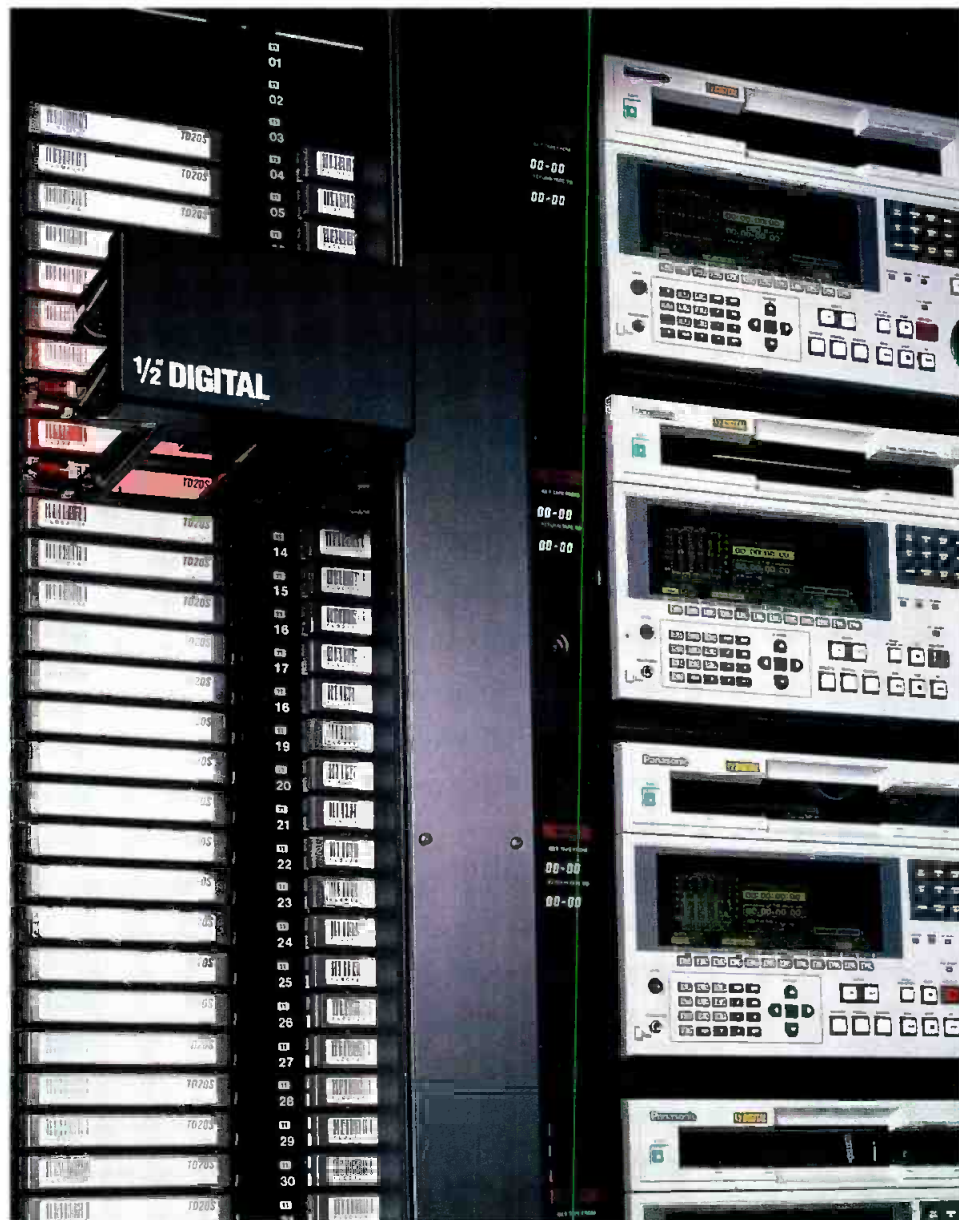


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- An interactive Cassette Dub Station for quick and easy spot dubbing and program screening with automatic data entry
- Multi-element cassettes for



programs and multiple spots per tape with no change in software

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# On-air automation: Time is money

*Integrating 'islands' of control accomplishes more with fewer people*

**B**efore the days of automation, a television station's engineering department had to manually load single commercial spots on stand-alone two-inch machines. Present-day automation systems not only provide convenient ways to assemble different commercials spots, but also re-route them. Odetics' Break-Tape Manager (BTM) is one example. According to David Lewis, vice president of Odetics Broadcast and Commercial Products Division, stations feeding two or more regions will usually carry the same program material on each feed. To maximize the revenue from each market, different commercials are inserted in each regional feed. Interfaced to an Odetics cart machine, the BTM automatically switches to the break tape for local commercial breaks, and then returns to the primary feed. Likewise, Alamar's on-air program channel and subrouting channel software options accomplish the same objective.

## **ABC's of modern cart machines**

Moving into the 1990s, the introduction of the microprocessor has had a profound impact on cart machine technology. Today's cart machines still contain either analog or digital video decks (usually four to six), a physical tape library, the tapes and their bins, library control electronics and a video/audio switcher.

Unlike the first cart machines, which were mechanical devices used to load and unload tapes, modern multicassette systems add a higher degree of programming to the mechanical structure. Early machines required the operator to load the cassettes in order of play. A multicassette system has no such requirement—tapes can be in any order. In addition, the cart does not care if the programs are in stereo or mono. The multicassette

system, however, does not manage the tapes outside the system, their program content or how many passes are on each tape.

The most sophisticated machine is a library system. In addition to handling the tapes, or the physical library, the machine also knows what material is on the tape, when the tape was dubbed, how many times it has run and the condition of the recording on the tape. In short, the library system takes care of the overhead associated with a tape operation.

Each deck now includes all the necessary electronics to be a self-contained unit. In some cart systems, the decks are actually stand-alone machines modified to be operated as part of the system. This allows rapid removal for maintenance. In addition, the library function has been added. There is the physical library, comprising 250 to 1,000 videotape bins in the

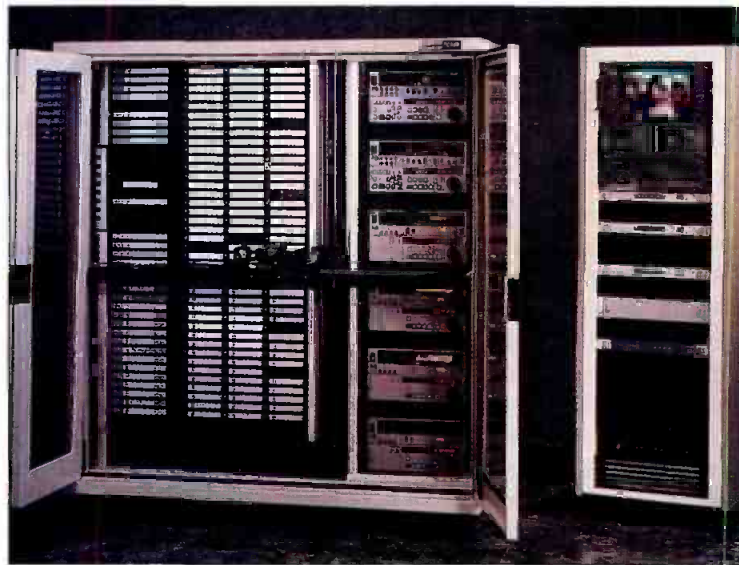
**Engineers (l-r) Anthony Bradshaw, Stanley Faer and Barry Hicks operate the Utah Scientific TAS (Total Automation System) in Control Room B at CBS, New York.**

machine, plus the mechanical and computer electronic equipment needed to load and unload the stored tapes into the videotape decks. However, modern machines can handle many spots per tape. Some cart systems can store 10,000 separate spots within the machine. Once the "mother" tapes are placed in the machine, there should be no reason to change a tape, other than wear. The program material is recorded by the machine directly to the mother tapes.

A variety of modern-day library systems exist. David Thomasberger, manager of M.A.R.C. for Panasonic Broadcast and Television Systems, explains: "Our multicassette cart library systems using either MII or D-3 video decks reduce tape stock by providing the ability to record more than one element to each tape. Typically, our systems can record up to 10 elements per cassette. We recently previewed a M.A.R.C. Type 3 system capable of housing 10 internal VTRs (five on each end), storing 800 cassettes and running two different playlists simultaneously." Asaca Corp. offers another approach. John Clemens, Asaca's marketing and sales manager, says: "Over the years, we have produced several models of tape library systems for all formats, including VHS, MII, 3/4-inch, Betacam, D-2, D-3 and UNIHI. One of the main features of our ACL line is that they are designed to house standard rack-mountable VTRs, making it attractive for stations to automate. Asaca will provide robotics for new media formats as well."

Today, when a station can run 500 or more elements within a broadcast day, the programing of a modern cart machine can become an error-prone chore. Manually entering and checking 500 events can take hours. Manufacturers solved this problem by developing automated programing.

Ampex Corp. came up with a unique solution to this dilemma. Ken Shaw, senior product manager of the ACR group, says: "Ampex's ACR approaches the automation programing dilemma with a unique and sophisticated operating system. The multi-event software solves two conflict problems of modern cart systems. One, it solves the conflict of the location of the source material and, sec-

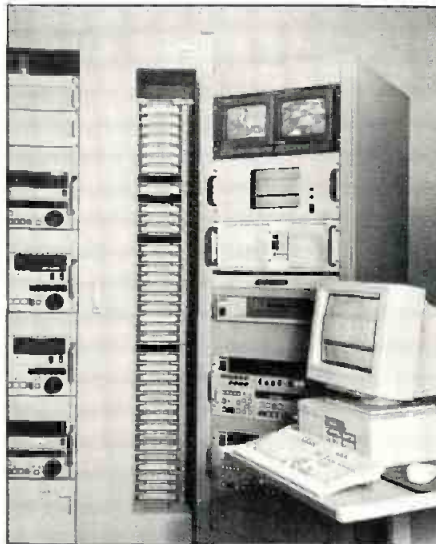


**Two packages (Automation System Interface, ASI-1, and News Automation System, NAS-1) permit the Odetics TCS90 cart machine to interface with any third-party broadcast automation system.**

ond, the cycle time.

### **Two kinds of automation**

The golden age of television faded to black years ago. In an age of split-second timing, \$10,000 make-goods and rating wars, broadcasting has become a bottom-line business. Furthermore, management wants to cut



**Louth's Object Oriented Programming Software eliminates the need for external interface boxes.**

costs, programing wants improved quality and engineering is juggling old and new equipment. "Where's the beef?" you ask. The answer lies, in part, with automation.

Jerry Berger of Sony explains: "With automation, stations can realize a real opportunity. Automation by itself means to do more with fewer peo-

ple. That is, free people from repetitive tasks and high reliability to be done with a machine." Berger continues: "The main parts of automation for distribution are master control, video routing, data exchange, user interface and confirmation for reconciliation. Library management is about managing mostly tape sources, recording and play. If it's a non-tape event, external to the studio news microwave feed, that would typically enter master control, and may not get to tape or may be a hot feed that a studio gets fed to master control automation (MCA). MCA includes everything, live and taped sources, satellite feeds

not recorded on tape. The MCA manages all of the above in terms of data, also in terms of switching video and audio to the appropriate destinations."

George Fullerton, vice president of sales and marketing for Louth Automation, adds: "Each station has its own specific and standard automation functionality. This means that somewhere near 80% of all system functionality applies to all users, and the remaining 20% is special for each user. Software is the only cost-effective and cost-efficient way to deliver broadcast automation systems that are customized for the end-user."

Companies such as Louth Automation have devised innovative approaches to this often difficult problem. For example, Louth's Object Oriented Programming Software (OOPS) eliminates the need and cost of external interface boxes, because devices are treated as software modules or objects. Switchers, VTRs, multiple cart machines, still-stores, satellite feeds and any custom device—new or old—can be controlled directly by the company's ADC-100. Furthermore, existing applications can be incorporated into the system, just as a custom "as-run" logging program can be integrated or a newsroom system can work seamlessly with the NEWS-TRAK version for total on-air device control.

### **OOPS evolution**

Many experts view OOPS as the future of software development. The recently announced IBM-Apple cooperative development project will produce joint OOPS applications by

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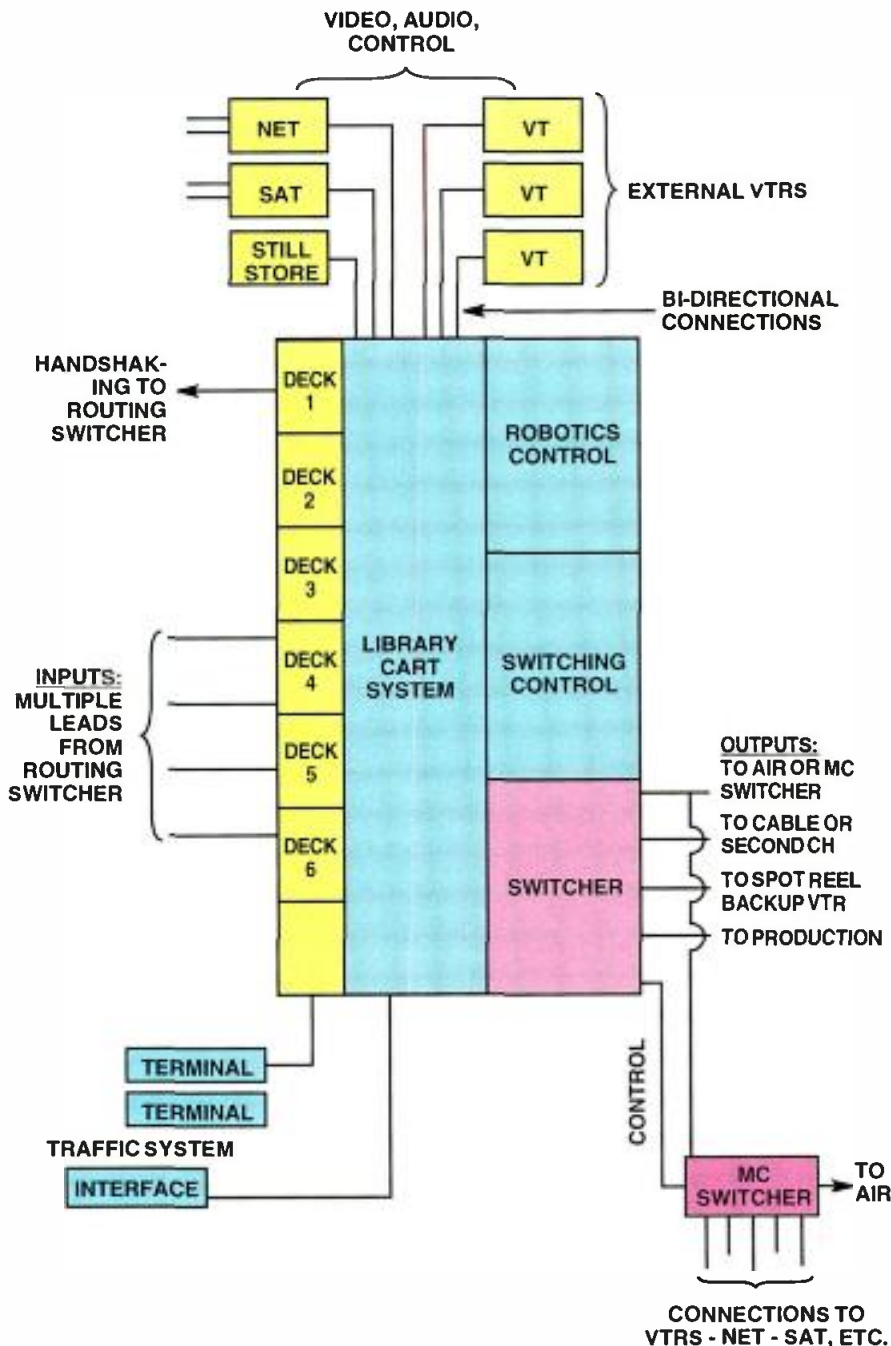


Figure 1. In one form of an integrated system, the library cart machine acts as the cart and system controller, with all external VTRs and sources operated as if they were internal to the cart machine. Such a system can operate entirely without a master control switcher. An interface to the traffic department ties programming into the station business system.

short, a station air log is possible.

What makes these cart machines different from a basic machine is the addition of an audio and video routing switcher. As many as 12 inputs and four to six outputs are available.

The crosspoints of this switcher are controlled by the playlist computer. Assume, for example, that your network program line is connected to a router input. Also assume that your six Beta and D-2 machines are connected to the router. The playlist computer can now switch between all of the possible video sources available in your facility. Furthermore, if you connect the play, stop and wind functions to the computer, your cart machine now can control and switch to air any machine or video feed (either internal or external) to the cart machine.

If you could program into the playlist the running times of program segments, it would be possible to start the system running and let it play your program tapes, run spots, go to network, play more spots and so on all day long. With such a system, it is quite possible to connect the machine directly to the transmitter, thus eliminating the master control switcher. The cart machine control computer terminal is your master control system.

Taking our system one step further, if all the tape decks could record, the playlist also could become a record list. Furthermore, program video feeds could be received within the machine, played later and never touched by human hands. All of this functionality is common in today's cart systems.

### Integrated automation system

Figure 1 depicts an integrated automation system. Note that there is no host system interconnecting the other systems. The cart machine acts as cart and system controller. All external VTRs and video sources are directly connected and controlled as if they were internal to the cart machine. The switching is internal to the machine as well. This system actually can operate without a master control switcher by connecting one of the output lines directly to the transmission equipment. Although the interconnected system can operate with multiple outputs, the integrated cart system can easily feed two complete and different program lines, different commercials and different program material. In this system, the controlling cart is operating the external equipment at the machine language level, whereas the interconnected system controls

1995. OOPS is a modular approach to software development. One major advantage of OOPS is its ability to encapsulate new objects around existing objects, extending their functionality upward. In broadcasting, this becomes a big advantage because VTRs, carts, switchers, LANs and user interfaces can be treated as software objects.

### The integrated system

An integrated cart system contains

one master computer system that operates the equipment and other microprocessors that work as slaves. A microcomputer database houses the tape information, while another microprocessor controls the physical operations of the machine, such as loading and unloading tapes. The master computer controls the playlist, which not only contains the spots to be run by the decks, but also contains external machine entries—even network and other control room sources. In



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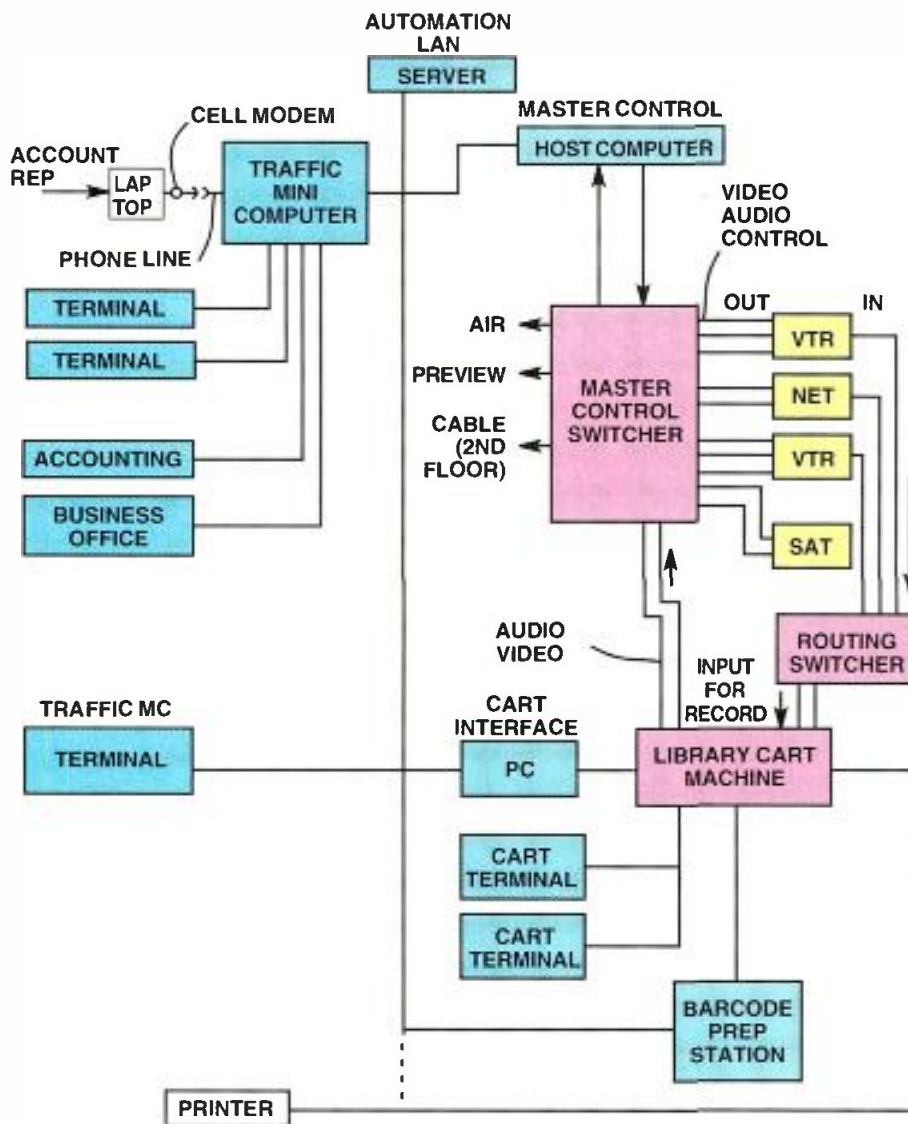
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ALPHA IMAGE ALTA CABLE PRODUCTS CALAWAY COLORGRAPHICS DA VINCI NEWSTAR QUANTA UTAH SCIENTIFIC



**Figure 2.** An interconnected automation system uses separate automatic functioning equipment linked together through bidirectional communications. One computer acts as host, which ties a number of separate islands into an operational system.

via communication ports, with each machine taking care of its own house-keeping duties.

### Two feeds are better than one

Not only does the integrated cart machine play your program tapes and spots to air using one output, it also has three other output connectors. Putting these ports to use can lead to a bright future, such as a totally independent second station or cable feed. With an integrated cart machine, one program line can be fed on the air with commercial breaks, while a second set of commercials is placed on the cable system at the same time. Many stations have a direct microwave or fiber-optic line to the cable company.

It is also possible to program a totally independent second program line. One example would be to feed

your local cable company a live newscast while the main air channel is carrying a tape or network feed. Such a newscast could be tailored to a known target audience. Your unused production control room can be connected to one of those routing switcher inputs. Is there a return here? Yes. As a manager, you purchase employee time in eight-hour blocks: one morning block and one evening block. But what do you do with employees between early-evening and late-night newscasts? Why not run a second cast in the early evening to feed the news-hungry people on cable? One derivative of this is the multistation software offered by Panasonic to its M.A.R.C. II clients. David Thomasberger, manager of the M.A.R.C. system, explains: "The multistation software allows a station to air two or more channels carrying dif-

ferent commercial and program material simultaneously. Two cassette dub stations screen all programming material and dub the commercial spots for the common cassette library, while a M.A.R.C. 400 compiles different commercial reels for each station." Phil Livingston, assistant general manager of technology and systems development for Panasonic, adds, "What increases their automation also has the ability to improve efficiencies."

### Interconnected cart systems

Unlike the integrated machine, which can be compared to one brain telling all of the connected equipment what to do, an interconnected cart system can be thought of as having several specialized brains that are being told what to do by another computer.

### Back to basics

A typical interconnected system can be thought of as a stand-alone cart machine with its decks and playlist connected to another master computer that hands off only the play information (playlist and roll commands) for that machine. The external machines are controlled by a master computer, not the cart machine. This master computer separates the data for each of its slaves and hands off the data. The routing switcher is still present. However, in this case, it could have 100 inputs and 100 outputs. More than likely, it will feed a few buses of a larger router, providing program, preview and preset, presented as a stand-alone master control switcher.

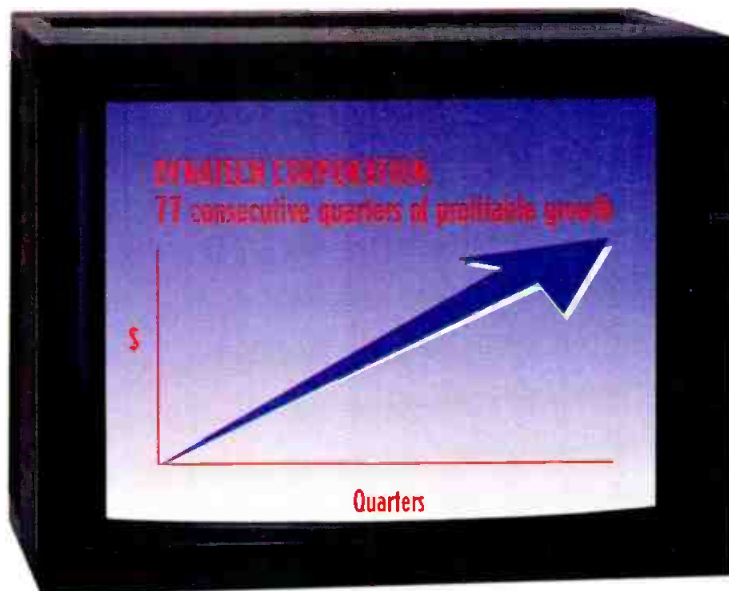
In such a system, the master computer will hand off a playlist and roll commands to each machine. Then, it will connect and switch that machine, network or other feed to the on-air line. Those interconnects are usually bidirectional via a local area network (LAN). For example, the computer can say: load six commercials and look ahead 50. The cart machine will check its library and find one missing. The missing cassette information will be passed back to the master display screen, where that item will be displayed in red.

A typical interconnected system could include a master control switcher, a video cart, stand-alone VTRs, a network satellite and independent satellite equipment. Even a still-store could be connected.

### Interconnected systems

In Figure 2, an interconnected automation system can be compared to separate, automatic functioning equipment connected together with bidirectional communication. Typical-

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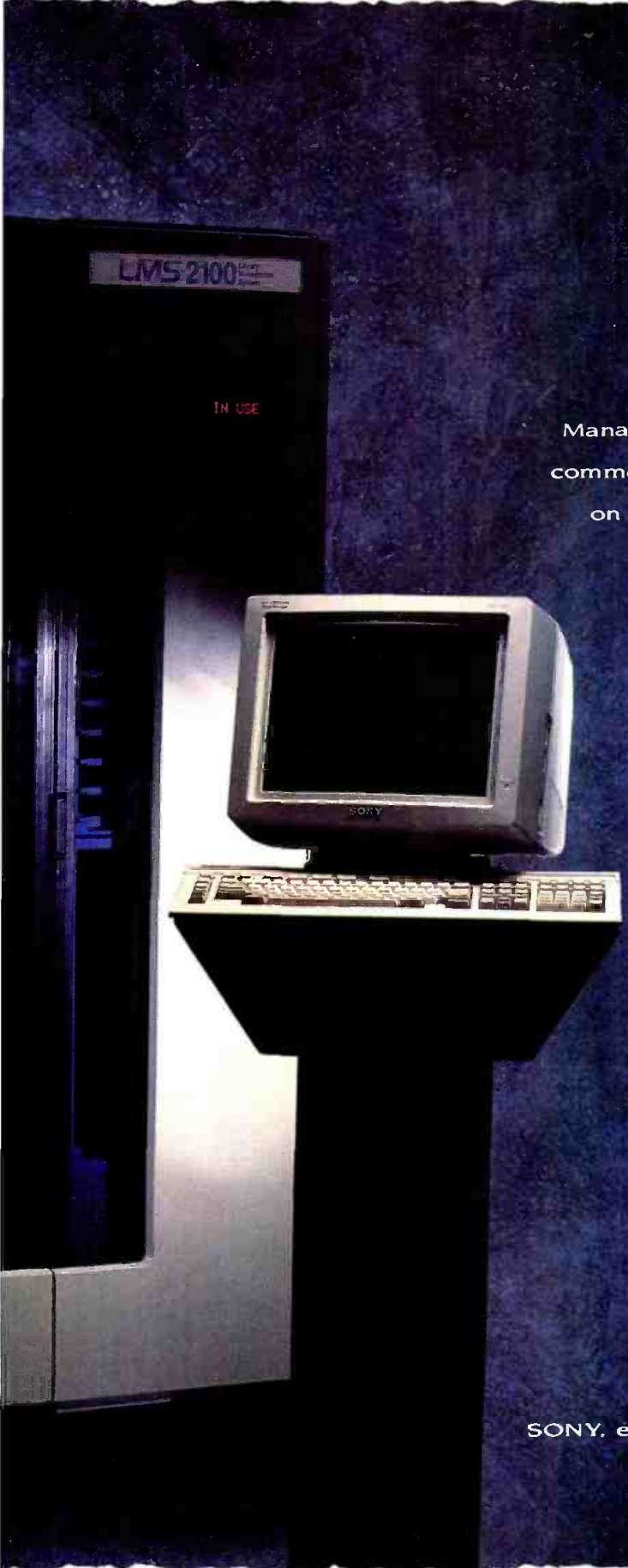
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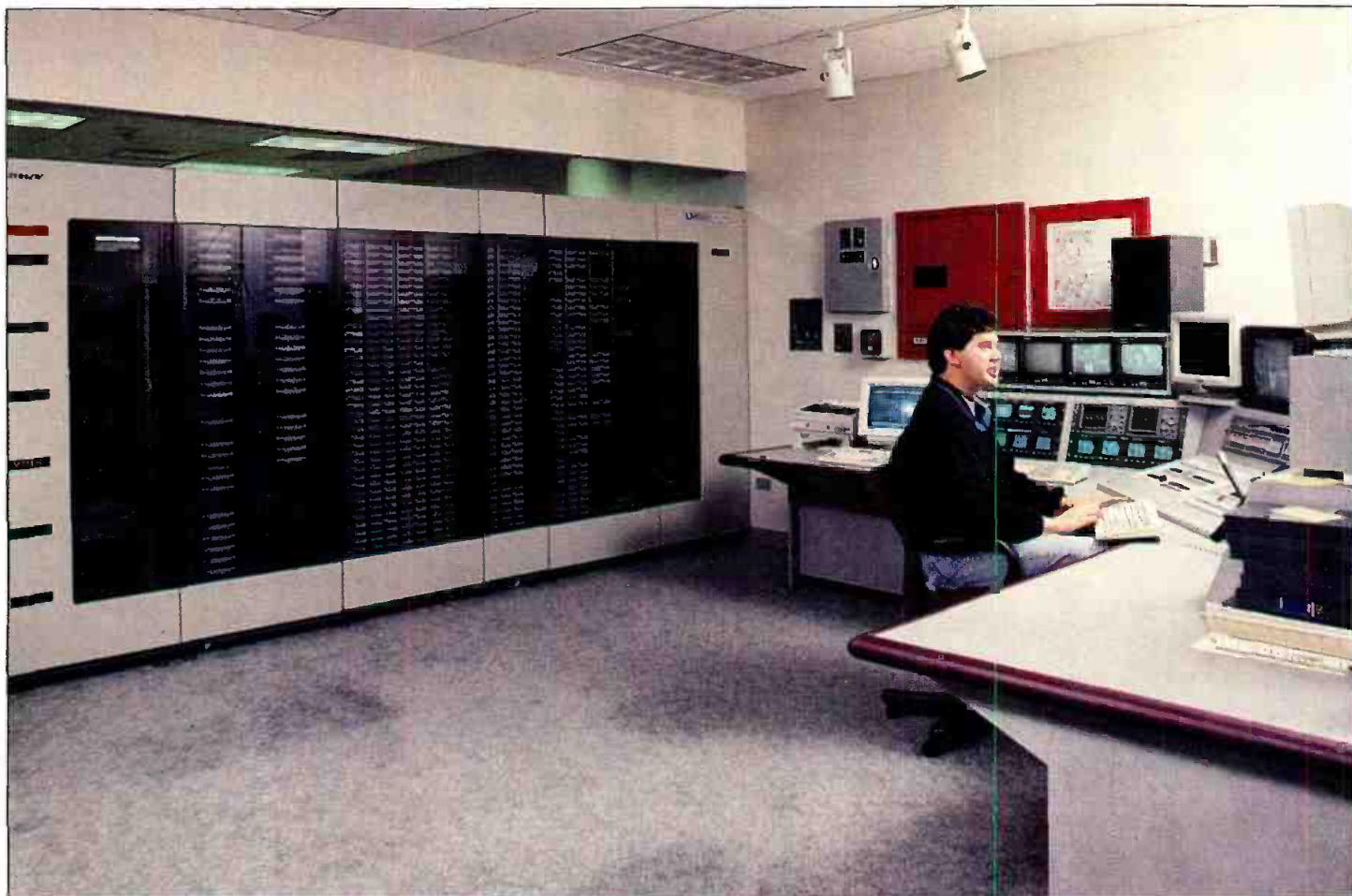
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Time Warner's New York 1 News uses a Sony BVC-1000 LMS driven by NewsMaker newsroom software, to air 2,500 segments daily.

ly, one computer serves as host. As shown in Figure 2, the host is the computer that drives the master control switcher. It is connected via a LAN to the file server, the cart system and the traffic minicomputer.

With this system, an account representative with a laptop can visit a client and check availabilities via a telephone modem. When and if a buy is made, the traffic department and the business office approve the sale. The data is then entered into the traffic system to become part of the log. At the same time, program information is entered to become part of the log.

Next, the complete log is downloaded via the LAN to the master control host, where it is searched for cart plays, program plays and remarks. A spot playlist is fed to the cart machine via the LAN, while the host generates a full log for the master control switcher.

To operate on the air, the host sends 64 events to the switcher memory and calls for the cart machine to load three minutes of commercials. In this case, a human must load a cassette into the stand-alone machine. Then, the host will roll the machine, read the user bits and recue.

At the programmed time, the host triggers the switcher control automation rolling the program tape. Several seconds later, the switcher places the program on the air. When the break occurs, the host prerolls the cart, and the switcher places it on the air and cues the program tape. The cart machine plays the spots via internal control and tells the switcher it's finished. The switcher, knowing the length of the break, prerolls the VTR and places the program on the air. Next, the host downloads a new playlist to the cart machine, and the cycle begins again.

If traffic wants to make a change, it enters the information into its terminal.

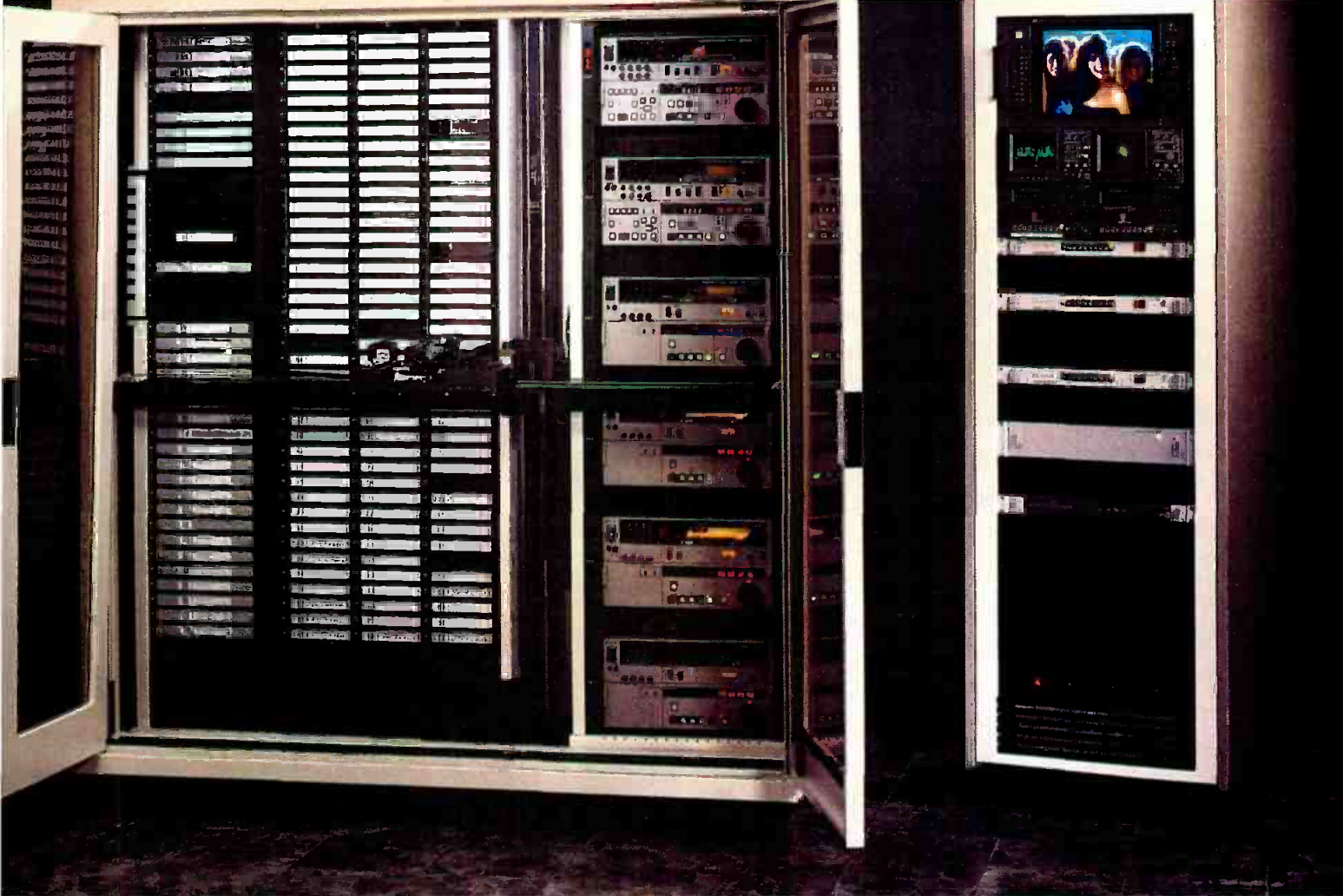
### **The third cart system**

For the record, there is another cart system known as a sequencer. Typically, it is a collection of VTRs that are connected to some type of programming system, which controls play and wind functions. Their outputs are connected to a switcher that also is controlled by the programming system. When the decks are played and switched, the output takes the form of an automated system. Sequencer

systems do not have a mechanical system for handling tapes. However, sequencers are fairly inexpensive compared to fully automatic library video systems. Modern-day variations of the sequencer are abundant. For instance, Sony's soon-to-be-introduced Flexicart multicassette system is a modular and reconfigurable product that will be interfaceable to Alamar's and Louth Automation's systems. Says Jerry Berger, Sony manager of multicassette systems: "The Flexicart is not an LMS, but rather a multicassette affordable way to play, compile and record carts." Similarly, David Thomasberger of Panasonic says, "Our D-Card, comprising up to four MII VTRs and 25 bins, offers sequencing and compiling at a cost-effective price."

### **Traffic control**

Traffic, in the simplest terms, is the entry of commercial and non-commercial spots into an operational log that represents the broadcast-day playlist. Whatever the result, it is clear that automation and traffic must somehow be integrated for this technology to evolve. One such approach is through an integrated traffic inter-



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# New automation systems mean business

*Innovations in hardware and software help stations be more productive*

**U**sing generic and industry-specific software packages, TV stations are streamlining their business practices and increasing their productivity through the use of office automation systems.

Even though the word processing and spreadsheet applications used at these facilities are of the everyday variety, many stations have implemented specialized business automation software packages developed for broadcast station use. Most of these run on IBM PC-type systems, although many Apple Macintosh and a few Unix-based systems also exist. A growing number of software providers now offer versions of their systems for both IBM and Mac platforms.

These systems can tie a station's traffic, videotape and master control operations into a single automated unit. Such an arrangement puts a station at the leading edge of operational efficiency.

Full production facility management also is available on some systems, allowing the advantages of automated control to be applied to the production side as well.

## ***Integrating business and program automation***

To fully enjoy the benefits of automa-

tion, the computerized functions of a station's business and technical operations should be interconnected. The level of this interactivity should be as high as possible, ultimately running all the automated functions at the station (including the newsroom's) on a single computer.

Short of that, separate computers used for different areas should communicate via LAN, as shown in Figure 1. For this to work effectively, each item must be carefully selected with respect to its interface characteristics. Most of today's broadcast equipment offers the standard RS-232 or RS-422 control interfaces for relatively easy interconnection with the master control computer.

Routing, switching, still-store and character generator control are common features included in program automation systems. Control of satellite dish-pointing and demodulator tuning is another useful feature found in many automation systems. Some also include an interface for robotic camera control. All of these must speak to the automation computer via their control ports (typically RS-422), and therefore require in-board support via the automation system's software, or an outboard protocol adapter/converter.

Meanwhile, a library computer maintains the inventory of programs and spots on hand. Adhesive bar code stickers are typically placed on all videotapes and cartridges, and read by manual bar code readers and those built into video cart decks.

To complete the system, the business computer system also must talk to the program automation system. Here again, protocol translation is required. An increasing number of program automation systems support such conversation with traffic systems, and vice versa.

When the system is properly implemented to a minimum level, a program log input from the traffic computer should be all that is required for the proper spots to be loaded and run as scheduled, and a reconciliation report to be generated, confirming the spots' airing and their air times. This function set should be a near-term goal for stations that have not yet reached such a level of automation. Stations considering automation systems and upgrades should verify that this kind of process will be routinely possible in any prospective purchase.

If the satellite downlink, routing switcher and videotape recording functions are under automated control, the business computer also

face. Douglas Hurrell, president of Alamar Electronics USA Inc., explains his interpretation of an integrated traffic interface: "A fully integrated traffic interface will convert a daily traffic log file to an automation event playlist format and reconcile the resulting as-aired log that is generated by the automation system. Transfer of this data can either be via ethernet or sneaker net. Reconciliation must take into consideration that the log will not reflect the order of or the information which was downloaded to it. Edits in on-air event data, use of alternate logs (such as in a sports rain delay) or manual override of the on-air master control switcher must all be taken into consideration when reconciliation is made."

Other islands exist, such as newsroom word processing, satellite control and physical plant heating and air-condition control. For now, let's

examine the major islands of automations, and later build a few bridges between these islands.

## ***Master control automation***

The function of master control is to place the program material on the air for viewers to enjoy. The program material, in this case, contains news and entertainment material, commercials, PSAs, IDs and black. Occasionally, it also contains rewind video, noise and tape breakup. In a real master control, time is extremely important, because that is what customers purchase. In a well-run operation, every event runs in order for the exact time with no black, breakup or noise present. Ray Baldock, director of product development for Odetics, concurs. "The role of automation is changing. Carts now provide highly accurate switching of spots to air and can also automate program replay. Interfaces permitting

schedules to be downloaded directly from traffic to the cart are now a standard feature of modern cart systems. Newer automation systems have added powerful capabilities for integrating multiple cart machines for those needing separate spot and program replay. Others are adding features to control recordings to be automated on the Odetics cart machine under full control of a record schedule, created and managed by the automation system. Such record automation systems also provide control of the router and many of the components in the signal path, including the earth station and the receivers. Thus, the automation system of the future should include features to manage the complete cycle."

## ***Reducing errors***

One way to reduce the possibility of error is to electronically operate the switcher. If you were to enter the



should be able to order automated spot downloads, such as those offered by CycleSat.

Finally, business automation systems should allow telephone modem (or other digital telecommunication) access for off-site connection to the system. This can allow last-minute spot changes, thereby offering clients improved service by adjusting their spot orders to the outcome of a sporting event or the like. In addition, it can allow data input from (or output to) sales staff in the field. Other stations in a group also can be interconnected in this manner.

Improved, broadcast-specific business automation systems—with a high degree of interface-to-program automation—are an important element in the future success of broadcast operations. Managers and engineers will continue to have more things to keep track of, especially in the joint operations or "multicast" facilities that may be commonplace in the future. The approach should be "seamless, from sales proposal, order processing, sales analysis and log scheduling through to on-air automation," says Wayne Ruting, president and chief executive officer of Columbine Systems, Golden, Colo. Computers will be more widely applied, Ruting feels, "not only in demographics and scheduling, but also accounting and newsrooms, all running on one platform."

**By the staff of Broadcast Engineering**

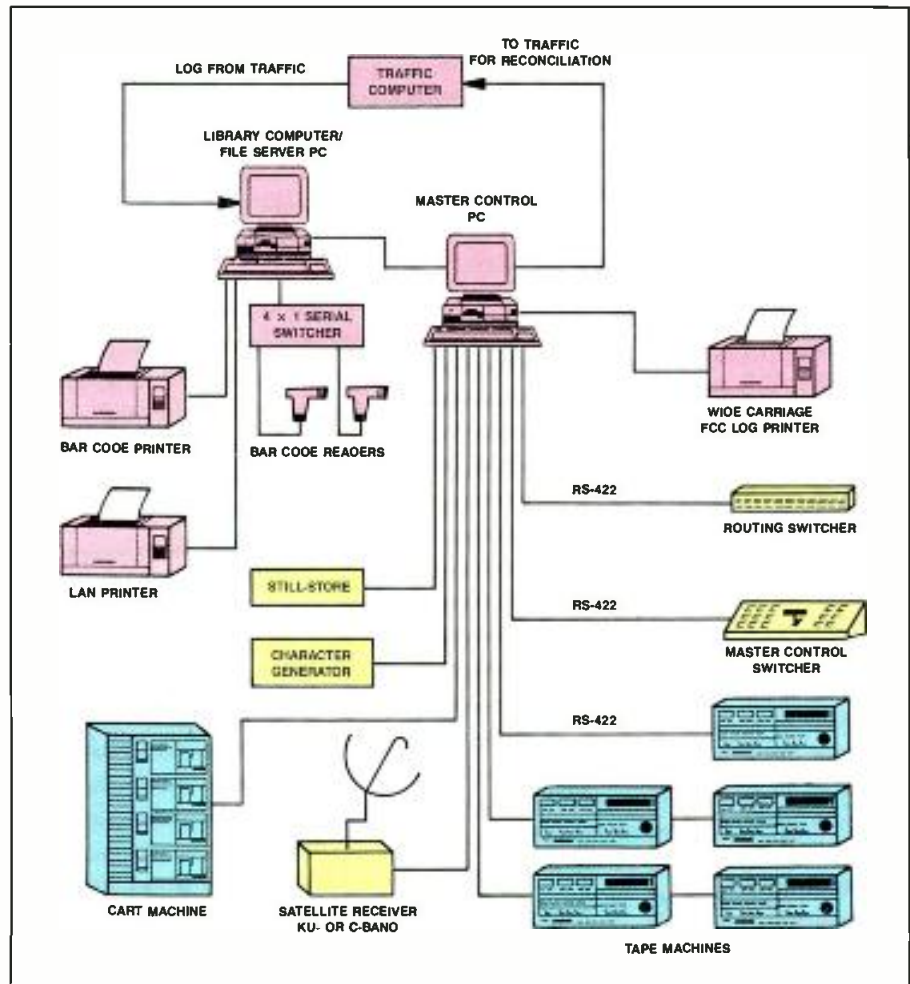


Figure 1. In this PC-based automation system, the master control computer handles on-air and videotape operations while following the electronic log provided by the traffic computer, and reporting back the as-run log for reconciliation. (Courtesy of Columbine Systems.)

proper roll time for each machine and have the switcher remember that time, then the operator could have the switcher place the source on the air after the proper preroll time. This simple change can reduce by half the number of steps to accomplish when placing a spot on the air. In addition, the operator does not have to keep track of the actual expiration of the roll time. The roll command line is connected to the switcher as well as the video and audio for switching.

This semi-automatic operation has been available for years, and several manufacturers have gone one step further by allowing the operator to type a playlist of events. The list contains the source and length, in order of presentation. The switcher electronics remembers the roll time required for each source. Together, these two actions allow the operator to roll the first machine manually and

every event in the break to operate automatically on time. Generally, this playlist is placed in switcher memory 16 or 32 events at a time. As one break runs, the operator enters the next break by entering the machine and length. Program-length material is also entered, and the program time allows for the entering of the material for the next few breaks.

By attaching a microcomputer, such as a desktop PC, and writing software to hold the entire day's playlist, it is possible to program the switcher to operate continuously. The PC handles the housekeeping and hand the switcher its 16 or 32 events as necessary. Once the events are handed to the switcher, the operator can edit the day-long playlist as needed for the usual changes.

Again, this system eliminates some manpower elements and error-prone operations, but now adds its own re-

quirement of entering a complete day's playlist, which is hundreds of events. The operator can now actually watch the spots run once he has the playlist correct. Switcher automation does not decrease man-hours, because the operator must always be present. However, automation does reduce errors and gives a smooth air look. The air look is constant, whereas manual operators have their own style, which can give the air look a slight difference as operators change shifts.

#### **Business automation**

Typically, the business office was the first broadcast department to be automated. Although payroll and accounting were first, the traffic department's preparation of the log is important to an automated master control. The traffic department enters the information as spots fare purchased and pro-

**Continues on page 17**

# Newsroom automation: getting personal

*PC platform continues to lower upfront costs, opens doors to modularity and upgradeable software, circuitry and functions*

Unlike camera robotics, newsroom automation promises little in the way of staff reduction savings. But it can expand the quantity of stories a staff can process, in some cases multiplying the hours of news a station might offer in a day.

## **Connecting people, machines and stories**

Whether PC- or mainframe-based, automated news systems provide a local area network interconnecting anywhere from half a dozen to more than a hundred workstations.

The volume of news a station handles—or wishes to handle—will determine fundamental, initial cost-benefit considerations, including the number of workstations needed and the choice of a local area network (LAN) architecture (Novell, Ethernet and other standards differ in minimum distance requirements between stations, cable types and other parameters). LAN architecture and LAN interconnection software will determine a system's transmission capacity and network redundancy capabilities.

A basic-level system provides word processing—entered by reporters at a workstation or fed by modem from other sources, such as laptop computers in the field—wire service ingestion, program lineup software and archive filing.

The next step up includes machine control features, allowing re-

**BASYS updates its News Computer System (right) software annually, as well as on an ad hoc basis, dependent on user group input. New parent Digital Equipment Corp. is adding financial support, hardware development and software support. To take increasing guess-work out of pacing a newscast, Dymatech NewStar II (opposite page) allows producers to program each anchor's reading speed into a "Living Lineup" program schedule.**



**NewsMaker Systems' MS-Windows based machine control allows multitasking.**

mote control of character generators, teleprompters (and concurrent closed-caption encoding), still store, tape and cart machines and other equipment needed to produce each story.

A virtually endless variety of more sophisticated features—such as archive search or story assignment software—can be added over time. Such features will undoubtedly continue to grow within broadcast applications and to carry over from other computer-us-

ing markets. "We rely heavily on group feedback—our users' re- lists of needs—to provide one r software update each year, plus r updates along the way," says BA marketing manager Kristin Schleite

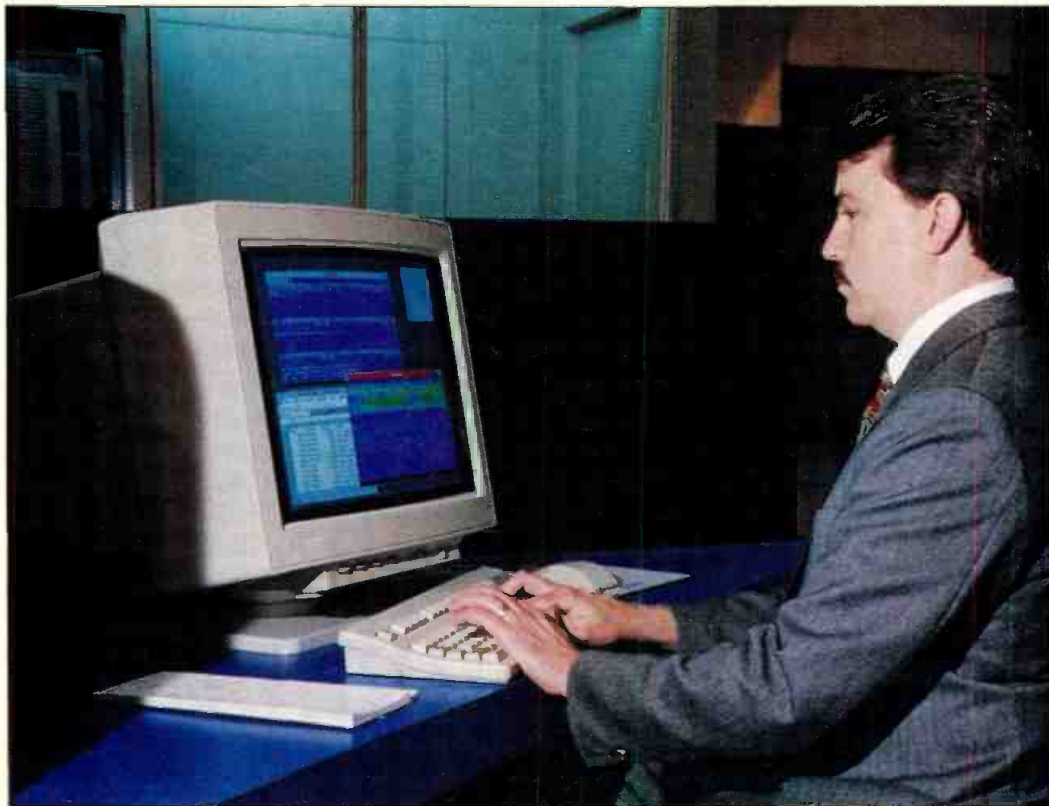
## **Electronic program rundown**

Each of the manufacturers offers s form of script management, often tomized for a client's particular nee

Once a producer sits down at a v station and begins to round up st for a coming newscast, he or she create a program rundown, identi for each story the reporter or an video source; tape cues; running and other directing cues.

Common software features alk producer to account for air time goes by during a newscast. If a ment runs long or short, adjustmer the rest of the program can be trolled centrally.

And most systems allow a proc to reshuffle the order and timing of ries in real time. If a breaking comes in during a news show,



## ON-AIR AUTOMATION

Continued from page 15

grams scheduled to air. The business computer then checks for conflicts and prints the log. The master control operator uses this log to enter his data into the master control computer while the cart operator enters his data in the cart database.

### Total station automation

Taking connectivity a few steps further reveals some interesting possibilities. Most cart machines make an "as run" log as it operates. The switcher will also make an "as run" log. These two logs could be electrically combined to make an "as played" list, which would be handed back to the traffic system for reconciliation. If there was a connection to the transmitter control automation system to verify the station was on the air, the reconciled log could be electronically handed to accounts receivable for billing of the customers. Of course, the billing would be automated. You could reasonably expect the billing computer to debit the client's bank accounts for payment. But that may be a bit too far for now.

The local area network represents the bridges between the islands of automation to form a total interconnected automation system within the broadcast facility.

### What's the bottom line?

Jerry Berger of Sony sums it up: "There are two areas to address: operational benefit and financial benefit."

The answer may not be the elimination of staff, but increased productivity. Take, for example, the need to supply a two-channel with a wide-screen feed. A single-channel output TV station is typical. I want to double my output, i.e., I want to be able to distribute a 4/2 and a 16/9 signal (two different stations).

The Sony LMS can double the output with perhaps the same staff. In the end, where is widescreen going? The FCC decision [on advanced TV] will have no impact on multicassette systems."

### By the staff of Broadcast Engineering

*Broadcast Engineering would like to thank Marvin Born, WBNS stations, Columbus, Ohio; and Curtis Chan, Chan & Associates, Fullerton, Calif., for their valuable contributions to this article.*



can be typed in; the system automatically reconfigures the timing of the program.

Software features are continually being developed to make pre-show timing dates increasingly accurate. For example, NewStar II's "Living Lineup" software enables producers to program an anchor's reading speed into the program, retained as a constant and factored into the word count. "It is another step to take the guesswork out of preparing a newscast," says Dynatech's NewStar President Robert Miller.

NewsMaker Systems of Simi Valley, Calif., last month installed a NewsMaker electronic Newsroom system for Time Warner's 24-hour cable news service, New York 1 News, that might be described as a "video jukebox," says company President Dean Kolkey.

With stories coming in high volume from 75 PC workstations, News 1's "program rundown management" software allows producers to create new "playlist" sequences at regular intervals, inserting new lead-ins, video segments from the field or script information into the sequence without disturbing the overall order or timing of segments.

### What's the limit

Because New York 1 News uses a large number of one-man Hi8 camera crews

on the street, NewsMaker incorporated an off-the-shelf circuit board (Novell's Netware Access Server, at less than \$500), allowing reporters with laptop computers to access all functions in the system, scripting their stories, calling up stills or archived tapes, etc., from the field.

That ability to integrate circuit boards and new software options comes in handy in a variety of ways. By inserting an RS 422 card and Sony protocol, NewsMaker gives users the ability to control VTR functions from a PC.

Purchased by giant Digital Electronics Corp. in 1990, BASYS Automation Systems is now upgrading its News Computer System hardware to incorporate DEC's 500 mHz processing chip (up from 30 mHz). Development ventures with DEC, says Schleiter, are BASYS's ticket to staying on the circuitry and software cutting edge.

Kolkey expects not only continuing growth among first-time newsroom system buyers but also, over the next several years, a wave of buyers replacing their now five-year-old NewStar or BASYS mainframe systems.

PC-based systems are here to stay, says Dynatech's Miller, and "the days of proprietary solutions are no more."

**By Peter Lambert, BROADCASTING**

# Robocam: the installment installment plan

*No longer an all-or-nothing purchase, the automation of a standard three-camera setup can now be implemented one head or pedestal at a time*

In the late 1980's, networks, and then the largest stations, switched to robotic systems in one capital-intensive, fell swoop. At large stations, those purchases were often made possible by significant savings in union staff compensation. With the robotics replacing half a dozen camera operators, large, and even mid-market, station systems typically have paid for themselves in two to three years.

Now, a prospective mid- or small-market buyer of camera robotics may gain similar savings in more incremental fashion, implementing the system in steps. Manufacturers such as Radamec EPO, TSM and Vinten Broadcast Inc. are competing hard to offer piece-by-piece options for stations with less to spend from a single year's budget. And the total price, they say, has come down significantly from the \$100,000-per-camera range of the late 1980's.

## **Automating from the head down**

The most basic level studio robotic camera system might include only control hardware and a new pan/tilt head for a camera pedestal.

Such a system could allow remote control of zoom and focus, as well as pan and tilt. At this basic level, camera motion functions—left-right, backward-forward, up and down—are left to a technician at each camera.

At this and other levels, some product lines offer the ability to switch to manual control of all head, pedestal and camera functions.

Also at this lowest cost level, a three-camera studio may choose to install automated pan/tilt heads on its existing pedestals one camera at a time, spreading out hardware costs over a longer period.

The same camera-at-a-time option applies to taking the financially significant next step of automating control of motion across the studio room floor. This requires the purchase of an XY pedestal—one that can be remotely commanded to move forward, backward, left and right (the X and Y axes)—in addition to the pan/tilt head.

One manufacturer estimates the XY pedestal constitutes about two-thirds the cost of a single camera

channel. And for many stations, fully automating only one of three cameras—for that smooth move to the weathercaster's station or retreat to a wide closing shot—may suffice indefinitely.

XY pedestals control up and down (Z axis) movements as well. But as an intermediate step, a station can obtain a stand-alone unit for up and down control only. It can be attached to a station's existing pedestal, thereby further breaking the buyer's purchase plan into steps. The Z pedestal is less expensive than the XY, and it can be switched easily to manual operation.

Automating lens control can also occur as another discrete implementation.

Additional factors may figure into selection of pedestal and head hardware. For example, some pedestals cannot be rolled through a standard door, from studio to studio or to the repair shop. Some can.

At bottom, assessing whether each purchase gains production, as well as cost, benefits may become the deciding factor in adopting such a modular, step-by-step implementation of robotics.

Arguably, if the control system offers the ability to store and re-execute shots when a producer chooses, each level of automation—pan/tilt or lens or Z axis or XY axis—may improve on-air efficiency and continuity, if not also reducing staff head counts.

## **Control systems**

All in all, says one manufacturer, the control hardware comprises only 10%-20% of system cost. But choices abound in this area, as the manufacturers compete to differentiate their systems by offering a variety of features and approaches to shot storage and recall in terms of efficiency and user-friendliness.

The number of workstations constitutes a fundamental element of implementation cost and strategy. And stations may find that the more user-friendly a system is, the more functions a single operator at a single station can handle.

In some cases, the control systems can be implemented in modular fashion in tandem with modular head and

pedestal implementations. "Our systems can be built upon," says Richard Cooper, national sales manager of Radamec and other robotics for A.F. Associates. "A station could start, for example, with Z control system hardware, then later move up, adding XY control."

Control systems may also differ in terms of their circuitry basics. The choice of processing speeds, for example, will determine the ceiling on how rapidly complex functions can be executed. "You're only as good as your components," says Andrew Duncan, marketing manager of remote control systems for Vinten.

Relative training time may also become a consideration. For example, Vinten designed its Microswift control software and hardware to interface with the lens manufacturer's control system, "rather than using our own controls," Duncan says, adding that, therefore, no new lens control methods need be learned.

## **Shot storage and recall**

The next level in control hardware and features would be shot storage. Tipping their hats to veteran camera operators, the manufacturers suggest the best veterans cannot consistently match the computerized repeatability—and predictability—afforded by shot-storage systems.

Some shot-storage systems offer on-air and off-air options. On-air shot recall coordinates all parameters of movement and lens smoothly, with airable results. The off-air option simply gets a camera in position as efficiently as possible during a period when that camera's feed is not switched to air.

Some systems store pedestal and head positions only; some store pedestal, head and lens information (iris, black level), bringing execution of all functions down to a single command key.

There are also a variety of approaches to identifying, storing and recalling shots—some more sophisticated, and expensive, than others. Basic alphanumeric approaches require that a controller pick a shot, give it a name and store the name. The controller can scan a list of names of



Radamec, like Vinten (see cover), is adding features and, at the same time, offering incremental purchase options

shots on his workstation screen, pick one, then enter that name, commanding a camera to repeat that shot.

Advances have led to "touch-screen" options, allowing an operator to recall a shot with one touch of the screen, rather than entering a shot name. But there are also differences among those.

Radamec and Vinten have developed "tablet" approaches that allow a more graphic identification process—"Jane Box Shot Left," for example, says Duncan. A computer mouse can touch the name on a tablet for recall.

Even more user-friendly, Radamec's See and Select system allows a controller to view 16 shot stills at a time, choose one, then command its execution by touching that shot on the screen, thereby eliminating the need to name a shot or, later, to remember the name.

At the same time shot storage is implemented, a studio may make a

fundamental decision about whether to adopt a system that can move more than one camera simultaneously.

If the system allows control of only one pedestal or head at a time, a skillful controller may find his hardware falling behind his ability to prepare for the next shot or segment. A system capable of sending command signals to several cameras simultaneously "gives an editor or producer more real-time options," says A.F. Associates' Cooper.

#### **Motion memory**

The latest advances offer the ability to string shots together in a preplanned storyboard approach to production. Radamec's "continuous motion" or "motion memory" features allow a producer to execute a series of shots by storing the shots and the time between them. Each pedestal, head, camera and duration element of the

sequence can be configured and reconfigured in rehearsal, until a producer is satisfied with the whole.

#### **Navigation, collision control**

The tough competition among system designers has led to notable advances in navigation and collision control systems.

Some pedestals require two command executions (left-right, to turn wheels, then forward or back), some only one command, to make one move. And while some pedestals regularly "forget" their navigation start-point mark on the floor, Radamec's Dead Reckoning system updates its position by reading a bar code on the wall. Additionally, Radamec uses infrared receivers and emitters around the pedestal base (rather than memorized boundaries) to avoid collisions.

**By Peter Lambert, BROADCASTING**

From A. F. Associates...

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Studio Cameras  
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to carry them all!



## Radamec EPO RP2

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sion of the Radamec EPO Advanced Robotic Control System (ARC), controlling camera height, pan, tilt, zoom, focus and X/Y floor positioning with a 500-shot storage and recall facility.

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It's the first, second-generation robotic pedestal, especially designed for new ENG/EFP smaller cameras and large studio cameras. Only a company with the insight, experience and knowledge of Radamec EPO could have done it.



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# Technology

## APPLE'S 'PIE' AND OTHER COMPUTER DESIGNS (ON TV)

The 134th Society of Motion Picture and Television Engineers Conference and Exhibition in Toronto this week will feature "Multimedia World," including tutorials, workshops and a number of first-time computer industry exhibitions. BROADCASTING's Peter Lambert asked Michael Liebhold, manager, media architecture research, for Apple Computer's Advanced Technology Group, about his company's SMPTE participation and about his industry's plans to shape the future of TV production and delivery.

### What's motivating Apple's participation in SMPTE?

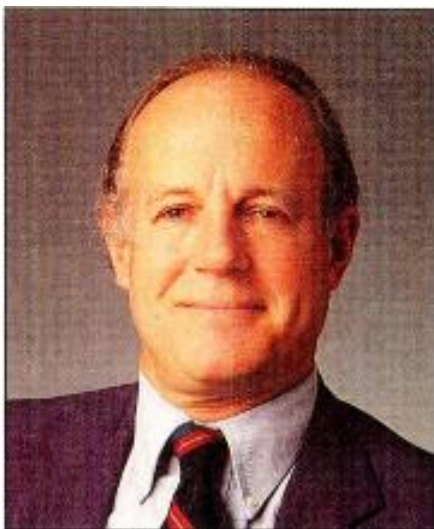
There's something fundamental in motion here. Several years ago, [Apple President and Chairman] John Scully started talking about the three paradigms of television. The first was black and white broadcast, the second was cable and color, and the third is intelligent, interactive and scalable. We have since taken two major initiatives to become major players in what we're calling the P3 TV marketplace.

First we formed Kaleida Labs, a joint venture with IBM to develop a software environment for multimedia products that will run on IBM, Apple, Windows and a variety of Japanese products. Those interactive video and multimedia products will certainly be delivered on compact discs, in broadcast/cable environments and perhaps other kinds of interactive networks.

### That's the distribution end of things?

Well, it's not a network architecture; it's a service architecture—a server, a gateway to seven service areas: entertainment on demand, shopping and transactions, games, publishing, video telephony, educational resources and health care services.

Our other major initiative is the creation of Apple's consumer products group, called "Apple PIE," Personal



Liebhold: Preparing for "Paradigm 3" TV

Interactive Electronics. That group is just now being formed to build families of television, communications and other kinds of consumer products.

### Professional products as well?

Those are mature now. Francis Ford Coppola three or four years ago told us he likes to edit text, edit video and actually construct the cinematic experience from the music. So you can imagine an environment where an editor could paste paragraphs in a script, and, simultaneously, the image would reassemble itself. That was one of the sources of Apple's QuickTime software architecture.

### Is that the kind of product coming to SMPTE?

There are dozens of companies making hardware and software products that are Mac-based for the production community—animation programs, sound, continuity, off-line, on-line, budget, you name it.

The same environment is extending into delivery. The SMPTE Header Descriptor Committee is working on a data architecture that will allow multi-

ple digital video formats distributed over a variety of channels—cable, broadcast or compact disc—and allow a smart device to read a subheader, then decode what it can display.

Broadcast and cable networks may encode data in various digital formats, apply a SMPTE wrapper, then broadcast it. Maybe you run an electronic book or annotated video. In news, if an anchor is talking about Bosnia, you might click on a digital video window that would give you a history of the conflict or interactive map or textbook lesson for schoolchildren. For sports, there could be a second camera view of lower resolution.

### Do you expect the computer and TV to become more alike, or will we see an all-new product?

I think it's the latter. We're going to see whole new families of hybrid computer, television and telephone products. And they'll range from very low to very high bit rates. In some cases, they'll have very limited resolution displays—in some cases, very high. We expect scalable displays.

We hope that we will have a harmonized high-resolution video standard that has optimal interoperability with more resolution formats, so we can all enjoy the economies of scale of the display, as well as video processing components, and so you can gracefully subsume a lower-resolution image stream for a cheap TV set.

This is a question that we're really very interested in now: How are people going to make inexpensive televisions? You don't need the full resolution of HDTV.

### So will I walk into Sears in 1998 and see a Mac TV next to a Sony TV?

Or you may see a Sony TV that has some Apple or Kaleida software built into it. It could be and will probably be both. ■

---

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broadcasts include the Democratic and Republican National Conventions and professional baseball.

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# Broadcasting Cable

## HIGH COURT RULES FOR WGN IN NBA CASE

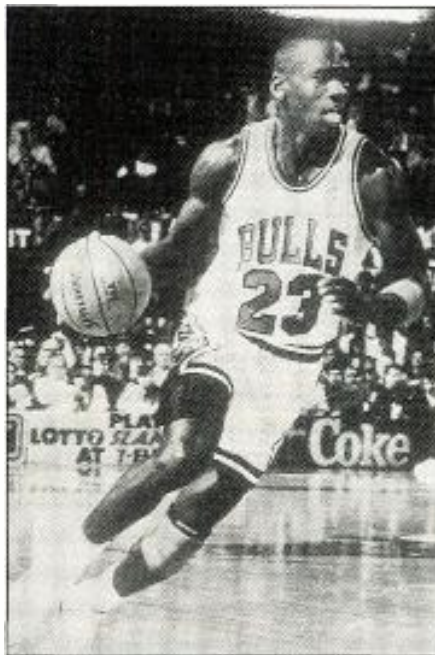
*Association prohibited from setting cap on number of games aired on superstation*

By Rich Brown

**T**he Chicago Bulls scored their first win of the season last week by knocking down the National Basketball Association's attempt to limit the number of games aired on superstation WGN-TV Chicago.

The U.S. Supreme Court on Monday upheld an appellate court decision barring the NBA from setting a cap on the number of games that air on WGN-TV. The nation's highest court did not buy into the NBA's argument that games carried by superstations diminish the value of its \$875 million, four-year national TV contracts.

The dispute arose when the NBA decided in spring 1990 to adopt a rule reducing from 25 to 20 the number of games allowed on a local signal that is received outside the team's local market by more than 5% of U.S. cable subscribers. The ruling prompted a suit by WGN-TV and Chicago Bulls owner Chicago Professional Sports Limited Partnership, which had just signed a deal for 25 games per year. In January 1991, a federal judge in Illinois said the NBA's rule constituted unreasonable restraint of trade in violation of antitrust law and said the



*Michael Jordan of the Chicago Bulls, whose games are carried to 34 million cable homes on superstation WGN-TV*

five-game reduction would "reduce availability and competition in the hope of raising the price of product in the future." The Supreme Court affirmed the ruling without comment.

"It just reinforces that we have a right to do what we're doing," said

Shaun Sheehan, Washington-based lobbyist for WGN-TV parent Tribune Co. The station, which reaches 34 million cable subscribers nationally, had carried as many as 30 games last season during the litigation.

The NBA issued a statement that said it was "disappointed" in the Supreme Court's decision and said it was exploring its options.

The NBA has at least two options at this point, according to Gary Roberts, vice dean of Tulane Law School, who is also a senior officer of the Sports Lawyer Association and a former attorney for the National Football League. He said one option would be for the NBA to persuade all its teams to vote on possibly allowing the league to take control over all local broadcasts. But he added that is not a likely option, considering that three-quarters of the teams—including those with superstation deals—would have to agree on passage of a vote.

He said the other option would be for the NBA to adopt a similar arrangement to the one that currently exists between the superstations and Major League Baseball. In the case of baseball, the superstations contribute to two funds, which are separately handled by the MLB and the Copyright Royalty Tribunal.

Executives at Major League Baseball, who have also argued that superstation telecasts dilute the value of local and network games, did not seem surprised by last week's decision.

"The NBA approach in limiting games was an approach we shied away from simply because we thought it might be challenged as an antitrust violation," said David Alworth, executive director of broadcasting, Major League Baseball. "It turns out we were better off not going down that road." ■

### WALLABIES, MEATLOAF HEAD TO NICKELODEON

**N**ickelodeon is said to be looking into opening a Los Angeles-based animation production studio to centralize the network's growing "Nicktoons" lineup. On deck are two animated pilots expected to air in August 1993—*Rocco the Wallaby*, about a comical wallaby that lives in an abandoned house in Australia, and *Psyched for Snuppa*, which focuses on the exploits of four cats. Rock musician Meatloaf is said to be providing the voice of one of the cats on the *Psyched* pilot. Nickelodeon spokesman Martin von Ruden would only confirm that there have been rumors regarding the possibility of Nickelodeon opening a West Coast animation production facility. Current Nicktoons product includes *Doug*, *Rugrats* and *The Ren & Stimpy Show*, which offered its first new episode of the season last Saturday following weeks of production delays. —RB

## CABLE RATINGS UP, BROADCASTING DOWN, CAB SAYS

Prime time ratings for the basic cable networks during the first three weeks of the 1992-93 TV season increased 7%, while combined prime time ratings for ABC, CBS, NBC and Fox dropped 4% from last year, according to Nielsen Television Index data supplied by the Cabletelevision Advertising Bureau.

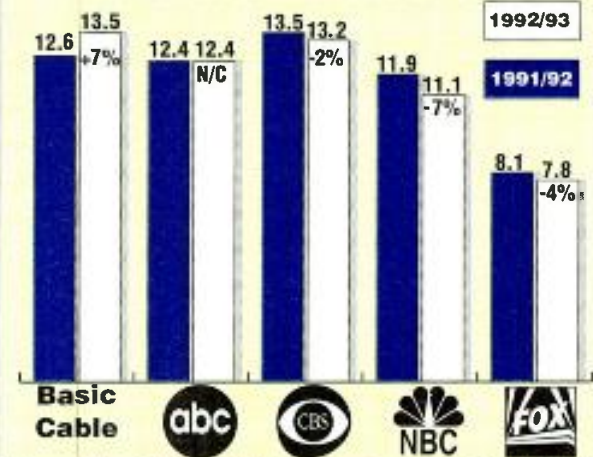
Combined basic cable ratings rose from 12.6 to 13.5 in a year-to-year comparison, the CAB said. Among broadcasters, ratings for the period showed CBS down from 13.5 to 13.2 (a 2% decline); NBC dropping from 11.9 to 11.1 (down 7%); Fox sliding from 8.1 to 7.8 (down 4%) and ABC unchanged.

ABC, CBS and NBC experienced declines in viewers for first-time series, with an average ratings drop of 6% in all households, according to the CAB. In that same period, average ratings for new broadcast series dropped 7% among viewers 18-49 and 8% among viewers 25-54, the CAB said. Data were not provided for first-time series appearing on Fox. CAB researchers last week were analyzing research data beyond the initial three weeks of the season and were not able to provide more recent comparisons, according to a CAB spokesman.

Network Television Association President Peter Chrisanthopoulos said a broader look at the first six weeks of the new season actually shows a 1.1% in-

### A NEW BROADCASTING SEASON BEGINS

With Audience Gains For Basic Cable



Source: Nielsen Television Index, first three weeks ending 10-5-91 and 10-11-92. Prime time (Mon-Sat 8-11 p.m.; Sun 7-11 p.m.) households (average audience%).

crease in average household ratings for new broadcast network shows versus the same period last year.

"This data does not paint a complete picture," Chrisanthopoulos said of the CAB research. "In fact, it paints less than half a picture."

-RB

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# Broadcasting Radio

## DUOPOLY CHANGES ROUST THE RANKINGS

*In BROADCASTING's Top 25, CBS holds firm in first, Infinity shoots into the O&O realm*

By John Gallagher

**C**BS, with the purchase last year of WCCO(AM)-WLTE(FM) Minneapolis, solidified its number-one position in BROADCASTING's annual rankings of top radio group owners.

BROADCASTING's tally, which is based on audience reach, has been expanded this year from the 20 top groups to the top 25 (*next page*).

Infinity Broadcasting's acquisition of stations in Chicago, Philadelphia, Boston and Atlanta enabled the company to climb from number four to

number three, breaking into territory traditionally held by the owned-and-operated stations of the three major networks. Capital Cities/ABC sold its Denver combo but retained its number-two position. Group W sold FM's in Dallas and San Antonio, and fell two places to number four.

Infinity's rise in the chart was achieved as a result of the FCC's relaxation of the duopoly rules, which allow radio operators to own more than one AM or FM in a market, and its raising of the ownership caps. The rule changes help account for moves

up the list by Cox, Greater Media and Evergreen Media.

Figures under each group name are the number of the group's stations and cumulative rating. The rating standard used is metro cume, 12-plus, Monday-Sunday, 6 a.m.-midnight, as reported by Arbitron's summer 1992 survey (except where indicated). Pending acquisitions are treated as being owned, and pending sales are treated as sold. Data for stations involved in local marketing agreements are counted only if the group owner operates the station. ■

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 One State Farm Plaza  
 Bloomington, IL 61710-0001  
 For Information Call: (309) 766-2063

State Farm Fire and Casualty Company Home Office: Bloomington, Illinois

# RADIO'S TOP 25 GROUPS

Ratings according to Arbitron's summer 1992 survey. Key: (SP)—according to Arbitron's spring 1992 survey. \*—no data available. †—pending acquisition. (LMA+)—operates station under a Local Marketing Agreement. (LMA)—operated by a different owner under a Local Marketing Agreement. Last year's rank is in parentheses.

## 1. (1) CBS

21 □ 14,368,200

WCBS-AM-FM New York (3,730,100)  
KNX(AM)-KCBS(FM) Los Angeles (1,714,500)  
WBBM-AM-FM Chicago (2,092,400)  
KCBS(AM)-KRQR(FM) San Francisco (1,172,700)  
WOGL-AM-FM Philadelphia (763,900)  
WWJ(AM)-WJOL(FM) Detroit (978,500)  
WLTT(FM) Washington (321,000)  
KTXQ(FM) Fort Worth (402,500)  
WODS(FM) Boston (493,500)  
KLTR(FM) Houston (280,600)  
KMOX(AM)-KLOU(FM) St. Louis (971,800)  
WYNF(FM) Tampa (248,600)  
WCCO(AM)-WLTE(FM) Minneapolis (1,198,100)

## 2. (3) Capities/ABC

19 □ 11,644,500

WABC(AM)-WPLJ(FM) New York (3,328,800)  
KABC(AM)-KLOS(FM) Los Angeles (1,970,900)  
WLS-AM-FM Chicago (568,500)  
KGD(AM) San Francisco (955,900)  
WJR(AM)-WHYT(FM) Detroit (1,335,400)  
WMAL(AM)-WRQX(FM) Washington (790,900)  
WBAP(AM)-KSCS(FM) Fort Worth (1,216,800)  
WKHX-AM-FM Atlanta (439,400)  
KQRS-AM-FM Minneapolis (512,400)  
WPRO-AM-FM Providence, RI (525,500)

## 3. (4) Infinity

22 □ 11,457,300

WZRC(AM)\*-WXRK(FM) New York (2,030,200)  
WFAN(AM) New York (1,397,700)  
KROQ-FM Los Angeles (1,051,400)  
WJJD(AM)-WJMK(FM) Chicago (1,285,800)  
WUSN(FM) Chicago (754,900) †  
WYSP(FM) Philadelphia (851,100)  
WIP(AM) Philadelphia (381,400) †  
WOMC(FM) Detroit (498,200)  
WJFK(FM) Washington (337,200)  
KVIL-AM-FM Dallas (439,900)  
WBCN(FM) Boston (498,000)  
WZLX(FM) Boston (418,400) †  
KXYZ(AM) Houston (85,000)

WZGC(FM) Atlanta (407,100) †

WJFK(AM)WLIF-FM Baltimore (392,000)  
WQYK-AM-FM St. Petersburg (483,600)  
KDME(FM) San Jose, CA (145,400)

## 4. (2) Group W

16 □ 10,869,900

WINS(AM)-WNEW-FM New York (2,947,700)  
KFWB(AM)-KTWV(FM) Los Angeles (1,968,000)  
WMAQ(AM) Chicago (889,600)  
KYW(AM)-WMMR(FM) Philadelphia (1,897,700)  
WLLZ(FM) Detroit (488,500)  
WCPT(AM)\*-WCXR-FM Washington (345,100)  
WBZ(AM) Boston (605,500)  
KILT-AM-FM Houston (643,800)  
KDKA(AM) Pittsburgh (617,200)  
KFBK(AM)-KGBY(FM) Sacramento (466,800)

## 5. (6) Cox

13 □ 5,922,100

KFI(AM)-KOST(FM) Los Angeles (2,269,900)  
WCKG(FM) Chicago (677,100)  
KLTX(FM) Dallas (284,000)  
WIOD(AM)-WFLC(FM) Miami (702,900)  
WHQT(FM) Miami (360,800) †  
WSB-AM-FM Atlanta (898,900)  
WSUN(AM)-WWRM(FM) St. Petersburg, FL (373,400)  
WHIO(AM)-WHKO(FM) Dayton, OH (355,100)

## 6. (7) Bonneville

14 □ 5,418,900

WMXV(FM) New York (1,569,800)  
KBIG(FM) Los Angeles (934,300)  
WTMX(FM) Chicago (463,300)  
KOIT-AM-FM San Francisco (580,100)  
KAAM(AM)-KZPS(FM) Dallas (475,200)  
KIRD(AM)-KWMX(FM) Seattle (607,800)  
KMEQ(AM)-KPSN(FM) Phoenix (263,000)  
KMBZ(AM)-KLTH(FM) Kansas City, MO (343,300)  
KSL(AM) Salt Lake City (182,100)

## 7. (9) Malrite

10 □ 5,087,500

WHTZ(FM) New York (2,093,600)

KLAC(AM)-KZLA(FM) Los Angeles (794,500)  
KNEW(AM)-KSAN(FM) San Francisco (559,400)

WEGX(FM) Philadelphia (674,300)  
KFAN(AM)-KEEY(FM) Minneapolis-St. Paul (530,400)  
WHK(AM)-WMMS(FM) Cleveland (435,300)

## 8. (8) Gannett

15 □ 4,844,800

KIIS-AM-FM Los Angeles (1,635,400)  
WGCI-AM-FM Chicago (1,182,600)  
KDAI(FM) Denton, TX (Dallas) (292,900)  
KKBQ-AM\*-FM Houston (259,800)  
KSDD(AM)-KCLX(FM) San Diego (460,100)  
KUSA(AM)-KSD-FM St. Louis (444,000)  
WDAE(AM)-WUSA(FM) Tampa (253,900)  
KCIO-AM-FM Kansas City, MO (316,100)

## 9. (10) Viacom

13 □ 4,607,400

WLTW(FM) New York (1,807,900)  
WLIT-FM Chicago (610,700)  
KOBK(FM) San Francisco (136,900)  
KDBQ(FM) Santa Cruz, Calif. (22,600)  
WLTJ(FM) Detroit (385,300)  
WMZQ-AM-FM Washington (449,800)  
KIKK-AM-FM Houston (614,500)  
KBSG-AM-FM Tacoma, WA (362,600)  
KHOW-AM-FM Denver (217,100)

## 10. (5) Emmis

5 □ 4,370,300

WQHT(FM) New York (1,678,100)  
KPWR(FM) Los Angeles (1,504,200)  
WKQX(FM) Chicago (607,400)  
WENS(FM) Indianapolis (194,400)  
KSHE(FM) St. Louis (386,200)

## 11. (12) Greater Media

15 □ 4,156,900

WCTC(AM)-WMGQ(FM) New Brunswick, NJ (New York)\*  
KRLA(AM)-KLSX(FM) Los Angeles (1,309,300)  
WPEN(AM)-WMGK(FM) Philadelphia (887,200)  
WHND(AM)-WCSX(FM) Monroe-Birmingham (Detroit), MI (523,400)  
WWRC(AM)-WGAY(FM) Washington (564,400)  
WMEX(AM)-WMJX(FM) Boston (482,500)  
WCDJ(FM) Boston (189,800)  
WGSM(AM)-WMJC(FM) Huntington-Smithtown, NY (200,300)

## 12. (20) Evergreen Media

12 □ 3,909,000

KKBT(FM) Los Angeles (791,500)  
WLUP-AM-FM Chicago (1,260,400)  
KMEL(FM) San Francisco (706,200)  
WTOP(AM)-WASH(FM) Washington (831,000)  
KSSN(FM) Arlington, TX (Dallas) (LMA-)  
WVCG(AM) Coral Gables, FL (Miami)\*  
KASP(AM)-WKBQ(FM) St. Louis (LMA-)  
WAPE-FM Jacksonville, FL (188,100)  
WFYV(FM) Jacksonville, FL (131,800) (LMA+)

## FREE Health News Feed

from the Children's Health News Network, a free, weekly radio news service, concentrating on prenatal, pediatric and adolescent health and medical topics.

The radio newsfeed service is offered by Children's National Medical Center in Washington, D.C., one of the nation's premier pediatric health care facilities.

For more information on this newsfeed, contact the

**Children's Health News Network**  
at Children's National Medical Center,  
(202) 939-4500.



# The Service is Just Tremendous. . .

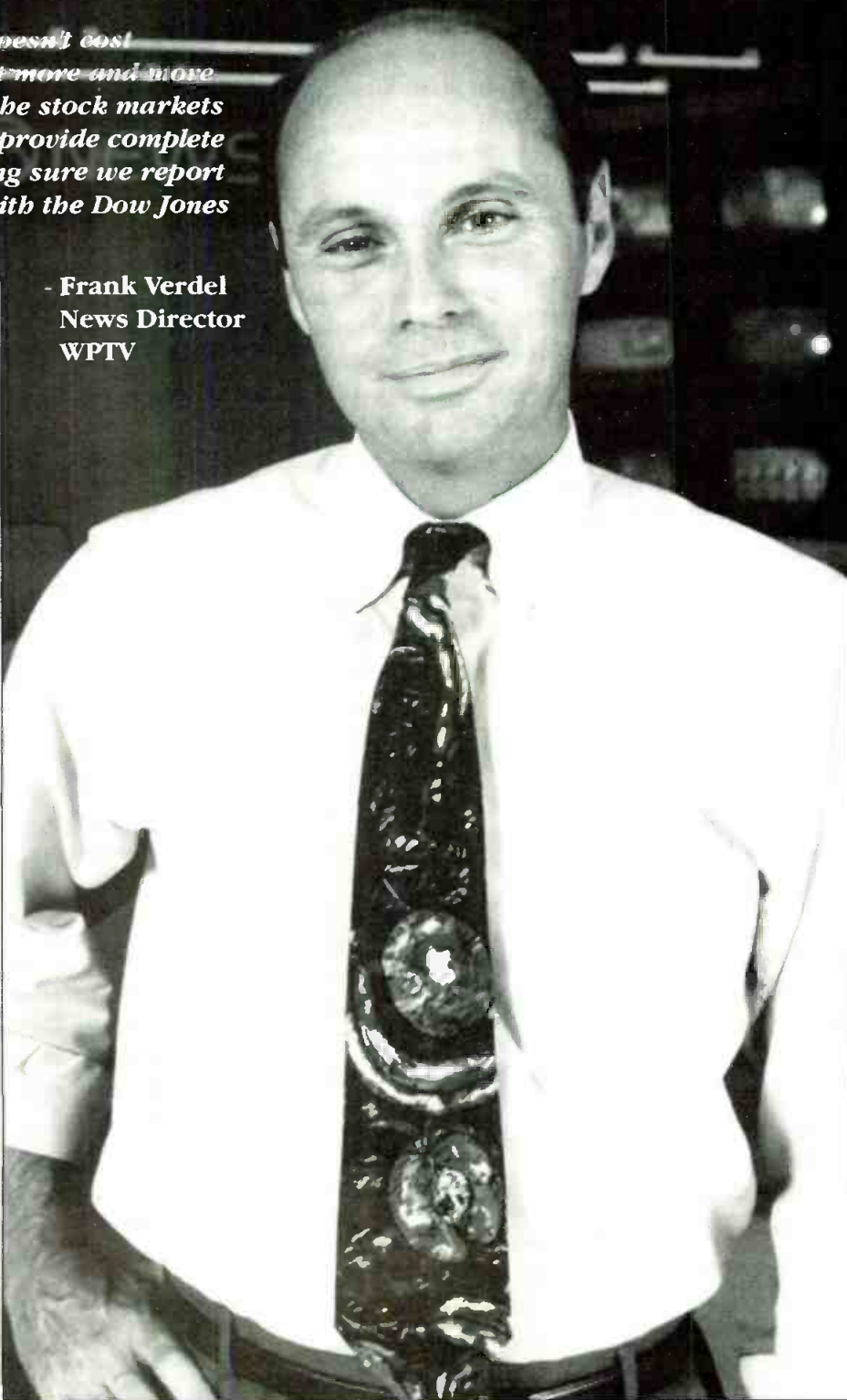
*"...and it's hard to believe it doesn't cost anything. We're finding out that more and more viewers are interested in how the stock markets are performing, so we want to provide complete information. That means making sure we report the Nasdaq Composite along with the Dow Jones Industrial Average."*

- Frank Verdel  
News Director  
WPTV

Frank's right, more people are interested in the stock markets. A national survey told us that 64 percent of TV news viewers are paying more attention to business news than they were six months ago. We also learned the majority of viewers (63%) use the stock market as an indication of the health of the economy. That's why a complete market report is important to your viewers. And a complete report includes the Nasdaq Stock Market.

Where can you get this information? From your wire or from Nasdaq . . . the second largest stock market in America representing nearly half of all stocks traded each day. We also provide customized, local stock information. Fast, simple, and easy to get on the air . . . and best of all, our service is free.

To learn more about our survey or to find out how Nasdaq can help you beef up your business reports, call Cameron Brown or Jeff Salkin at 1-800-777-NASD.



THE NASDAQ STOCK MARKET  
**NASDAQ**

*The Stock Market for the Next 100 Years*

**13. (13) Summit****8 □ 3,864,600**

WRKS(FM) New York (2,052,300)  
 KHVN(AM) Fort Worth and KJMZ(FM) Dallas (620,400)  
 WADK(AM)-WVEE(FM) Atlanta (647,600)  
 WCAO(AM)-WXYV(FM) Baltimore (368,700)  
 KAZY(FM) Denver (175,600)

**14. (11) Great American****17 □ 3,677,900**

WRIF(FM) Detroit (433,400)  
 WKLS(FM) Atlanta (406,700)  
 WXTB(FM) Clearwater, FL (198,400)  
 KOPA(AM)-KSLX(FM) Phoenix, AZ (220,900)  
 KBPI(FM) Denver (231,200)  
 KEX(AM)-KKRZ(FM) Portland, OR (507,000)  
 WDAF(AM)-KYYS(FM) Kansas City, MO (485,000)  
 WLZR-AM-FM Milwaukee (221,000)  
 KSEG(AM) Sacramento (183,400)  
 WKRC(AM)-WKRQ(FM) Cincinnati (404,100)  
 WTVN(AM)-WLVQ(FM) Columbus, OH (386,800)

**15. (14) Susquehanna****15 □ 3,407,200**

KNBR(AM)-KFOG(FM) San Francisco (939,000)  
 KLIF(AM)-KPLX(FM) Dallas-Fort Worth (751,100)  
 KRBE-AM-FM Houston (462,800)  
 WAPW(FM) Atlanta (358,200)  
 WRRM(FM) Cincinnati (135,100)  
 WGH-AM-FM Virginia Beach, VA (177,900)

**A Healthy Relationship . . .***Your station and Health NewsFeed!*

Rely on Health NewsFeed to provide your listeners with the latest health and medical information. Our free one-minute reports are available via Satcom C5, Associated Press audio and telephone. More than 250 stations have made a healthy choice . . . you can, too! For details, call Carol Anne Strippel, 410-955-2849.

**HEALTH NEWSFEED**

RADIO REPORTS VIA SATELLITE  
 FROM THE JOHNS HOPKINS MEDICAL INSTITUTIONS

WFMS(FM) Indianapolis (261,000)

WARM(AM)-WMGS(FM) Scranton-Wilkes Barre, PA (164,400)

WSBA(AM)-WARM(FM) York, PA (157,700)

**16. (17) Shamrock****14 □ 3,353,300**

KABL-AM-FM San Francisco (429,400)  
 WWW-AM-FM Detroit (658,800)  
 KZFX(FM) Houston (344,000)  
 WFOX(FM) Atlanta (372,300)  
 KXRX(FM) Seattle (257,400)  
 WWSW-AM-FM Pittsburgh (446,600)  
 KMLE(FM) Phoenix (303,200)  
 KXKL-AM-FM Denver (279,300)  
 WHB(AM)-KUDL(FM) Kansas City, MO (262,300)

**17. (16) Nationwide****14 □ 2,849,900**

KDMX(FM) Dallas (367,500)  
 KHMN-FM Houston (444,800)  
 KISW(FM) Seattle (246,600)  
 WPOC(FM) Baltimore (342,600)  
 KVRV-FM Phoenix, AZ (235,900)  
 WGAR-FM Cleveland (287,700)  
 KNCI(FM) Sacramento, CA (164,500)  
 WNCI(FM) Columbus, OH (252,900)  
 WOMX-AM-FM Orlando, FL (154,300)  
 KLUC-AM-FM Las Vegas (131,600)  
 KNST(AM)-KRQQ(FM) Tucson, AZ (221,500)

**18. (15) EZ Communications****10 □ 2,679,100**

WIOQ(FM) Philadelphia (652,400)  
 KMPS-AM-FM Seattle (447,100)  
 KYKY(FM) St. Louis (332,800)  
 WBZZ(FM) Pittsburgh (383,500)  
 KRAK-AM-FM Sacramento (300,800)  
 WEZB(FM) New Orleans (229,600)  
 WMXC(FM) Charlotte, NC (104,500)  
 WSOC-FM Charlotte, NC (228,400) †

**19. (18) Noble****17 □ 2,649,900**

WSSH-AM-FM Boston-Lowell, MA (414,600)  
 KYOK(AM)-KMJQ(FM) Houston (404,000)  
 KNDD(FM) Seattle (180,000)  
 WGBB(AM) -WBAB-FM Freeport-Babylon, NY (343,400)  
 XETRA-AM-FM Tijuana, Mex. (San Diego) (423,500)  
 KMJM(FM) St. Louis (238,400)  
 KBBCD-AM-FM Boulder, CO (181,700)  
 KBZR(AM)-KBEQ(FM) Kansas City, MO (219,800)  
 WVKF(FM) Toledo, OH (126,700)  
 WAVZ(AM)-WKCI(FM) New Haven, CT (117,800) (SP)

**20. (19) Booth American****18 □ 2,552,200**

WJLB(FM) Detroit (531,600)  
 WWW-AM-FM Detroit (658,800)  
 KRZN(AM)-KMJI(FM) Denver (283,500)  
 KSMJ(AM)-KSFM(FM) Sacramento-Woodland, CA (268,400)  
 WSAI(AM) -WNNK-FM Cincinnati (170,500)  
 KONO(AM)-KSRF(FM) San Antonio, TX (169,300)  
 WZPL(FM) Indianapolis (215,600)  
 KMXX(FM) Killeen, TX (Austin) (78,600)  
 WTOD(AM)-WKKO(FM) Toledo, OH (117,100)  
 WSGW(AM)-WIOG(FM) Saginaw-Bay City, MI (145,200)

WRBR(FM) South Bend, IN (37,200) (SP)

**21. Jacor****11 □ 2,972,400**

WGST(AM)-WPCH(FM) Atlanta (939,700)  
 WFLA(AM)-WFLZ-FM Tampa, FL (566,800)  
 KOA(AM)-KRFX(FM) Denver (518,600)  
 WLW(AM)-WEBN(FM) Cincinnati (626,200)  
 WQIK-AM-FM Jacksonville, FL (186,100)  
 WMYU(FM) Knoxville, TN (135,000)

**22. Beasley Broadcast Group****14 □ 2,907,300**

KRTH(FM) Los Angeles (1,265,300)  
 WBIG(AM)-WYSY-FM Chicago (164,800)  
 WTEL(AM) -WXTU(FM) Philadelphia (450,100)  
 WPOW(FM) Miami (424,600) (50%)  
 KQLD(FM) New Orleans (96,800)  
 WCKZ-FM Gastonia, NC (138,800)  
 WJMH(FM) Reidsville, NC (134,700)  
 KAAY(AM) Little Rock, AR (5,900)  
 WJHM(FM) Daytona Beach, FL (46,200) (50%)  
 WWCN(AM) Fort Myers, FL\*  
 WKML(FM) Lumberton, NC 85,500 (SP)  
 WRXK-FM Bonita Springs, FL (Naples) (94,600) (SP)

**23. Clear Channel Communications****24 □ 2,850,700**

WRBQ-AM-FM St. Petersburg, FL (378,200)  
 KQXT(FM) San Antonio (134,500) †  
 WOAI(AM)-KAJA(FM) San Antonio, TX (318,500)  
 WQUE-AM-FM New Orleans (269,000)  
 WHAS(AM)-WAMZ(FM) Louisville (487,800)  
 KTOK(AM)-KJYO(FM) Oklahoma City (318,400)  
 WRVA(AM)-WRVQ(FM) Richmond, VA (290,800)  
 KPEZ(FM) Austin, TX (96,200)  
 KAKC(AM)-KMOD-FM Tulsa, OK (102,100)  
 KQAM(AM)-KEYN-FM Wichita, KS (74,700)  
 WELI(AM)-WKCI(FM) New Haven (163,300) (SP)  
 KALO(AM)-KHYS(FM) Port Arthur, TX (145,800) (SP)  
 KTAM(AM)-KORA-FM Bryan, TX (71,400) (SP)

**24. Park Communications****22 □ 2,391,500**

WPAT-AM-FM New York (1,371,900)  
 KEZX-AM-FM Seattle (138,000)  
 KJJO-AM -FM Minneapolis (124,700)  
 KWJJ-AM-FM Portland, OR (244,800)  
 WTVR-AM-FM Richmond, VA (126,000)  
 WHEN(AM)-WRHP(FM) Syracuse, NY (121,800)  
 WNCT-AM -FM Greenville, NC (47,700)  
 WDEF-AM-FM Chattanooga, TN (87,100)  
 WNLS(AM)-WTNT(FM) Tallahassee, FL (51,600) (SP), †  
 WNAX-AM-FM Yankton, SD (Sioux Falls) (16,600) (SP)  
 KWLD(AM)-KFMW(FM) Waterloo, IA (61,300)

**25. Jefferson Pilot****12 □ 2,056,300**

WMRZ(AM)-WLYF(FM) Miami (504,400)  
 KSON-AM-FM San Diego (418,600)  
 WQXI(AM)-WSTR(FM) Atlanta (405,100)  
 KYGO-AM-FM Denver (244,500)  
 KRXY-AM-FM Denver (173,500) †  
 WBT-AM-FM Charlotte, NC (310,200)



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***StandardNews***

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# ACCURATINGS'S NEW CONCEPT: STATION PARTISANS

*Younger-skewing stations benefit in Chicago survey; more markets planned*

By Peter Viles

In its bid to become a nationwide alternative to Arbitron, Strategic AccuRatings is trying to sell the radio industry on a new ratings concept: the theory that radio listeners tend to be loyal to one station at a time.

Using that theory, AccuRatings has created a new ratings category that estimates the number of devoted listeners—or “partisans”—that each station has. For example, Chicago’s WNUA(FM), a jazz station, has 223,000 partisans, according to the summer AccuRatings survey.

“I think that really captures the unique selling ability of a radio station,” says John Gehron, WNUA’s vice president and general manager. “These people can only be reached through our station.

“I think it makes the value of the station more apparent. In Arbitron they’re just numbers. In AccuRatings they’re people.”

AccuRatings recently published its first round of summer surveys, covering Chicago, San Diego and South Bend, and will expand to three more markets for its fall survey. Kurt Hanson, president of Strategic Radio Research, says he will choose three new markets from a list that includes New York, Philadelphia, Washington, Raleigh, N.C., and San Francisco.

The initial AccuRatings survey for Chicago (see box) differed markedly from the summer Arbitron survey. Many of the differences can be explained by methodology. Arbitron uses written diaries and estimates listenership of everyone 12 years and older. AccuRatings uses telephone call-out research and, in its first book, measured only listeners between the ages of 12 and 64.

As a result, younger-skewing stations tended to perform better in the AccuRatings survey, and older-skewing stations, such as WGN(AM) and WJJD(AM), performed better in the Arbitron survey. In future surveys, however, AccuRatings will measure 12-plus, so those differences should diminish.

But because of the differences in methodology and sample size, other

## A TALE OF TWO BOOKS

Station	Format	Arbitron		Strategic AccuRatings		
		12-plus share (rank)	Metro cume (rank)	12-64 share	Weekly cume	Partisans
WGCI(FM)	Urban	7.2 (1)	907,000	9.0 (2)	944,000	479,000
WGN(AM)	Full Service	6.8 (2)	1,153,000	4.3 (7)	636,000	230,000
WBBM(FM)	Dance	5.6 (3)	1,107,000	9.6 (1)	1,316,000	508,000
WUSN(FM)	Country	4.3 (4)	755,000	5.9 (3)	686,000	314,000
WVAZ(FM)	Urban	4.2 (5)	635,000	4.0 (9)	591,000	211,000
WJJD(AM)	Nostalgia	4.0 (6)	516,000	1.8 (18)	204,000	97,000
WBBM(AM)	News	4.0 (6)	985,000	2.7 (15)	561,000	144,000
WWBZ(FM)	AOR	3.7 (8)	806,000	5.8 (4)	855,000	309,000
WLIT(FM)	A/C	3.6 (9)	611,000	2.8 (13)	405,000	150,000
WLUP(AM)	News/Talk	3.5 (10)	475,000	2.2 (17)	296,000	119,000
WXRT(FM)	AOR	3.5 (10)	588,000	5.2 (5)	605,000	277,000
WLUP(FM)	AOR	3.2 (12)	785,000	3.9 (10)	796,000	297,000

Arbitron summer survey, June 25-Sept. 16, © 1992.

Strategic AccuRatings summer survey, Aug. 17-Sept. 27, © 1992.

disparities are likely to remain. In its Chicago survey, AccuRatings used a sample of 7,507 people; Arbitron used diaries from 3,629 in the Metro Survey Area.

Broadcasters who have subscribed to AccuRatings—11 stations in Chicago and 14 stations in San Diego—hope that the large sample sizes will provide stable, accurate ratings. So far, AccuRatings’s weekly faxed reports have shown stability on week-to-week ratings, Gehron says.

But a bigger question for AccuRatings is whether the advertising community will accept the information and make buying decisions based on it. While it is clearly too soon to tell on that score, broadcasters say that media buyers will be slow to give up the cost-per-point buying system that is closely tied to Arbitron ratings.

“Our feeling is that, until [AccuRatings] gains acceptance within the advertising community, it’s going to be very tough for salespeople to use it as anything other than a secondary source,” says Cheryl Esken, general sales manager at WLUP-AM-FM Chicago, which subscribes to AccuRatings.

“It’s very difficult to change people that have been buying radio a certain way,” says Steve Ennen, general sales manager of WUSN(FM), which

does not subscribe. “If it’s going to work at all, it’s going to be an evolutionary process.

“We all fight the cost-per-point battles,” he says. “And I haven’t seen anything that has come close to changing that mentality, other than when you’re in the top five in the market and you can set prices based on supply and demand.”

Esken says that the information is now being used more for programing decisions than for sales pitches. She adds that programers are pleased with the information, especially categories that enable stations to find out which stations they are losing listeners to and which stations they are gaining from.

Strategic Radio Research’s Hanson met recently with advertising executives in San Diego to pitch AccuRatings as a reliable resource that will enable them to make more informed buys.

“We have to educate the media planners, the supervisors and clients about this ratings service and about the positives of it,” says Tom Baker, general manager of KPOP(AM)-KGB(FM) San Diego.

“The true test of this thing is going to be the next book. Are the numbers going to fluctuate, or are they going to stay pretty much the same?” ■

# Classifieds

See Page 69 of Classified Section for rates, closing dates, box numbers and other details.

## RADIO

### HELP WANTED MANAGEMENT

**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.

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

**Affiliate relations manager:** National satellite company is expanding its affiliate relations staff. The successful candidate will have previous, successful experience in network affiliate relations and recruiting, and/or network/major market management experience. Contact Sue Gray 1-800-347-6373, Mon-Fri 10am-2pm. EOE.

**Midwest radio group** looking for GM/GSM in Southern Illinois metro. Must be skilled motivator/communicator with successful sales track record. EOE. Resumes to J. Zimmer, Zimmer Radio Group, Cape Girardeau, MO 63701.

### HELP WANTED SALES

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

**Sales manager:** New London, Connecticut area radio station seeks experienced sales manager (at least 3 years of radio sales experience). High commission structure. For more information please contact John Fuller, WBMW Radio, at 203-464-1065. EOE.

**National radio representative** seeks one experienced and one entry level account executive for both Los Angeles and Detroit offices. Experienced position requires prior national sales background. Entry level position requires local radio sales or radio buying experience. Please send resume to Radio Reps, 405 Tarrytown Road, Suite 243, White Plains, NY 10607. 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.

**Experienced working chief engineer** for 100 KW FM and 3 tower DA 5 KW U AM in Portland, OR. Previous DA AM experience required. Will maintain transmitters, STL's, satellite receivers, and all studio equipment. New studio construction experience and SBE Certification a plus. Must have leadership skills and ability to interact with other staff members on a daily basis. Excellent benefits. Mail or fax resume to: Ed Hardy, VP/GM, KUPL AM/FM, 6400 SW Canyon Ct., Portland, OR 97221. Fax #: 503-297-8249. No phone calls please. Equal opportunity employer.

### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Morning network program host** sought who can project great warmth, clean-scrubbed wholesomeness and comprehensive understanding of family oriented programing. The successful candidate should be seeking a long term commitment and can expect to become an institution in radio broadcasting. Resumes to Box R-8. EOE.

### HELP WANTED ANNOUNCER

**Can you:** Make a good morning show sound great, be a big fish in a small pond, be a team player with a small staff, do great production, write extremely well, be involved in the community, be comfortable in a small, progressive, esoteric Utah community close to world class skiing, slick rock mountain biking, hunting and fishing? Then call, write, send tape & resume, and come see us. Kent Colby, KSVC/KKWZ, PO Box 848, Richfield, UT 84701. 801-896-4456. EOE.

### 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.

**General manager workhorse** with significant turnaround experience, 15 year vet, seeks build-up-to-sell or longer-term trench opportunity. Part of compensation desired in phantom stock where manager could earn a 7-figure cash bonus based on increase in station(s) value after 3-year vesting period. Impeccable credentials and references. Highly stable, significant people skills, bottom-up versus top-down, total quality management approach. Consultant sell using soft dollars where possible versus trade-outs. Respond in strictest confidence to PO Box 158382, Nashville, TN 37215 or call 615-383-0102.

**Broadcast veteran**, now in sales, considering return to product, as medium, large market OM, small market station manager. Prefer news/talk, western states. News, programing, sales, promotion, budgetary experience. 805-922-4320.

**Turnaround jockey:** All situations considered. Excellent track record and references. All inquiries strictly confidential. Reply to Box R-10.

**Available: GSM of top-billing AM/FM** in million-plus market. Strong experience in management, sales and programing. Seek GM or GSM position. Turn-around welcome. Reply to Box R-9.

### SITUATIONS WANTED NEWS

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

### MISCELLANEOUS

**Own your own radio** talk show. Income potential limitless. 703-255-5594.

**Radio station values are down!** Would you like to benefit financially? Experienced turnaround talent ready to buy at the bottom and take to the top medium market FM in SE. Very small cash investment can put you in this picture. Management talent also welcome. Write: Unlimited, PO Box 3321, Orlando, FL 32802.

## TELEVISION

### HELP WANTED MANAGEMENT

**New England ABC affiliate** wants a manager to run its promotion, production and engineering departments. Individual must have strong people skills and solid vision for the future of broadcasting. Send resume to: Box R-11. Minorities and females are encouraged to reply. EOE employer.

**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.

**General/national sales manager:** WDKY-TV needs an innovative, aggressive manager with successful leadership skills demonstrated by a measurable proven track record in television sales management. The candidate will have experience with traffic, sales research, ratings, and marketing support services. A successful background with client/revenue driven promotion will be an essential qualifying measurement. Independent and Fox affiliate experience is preferred. Send resume (with references), and salary history to Tylis J. Smith VP/GM, 434 Interstate Ave., Lexington, KY 40505. No call, no faxes please. WDKY is an equal employment opportunity employer.

**General manager** of West Virginia Public Broadcasting station WSWP-TV, Beckley, West Virginia. Duties: Manage, as chief operating officer, one of the PTV stations licensed to the WV Educational Broadcasting Authority (West Virginia Public Broadcasting); Develop and administer annual budget; supervise departments; assure compliance with EBA policies and all federal, state, and local laws and regulations, participate in station's community involvement, including fund raising activities; prepare grant proposals; and work with other EBA division/station managers. Reports to Executive Director, West Virginia Public Broadcasting. Qualifications: B.A. or B.S., or equivalent, in Communications or Business Administration. Five years experience (two in management) in noncommercial broadcasting or related field. Knowledge of all aspects of PTV and of laws, rules, and regulations related to noncommercial TV. Ability to communicate clearly and effectively in writing and orally; to work well with others; to speak publicly; and to appear as on-air spokesperson for the station. To Apply: Request required application blank. Write to: Personnel, Educational Broadcasting Authority, 600 Capitol Street, Charleston, WV 25301; or call 304-558-3400. Deadline: Completed application blanks must be postmarked no later than 5:00 p.m., December 4, 1992. The Educational Broadcasting Authority is the licensee of three public TV stations, eight public radio stations, and a statewide microwave interconnection system. The EBA is an equal opportunity employer and encourages minorities and women to apply.

**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.

**Young, aggressive company** seeks manager for growing syndicated OTOs. Expertise must include coordination of production, and ability to budget. Ability to promote, market, and public relations to specialty and ethnic markets also important. Great opportunity for junior level person willing to do it all. Send resume and salary history to Career Communications Group, 729 East Pratt Street, Suite 504, Baltimore, MD 21202. EOE.

**Local sales manager:** Small market powerhouse in Midwest is looking for that aggressive and dynamic leader to take local sales to the next level. If you're ready to take over a successful operation and the leader we need, tell me why I want you. Send resume, salary requirements, and letter explaining why you're the one who's going to take this opportunity. Let's grow together! Reply to Box R-12. EOE.

### HELP WANTED SALES

**Syndication sales:** Young, aggressive growing company seeks similar like A.E. for national syndication sales. Previous syndication experience or knowledge of Black and Hispanic media sales a must. Great opportunity to grow. Send resume and salary history to Career Communications Group, 729 East Pratt Street, Suite 504, Baltimore, MD 21202. EOE.

**Local sales manager** to lead stable team of seven experienced reps. We are top-rated promotionally, aggressive, and have all the tools to work with. Heavy local direct experience is required. Fax resume to: Marjorie Woodhull, EEO Officer, KQTV, St. Joseph, MO 816-364-3787. EOE.

**Account executive:** Strong NBC affiliate with prominent group ownership is seeking a proven developmental salesperson with ambition to upgrade to top 50 market. Established list for the right person. Send resume to: Personnel Director, WGAL 8, PO Box 7127, Lancaster, PA 17604-7127. No calls unless you are that good! WGAL 8 is an equal opportunity employer.

### HELP WANTED MARKETING

**Director of development and marketing:** WEIU TV Channel 51, located in Charleston, Illinois, is seeking a director of development and marketing. This position develops marketing strategies and associated print materials; conducts solicitations; and coordinates execution of contracts, billings, deposit of receipts and reconciliations. Master's degree in Business, Marketing, Management or Communication and three years development, fundraising and/or direct sales experience required. Extensive related experience will be considered in lieu of Master's degree. Salary competitive. Deadline for applications is December 11, 1992. Starting date is January 1, 1993. Send resume, salary requirements and names of three references to Search Committee, Director of Development & Marketing, WEIU TV, Eastern Illinois University, Charleston, Illinois 61920. Eastern Illinois University is an affirmative action equal opportunity employer and invites and encourages applications from women and minorities.

### HELP WANTED TECHNICAL

**Chief engineer:** Top 40 group owned VHF network affiliated station located in Greenville SC seeks an experienced professional with proven technical and leadership skills to supervise technical and production staff. Candidates must have a working knowledge of transmitters, microwave, and studio equipment, plus ability to manage. Prefer previous chief engineer experience. SBE certification a plus. Send complete resume in confidence to Fred Steurer, VP/Engineering, WLKY-TV, 1918 Mellwood Avenue, Louisville, KY 40206. M/F EOE.

**WYFF-TV, a Pulitzer Broadcasting Company** station and number one network affiliate in the 35th market, is looking for a video tape editor for commercial and long format edits. This is not an entry level position. 3-5 years computer editing experience with Beta and 1" formats required. ACE System experience preferred. Qualified candidates should send a resume with salary requirements in confidence to: WYFF-TV, Attn: Anne Carnegie, PO Box 788, Greenville, SC 29602. Equal opportunity employer.

**Manager of engineering operations:** Applicant should have an Associate Degree in Electronics or equivalent with at least 5 years experience in television operations; budgeting, employee training, computer skills, ENG, and SNG background. SBE certification, experience with Harris transmitters and union shop are pluses. Position reports to the chief engineer. Women and minorities are encouraged to apply. Please send resume to Personnel Department, WDTN Channel 2, PO Box 741, Dayton, OH 45401. EOE.

### HELP WANTED NEWS

**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 Florsheim, News Director, WABC-TV, 7 Lincoln Square, NY, NY 10023. No phone calls or faxes please. We are an equal opportunity employer.

**Look, this is a small market,** you won't get rich. But our current co-anchor is leaving us after four years. If you need to know the days or hours, we are the wrong station for you. If you love the business, want to work hard, help promote the station, and live in one of the greatest family places in America, send a tape and resume, and a letter with recent salary history. Phone calls will slow my day and will not help your cause. EOE/MF. Harry Neuhardt, General Manager, KPVI TV, Box 667, Pocatello, ID 83204.

**We are looking for an upbeat sportscaster** for our Monday through Friday newscasts. If you need to know the days or hours, we are the wrong station for you. If you love the business, want to work hard, help promote the station, and live in one of the greatest family places in America, send a tape and resume, and a letter with recent salary history. Phone calls will slow my day and will not help your cause. EOE/MF. Harry Neuhardt, General Manager, KPVI TV, Box 667, Pocatello, ID 83204.

**WSAZ-TV has an opening** for a morning news producer for our highly rated 6:30 am program. Applicants will need a college degree in journalism or communications plus experience in news producing and a proven record of excellent writing skills, news judgment, and the ability to meet tight deadlines. Send resume, writing samples, news philosophy, and non-returnable show tape to Bill Cummings, News Director, WSAZ-TV, 645 Fifth Avenue, Huntington, WV 25701. EOE, M/F.

**International TV news organization** seeks aggressive NYC area freelance video journalists. Long hours, low pay, and very demanding deadlines. Applicants must be able to: Manage international assignment desk, supervise producers & cameramen overseas, coordinate international satellite feeds, downlink & record incoming feeds, write scripts, edit videotape, and supervise outgoing feeds. Fluency in English and Spanish essential; additional languages desirable. Positions require lots of guts; offer little glory. Full time positions and overseas assignments possible (once you prove you can handle it!) If you'll work hard, we'll make sure you have fun doing it. Resume, cover letter, salary requirements, and references immediately to Box R-13. EOE.

**Producer, news:** KSDK, top rated NBC affiliate in St. Louis searching for creative, assertive, organized producer. Candidate must have 3 years show producing experience, superb writing and leasing skills. Excellent opportunity. Send resume and tape. Director Human Resources, KSDK-TV, 1000 Market St., St. Louis, MO 63101. EOE.

### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**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.

**Top 25 market** seeks talented art director with ability to manage complete graphic look of station including on-air promotion and news graphics, print advertising, sales promotion pieces, and outdoor. Must have previous experience working in television art department. Aurora and Macintosh experience necessary. Tape and resume: Cathy Gugerty, Creative Services and Marketing Director, WTNH TV, 8 Elm St., New Haven, CT 06510. EOE.

**CMX editor wanted** for So. Fla.'s top TV station ... prefer candidates with a min. of 5 yrs. exp. in commercial TV/post production work & a min. of 2 yrs. CMX 3600 editing exp. Familiarity with Omni software is desirable. Send resume to: Nanci Ross, Exec. Prod., WPLG-TV, 3900 Biscayne Blvd., Miami, FL 33137. EOE.

**Editor:** Leading component/digital production house seeks innovative editor with 5-7 years extensive experience in spot and long form programming editing. Immediate opening. No calls please! Send resume: Mike Bruchas c/o Roland House, 2020 N. 14th Street — Suite 600, Arlington, VA 22201. EOE.

**Art director:** Mid size affiliate with excellent equipment is seeking a highly motivated individual ready to art direct. Must have a strong design background and some serious paint box experience. Working very closely with the creative services director, responsibilities include managing and directing graphics staff as well as designing and executing all station art needs. Send resumes, no tapes, to Box R-14. EOE.

**ITVS seeks proposals for AIDS series:** Independent Television Service (ITVS) requests proposals from independent series producers or production teams to produce one nine part multi-genre television series that explores issues confronting people affected by HIV/AIDS. For guidelines for *HIV Weekly* (deadline January 15, 1993), contact: ITVS 612-225-9035, 333 Sibley, Suite 200, St. Paul, MN 55101. EOE.

**Designer, PBS:** We are seeking a top-notch designer to conceptualize, design and produce on-air graphics and print advertising for the promotion of PBS programs, as well as other design projects. Qualifications: College degree in graphic design or communication arts, with at least 3-4 years design experience in the TV industry. Must have strong hands-on knowledge of Macintosh computer and software related to print and video and demonstrated knowledge of video graphics and electronic paint systems. PBS offers a salary commensurate with experience and an excellent benefits package. Please send letter of interest, resume, salary requirements and non-returnable design samples to: PBS, Attn: Carla A. Gibson, 1320 Braddock Place, Alexandria, VA 22314. PBS is an equal opportunity employer.

## 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

**Young, enthusiastic and looking** to break into television as reporter or discussion show personality. Can edit, write, handle tough issues and get the job done. Call Beth Brown 717-653-5036.

## SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

**Director, 20 years experience** including top 20 market. Heavy news and talk. Management experience in news and production. All markets considered. Call 209-244-7220.

## MISCELLANEOUS

**Job hunting? Climb aboard:** Broadcasting's leading source for opportunities nationwide! Television, radio, corporate communications. Media Marketing, PO Box 1476-PD, Palm Harbor, FL 34682-1476. 813-786-3603. FASTFAX: 813-787-5808.

## CABLE

### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Production supervisor:** Temporary position which could become permanent for small market cable access channel. Knowledge of all aspects of video production and editing. Ability to coordinate and train volunteers. Starting salary \$14,560. Send letter resume, references and VHS demo tape to John A. Rocco, Director, C-NET, 444 E. College Ave., Suite 500, State College, PA 16801. EOE. No phone calls.

## ALLIED FIELDS

### HELP WANTED INSTRUCTION

**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.

**Radio-television assistant professor:** Morehead State University invites applications for a tenure-track position as assistant professor of radio-television beginning August, 1993. Responsibilities: Teach 12 hours per semester from: introductory broadcast courses, video production, and advanced courses in specialty; demonstrate teaching excellence; engage in service and professional development activities; and share in departmental responsibilities. Qualifications: Doctorate in Radio-Television or Media Studies or ABD with completion by December, 1993. Ability to operate video/audio equipment. Preference will be given to candidates according to their level of education, record of teaching excellence and professional experience. Submit letter of application, resume and references by February 19, 1993, to: Office of Personnel Services, Attn: Radio-Television, Morehead State University, HM 101, Morehead, KY 40351. MSU is an EO/AA employer.

**Due to retirements** Southern Illinois University at Edwardsville seeks: **Associate professor** to direct and teach in the graduate program in Mass Communications as well as teach in the undergraduate TVR program. The successful candidate should have competencies in one or more of the following: Communications Theory, Media Law, Ethics, research and/or management. Earned doctorate and quality teaching experience required. **Assistant professor** to teach in the Mass Communications graduate and undergraduate TVR program. The successful candidate should have competencies in communications theory and one or more of the following: Ethics, research, management and skills. Would share in the teaching of entry level coursework. Earned doctorate and some teaching and quality professional media experience desirable. The following are applicable to both positions: course load normally three per semester plus usual faculty responsibilities. Exact responsibilities will be dependent upon candidate's interest and the needs of the department and the University. Special consideration given to candidates with experience in Interdisciplinary Studies and Intercultural Issues. The academic year contracts are for tenure track positions and will become effective August 15, 1993. The salary ranges are competitive and commensurate with experience. Closing date is February 1, 1993 or until positions are filled. SIUE, with a student population of 11,000 students, is situated on 2600 acres twenty minutes from downtown St. Louis, and 30 minutes from Lambert International Airport. Faculty can live in rural, suburban, or urban settings all in proximity to the University and are able to take advantage of the benefits of the 18th media market. Submit nominations, resumes, or letter of application, plus names and phone numbers of three references to Barbara C. Regnell, Chairman, Department of Mass Communications, Southern Illinois University at Edwardsville, Edwardsville, IL 62026-1775. AA/EEO employer.

## EMPLOYMENT SERVICES

**Attention: General managers,** program directors: Have your important commercials, promos, even voice mail done by a nationally known freelancer. Call 813-866-1856.

## 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.

**TV 55 channel package** Boyner antenna RCA 25 transmitter Filterplexer 400' 3-1/8 Phelps transmission line. 904-622-7550.

**Complete news/talk radio** studio facility (used 18 months) with 5 rooms of equipment including modular cabinetry. P.R. "Stereo Mixers," mics, tape decks, etc. Inventory list upon request. For more info call KBLA 213-665-1580.

**Grass Valley switcher:** 24 input, 3 M/E, 3 Chroma keys. Call Dan 805-485-9930.

**Videotape:** Lowest prices, absolutely highest quality of evaluated videotape. 1", 3/4", M2, D2, Beta-cam, SP, etc. We will beat any price. Call for quote or catalog. Carpel Video 800-238-4300.

## CABLE

### HELP WANTED MANAGEMENT

## VIDEO COMMUNICATIONS MANAGER

Cablevision seeks Video Communications Manager for Corporate Public Affairs Dept. Ideal candidates will possess exp as: on-camera reporter, researcher and writer, field producer and supervisor of pre-production and editing. Ability to interface with all levels of management a must. Please send or fax resume with cover letter indicating salary requirement to:

## CABLEVISION

One Media Crossways  
Woodbury, NY 11797  
(516) 496-1780  
Attn: Corporate Human Resources  
Equal Opportunity Employer M/F/H

## TELEVISION

### HELP WANTED NEWS

## FEATURE REPORTERS

Independent production company is looking for correspondents and contributors for a new network television show. We're looking for feature reporters who cover the funny, the off-beat, and the just plain weird events in every city in America. We want the funniest news, sports, and feature pieces. No market too small. Just be funny. Rush tapes (3/4 or Beta) and resume to:



**Four Point Entertainment**  
3575 Cahuenga Blvd. West,  
Suite 600  
Los Angeles, CA 90068  
Attention: Joyce

EOE

## 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

**HELP WANTED MANAGEMENT**

**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.

**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



**SALES TRAINING**

**LEARN TO SELL  
TV TIME  
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TRAINING CENTER  
(212) 206-8063**

**EDUCATIONAL SERVICES**

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NATIONAL WEATHER NETWORK OFFERS WEEK-END TV WEATHERCASTING SEMINARS FOR ASPIRING TALENT. GAIN PRACTICAL COMPUTER GRAPHICS EXPERIENCE & WORK THE CHROMAKEY. SHARPEN YOUR ON-AIR SKILLS AND PRESENTATION IN OUR COMPLETE STUDIO. PRODUCE YOUR ON-AIR DEMO TAPE AND BENEFIT FROM THE ADVICE OF WORKING PROFESSIONALS.  
**CALL NWN TODAY FOR BOOKING INFORMATION  
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**BROADCASTING, the number one industry publication for classified advertising, is now accepting classified ads paid by credit card.**

**IT'S EASY TO DO. Just include your personal or company Mastercard or VISA credit card number and the expiration date in your FAX or letter (please, no phone orders at this time).**



We also accept American Express  
FAX: (202) 293-FAST



**OR MAIL TO:  
Classified Dept., 1705 DeSales Street, NW,  
Washington, DC 20036.**

**Deadline is Monday at noon Eastern Time for the following Monday's issue. See full details and rates in the Classified Section.**

**HELP WANTED PROGRAMING  
PROMOTION & OTHERS**



**KADY - TV** is expanding! This Ventura County, California powerhouse covers Malibu, Thousand Oaks, Ventura, and Santa Barbara. Seeking:

**Promotion Producer**

Hot dynamic producer with plenty of creativity and energy. Produce cutting-edge promos and events in our top-notch facility.

**Operations Dir.**

Strong engineering background and management skills are essential for this department-head position. We need a hands-on manager with good people skills and a *roll up your sleeves* attitude.

**Account Executive**

Strong background in promotion a must! Bring in clients for studio shoots, editing, and post production. Good income potential!!

Send resume to:

**KADY-TV**

Human Resources  
663 Maulhardt Ave.  
Oxnard, CA 93030  
FAX (805) 485-6057

Equal Opportunity  
Employer

**FOR SALE EQUIPMENT**

**FOR SALE**

GRASS VALLEY KALEIDOSCOPE DPM-1  
\$79,000.00

CONTACT: DIANE STAFFORD  
GREENE, CROWE & COMPANY  
**(818) 841-7821**

FOR SALE EQUIPMENT  
CONTINUED

Advance Announcement  
of a Major Auction Sale

# Television Broadcast and Studio Equipment

*TV broadcast assets surplus to the  
continuing operations of  
The Christian Science Publishing*



Over \$8 Million  
Dollar Valuation  
of Current  
Generation  
Television  
Broadcast &  
Studio  
Equipment

Tuesday, December 8th in Boston, MA  
& simulcast in Los Angeles

**A very special offering of a complete on-air master control system with Sony D2 LMS, complete edit systems, studio with control rooms and sound sweetening—All New in 1991 and available with comprehensive documentation**

#### **Sale Highlights are as follows:**

Three million dollar purchase cost of Sony broadcast equipment featuring D-2 LMS DVC-500, complete BVP-270 with hyper HAD CCDs & 7 camera systems, (50) Betacam SP & D2 VTR's and ENG camera packages with peripheral equipment

Large quantities of Grass Valley 8000, 9000 & wavelink series terminal equipment; 100, 200 & 300 series switchers; L1 edit controllers; AMX 170 audio consoles

Complete Eidaphor 5070 projection system. Purchased in 1989 and like new condition.

Current generation video processing equipment including (4) Chyron Infinities with 300 MB drives, 32 MB Ram and networking; Ampex ADO 1000 & 2000 series with latest control panels and combiner; Leitch still stores with 386 processor upgrades and networking

Satellite & microwave transmission gear consisting of Ku Band uplink with Scientific Atlanta exciters, Varian 600 watt HIPA's, Standard Omni Pro receivers; MACOM 12GHz microwave distribution system with complete Andrews antenna package (never used)

Tremendous amount of peripheral equipment including: complete computerized lighting systems, Vinten robotic pan-tilt heads and Merlin Boom, Tektronix test & monitoring equipment; custom modular edit consoles; huge assortment of Sony & Ikegami color & b/w monitors; RTS intercom and Cetec wireless microphone equipment; Extensive quantities of Eng camera equipment including audio & battery gear, headphones, equipment bags and lighting packages; plus hundreds of other items to outfit complete edit & studio control systems

On site preview: Mon, Dec 7 or earlier by appointment, One Norway Street, Boston, MA. Video preview kits and itemized inventories are available. For further details contact Paul Roder or Ken Bergman, The Rabin Brothers Auctioneers, 660 Third Street, San Francisco, CA 94107, 1-800-421-2144, 1-415-543-9500, FAX 1-415-543-2578

**RABIN BROTHERS**  
**AUCTIONEERS**  
RABIN BROTHERS AUCTIONEERS & APPRAISERS

**SITUATIONS WANTED MANAGEMENT**

**MANAGEMENT  
OPERATIONS - ENGINEERING  
Group - Network - Major Market**

Broadcaster with diversified experience: major market GM, station owner, national level engineering-operations-labor relations and automation. Full time or project basis. Box R-15.

**SITUATIONS WANTED TECHNICAL**

**CORPORATE  
RADIO ENGINEER  
SEEKS POSITION WITH BROADCAST  
GROUP**

20+ YEARS EXPERIENCE  
FCC APPLICATIONS, CONSTRUCTION, MAINTENANCE  
AND ENGINEERING MANAGEMENT

REPLY TO BOX R-17

**MISCELLANEOUS**

**OWN YOUR OWN  
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INCOME POTENTIAL  
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(703) 255-5594**

**ALLIED FIELDS  
HELP WANTED INSTRUCTION**

**The University of Miami  
Communications Studies Chair**

The School of Communication at the University of Miami is seeking a distinguished broadcast/cable journalist to fill its chair in communication studies:

The Communication Studies Chair will teach in the School's new, 12-month graduate program in professional broadcast/cable journalism, scheduled to begin in June, 1993. The chair will also serve as a liaison with professional news broadcasting organizations.

The school is seeking a candidate with a mixture of professional and teaching experience. Candidates should have a Master's degree and significant professional broadcast/cable news experience.

Each candidate should send a background letter, a resume or vita, and the names of three references to: **Paul Steinle, School of Communication, University of Miami, P.O. Box 248127, Coral Gables, Florida 33124-2030.** Applications will be reviewed beginning November 1, 1992.

The University is an equal opportunity, affirmative action employer and encourages applications from minorities and women.

**RADIO**

**HELP WANTED PROGRAMING, PROMOTION & OTHERS**

***Producers & Syndicators***

**RADIO NETWORK SEEKS PROGRAMMING  
FOR INCLUSION IN ITS JANUARY  
PROGRAM SCHEDULE.**

Send concept and personal profile to:

**Box R-18  
EOE**

**ALLIED FIELDS  
MISCELLANEOUS**

**UNITY AWARDS IN MEDIA  
*Lincoln University of Missouri***

The 40th annual Unity Awards in Media will recognize reporting and production that reflect accurate exposure of issues affecting minorities and disabled people. Deadline is Jan 8, 1993.

Radio and television entries are being sought. Categories are economics, education, politics, public affairs/social issues, editorials, and investigative reporting. Details from Harry Trickey or Goldie Holzer, 201 Elliff Hall, Lincoln University, Jefferson City, MO 65101, (314) 681-5437.

*Eddie L. Madison, Jr., Chair  
Department of Communications*

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75 cents a minute. Job openings listed free. Call 202-659-6510 (Fax 202-223-4007).



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1000 Connecticut Ave., N.W., Suite 615  
Washington, D.C. 20036

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\$1.95 per minute

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Average call 2-3 mins. Avg. Cost: \$5.95  
Must have a touch-tone phone and be 18 years or older





**JOBPHONE**  
*Inside Job Openings, Nationwide*

Press 1 Radio jobs, updated daily  
 2 Television jobs, updated daily  
 3 Hear "Talking Resumes"  
 4 To record "Talking Resumes" and employers to record job openings  
 5 Entry level positions

**1-900-726-JOBS**  
5238 For Illinois (5627)

**WANTED TO BUY STATIONS**

**WANT TO BUY FMs**  
**Commercial/NCE**  
**Also CPs**  
**Send Particulars**  
**Write Box Q-14**

**RADIO OWNER/OPERATOR**  
 Seeks opportunity for purchase or participation in station(s) in Boston area or southern New Hampshire. Programing, engineering, ownership background.  
**Phone or fax info to 603-465-7136.**

**Sell us your Michigan Class A FM.** Ma and Pa operator prefers Downstate or Thumb regions. Best situation: Only station in college town. Silent, negative income, or CPs, OK. All offers answered. No brokers please. **Box R-16.**

**EARLY DEADLINE NOTICE**  
**Due to the Thanksgiving Holiday, the deadline for the November 30th issue will be Wednesday, November 18th at noon.**

**FOR SALE STATIONS**

**MEDIA BROKERS • APPRAISERS**

RADIO • TV • LPTV  
 A Confidential & Personal Service

**BURT SHERWOOD INC.**  
 4171 Dundee Rd., Suite 269, Northbrook, IL 60062  
**708-272-4970**



**FOR SALE 50KW AM AND CLASS C FM IN FAST GROWING SOUTHWESTERN TOP 50 MARKET CITY. SERIOUS BUYERS ONLY.**  
**P.O. BOX 25670, HONOLULU, HAWAII 96825.**

**FOR SALE**  
**Class C FM/10KW AM**  
**KMCM/KMTA Miles City, Montana.**  
**Top audience share, Regional signals**  
**Cover South Eastern Montana.**  
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**Call Paul 612-222-5555**

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 For the first time, Americans may now acquire radio stations in Australia under new broadcast law. Opportunities abound. Contact Desmond L. Foster, principal of Australia's premier radio consultancy, without obligation.  
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**PO Box 450, St. Leonards, NSW, 2065, Australia**  
**Phone 011-61-2-439-2687 Fax 011-61-2-906-3268**

**THE FAT LADY HAS SUNG**  
 Class A now CP 25,000 watts Coastal Resort FL.  
 100,000 FM with Power AM Class Operation MS.  
 6,000 W FM Up Scale Resort Mid-State Mrkt. NY.  
 FM/AM Cash Flow land/building Great Op. FL.  
 FM/AM plus 6,000 FM CP adjacent market FL.  
 FM/AM with CP for 25,000 W College Town VA.  
 FM 6,000 W covers 160,000 only FM SUPER SC.

**THE CONNELLY COMPANY**  
**(813) 287-0906 • FAX (813) 289-0906**  
**6401 W. Kennedy, Suite 480**  
**Tampa, FL 33609**

Wayne Ducote, Trustee of Bankruptcy Estate of Crescent City Communications Co., Inc. intends to sell/assign construction permit for WCCL Channel 49-TV (New Orleans, Louisiana) for \$27,500 on November 12, 1992 subject to highest best offer, per Motion and Purchase Agreement filed with Court (Case No. 89-14859K). Counter offers, with deposit of greater of \$5,000 or 10% of offer must be received by November 5, 1992. Contact Ashton R. Hardy at 111 Veterans Blvd., Metairie, Louisiana 70005 (504) 830-4640.

**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.**

UNITED STATES DISTRICT COURT  
FOR THE DISTRICT OF MASSACHUSETTS

STATE STREET BANK & TRUST COMPANY  
and BAY BANK BOSTON, N.A.  
Plaintiffs,

Civil Action  
No. 92-11436-WD

vs.

ARROW COMMUNICATIONS, INC.,  
ARROW COMMUNICATIONS OF ALABAMA, INC.,  
and ARROW COMMUNICATIONS OF UTICA/ROME, INC.

Defendants.

RECEIVER'S NOTICE OF SALE OF KZBB-FM RADIO STATION AT POTEAU,  
OKLAHOMA OWNED AND OPERATED BY ARROW COMMUNICATIONS, INC.

PLEASE TAKE NOTICE:

William R. Rice, Receiver ("Receiver") of Arrow Communications, Inc. and its affiliated companies ("Arrow"), intends to sell all of the assets, tangible and intangible, real, personal or mixed, used in the operation of radio station KZBB-FM license at Poteau, Oklahoma ("Assets"). The sale will be in accordance with the terms of a proposed purchase agreement attached to an application filed by the Receiver for authority to sell the assets ("Purchase Agreement"). Competing bids are hereby being solicited.

The terms and conditions of the proposed purchase are set forth in the Purchase Agreement, a copy which may be obtained by interested purchasers by contacting the Receiver at the address shown at the foot of this notice. Under the Purchase Agreement, the proposed purchase price for the assets is \$355,000, together with the assumption of certain contractual and leasehold obligations associated with such radio station operations (the "Purchase Price"). To be considered, competing bids must be at least \$50,000 in excess of the amount of the offer set out in the Purchase Agreement.

The Buyer will receive a Bill of Sale from the Receiver pursuant to an Order of the United States District Court for the District of Massachusetts.

**IN ORDER TO BE CONSIDERED, A COMPETING BID MUST BE FILED WITH THE RECEIVER PURSUANT TO THE PROCEDURE ESTABLISHED BELOW.**

All persons interested in bidding for the Assets must submit their competing bid to the Receiver by the date set forth below and must appear at the hearing scheduled on the sale. The deadlines established below shall control any further bidding or competing bids.

Parties interested in submitting a competing bid may obtain a copy of the Purchase Agreement by contacting William R. Rice, the Receiver herein at the address and telephone number listed below.

The competing bid procedure established hereby is designed to encourage, not discourage, further bids for the Assets, and higher offers will be welcomed by the Receiver. Competing bids accompanied by a deposit in the amount of Five Thousand Dollars (\$5,000) are welcome, but must be submitted within the scheduled time set forth below. If any competing bid is accepted by the Court, an additional \$45,000 must be deposited in escrow upon such approval. The balance of the Purchase Price shall be required to be paid in cash at closing.

All interested parties are invited to submit competing bids for the purchase of the Assets. Any competing bid must be submitted in writing to the Receiver at the address shown below, before the 20th day of November, 1992, and filed with the Clerk of the U.S. District Court of the District of Massachusetts, U.S. Post Office and Courthouse, Boston, Massachusetts 01209. To be considered as a qualified competing bid, the competing bid delivered to the Receiver must be accompanied by a deposit in the amount of Five Thousand Dollars (\$5,000), in the form of a certified or bank check payable to William R. Rice, Receiver. (Please write the appropriate tax identification number on the check.) At the hearing, any qualified competing bidder and the original proposed purchaser may be requested to file a new written bid. The deposit of the successful bidder will be forfeited if the successful bidder fails to complete the purchase. All other deposits will be returned.

A hearing on competing bids on the proposed sale, if any, and the authorization for the sale, will be held in the United States District for the District of Massachusetts, U.S. Courthouse, Boston, Massachusetts, on a date to be announced to all bidders. If you have submitted a competing bid for the purchase of the Assets, you will be expected to be present at such hearing. The hearing may be continued from time to time by the Court without further notice.

Date: November 5, 1992

William R. Rice, Receiver for Arrow  
Communications, Inc. et al

**FOR INFORMATION CONTACT:**

William R. Rice, Receiver  
William R. Rice Company  
9102 N. Meridian Street, Suite 500  
Indianapolis, Indiana 46260  
Telephone: 317-844-7390

# Date Book

Highlighted listings indicate major meetings.

## NOVEMBER

**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. 11**—**Hollywood Radio and Television Society** newsmaker luncheon. Guests: Roseanne Arnold, Keenan Ivory Wayans, Paul Rieser and Garry Shandling. Moderator: Warren Littlefield, president, NBC Entertainment. Beverly Hilton Hotel, Beverly Hills, Calif. Information: Gene Herd, (818) 769-4313.

**Nov. 12**—"Coping with Re-Regulation: A Practical Approach to the Cable Act," seminar sponsored by **Cable Television Administration Marketing Society**, Florida chapter, and Bienstock & Clark. Auditorium, Storer Communications, Miami. Information: Greg Hill, (214) 458-4606.

**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. 14**—**National Academy of Television Arts and Sciences**, Washington, D.C., chapter, Silver Circle Awards dinner and ceremony. Stouffer Mayflower Hotel, Washington. Information: Dawn Rodney, (202) 895-5973.

**Nov. 15**—**Radio Hall of Fame** black-tie gala sponsored by **Museum of Broadcast Communications**. 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**—**Cable Television Public Affairs Association** northeast regional luncheon. Speaker: Senator Robert Packwood (R-Ore.). Time Life Building, New York. Information: Lisa Sloan, (301) 206-5393.

**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. 16-18**—**The London Programme Market**. International programing market incorporating the London Screenings. The Meridien Hotel, Piccadilly. Information for single market events, (081) 948-51-66, and for press and publicity, (081) 675-35-05.

**Nov. 16-18**—**Inter-Union Satellite Operations Group** biannual meeting. DBP Telecom, Munich. Information: (613) 738-6553.

**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. 20**—"Fast Starts In New Communications Technologies, III," third annual conference co-sponsored by **National Telecommunications and Information Administration**, New York Law School Communications Media Center and the Federal Communications Commission. New York Law School, New York. Information: Roberts Tasley, (212) 966-2053.

**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 Orlanopoulos, 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. 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 16-19**—**Broadcast Education Association** 38th annual convention. Las Vegas. Information: Louisa Nielsen, (202) 429-5354.

**April 18-20**—**Cabletelevision Advertising Bureau** 12th annual conference. New York Marriott Marquis, New York. Information: (212) 751-7770.

**April 18-20**—**Television Bureau of Advertising** annual marketing conference. Las Vegas Convention Center, Las Vegas. Information: Lynn McIntyre, (212) 486-1111.

# For the Record

As compiled by BROADCASTING from October 26 through October 30 and based on filings, authorizations and other FCC actions.

## OWNERSHIP CHANGES

### Applications

■ **WHMA-AM-FM Anniston, AL** (AM: BTC921008GJ; 1390 khz; 5 kw-D, 1 kw-N; FM: BTCH921008GK; 100.5 mhz; 100 kw; ant. 1,141 ft.)—Seeks assignment of license from Sapphire Broadcasting Inc. to Bridge Capital Investors II for assumption of debt. Assignment includes KIZS(FM) Carson City, NV (see below). Seller is headed by Thomas P. Gammon, and also has interests in three AM's and four FM's. Buyer is headed by general partner Hoyt J. Goodrich, and has interests in seven AM's and eight FM's. Filed Oct. 8.

■ **WXAL(AM)-WZMJ(FM) Demopolis, AL** (AM: BAL921022HA; 1400 khz; 1 kw-U; FM: BAPLH921002HB; 106.3 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Southstar Communications Corp. to Edmonds Broadcasting Company Inc. for \$316,776. Seller is headed by James M. Spann, and has no other broadcast interests. Buyer is headed by Hugh Edmonds, and has no other broadcast interests. Filed Oct. 22.

■ **WTYY(TV) Dothan, AL** (BALCT921014KE; ch. 4; 100 kw-V; ant. 1,670 ft.)—Seeks assignment of license from Woods Communications Group Inc. to Dothan Holdings II Inc. for assumption of debt in form of 1986 credit agreement with Chemical Bank in amount of \$23,250 million. Seller is headed by Charles Woods, and is licensee of one AM, two FM's and three TV's. Woods also has interests in KLBK(TV) Lubbock, TX. Buyer is subsidiary of Chemical Bank, and has interests in one AM and three FM's. Filed Oct. 14.

■ **WYNI(AM) Monroeville, AL** (BTC921008EB; 930 khz; 5 kw-D, 48 w-N)—Seeks transfer of control of HUB City Broadcasting Corp. for \$140,000. Sellers are Harold Harris and Vivian C. Tuberville, and has no other broadcast interests. Buyer is Joe McKissick, and has no other broadcast interests. Filed Oct. 8.

■ **KATO(AM)-KXKQ(FM) Safford, AZ** (AM:

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; kha—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.

BAL921006ED; 1230 khz; 1 kw-U; FM: BALH921006EE; 94.1 mhz; 100 kw; ant. -320 ft.)—Seeks assignment of license from P&M Broadcasting Inc. to McMurray Communications Inc. for \$10,000. Seller is headed by John W. Martin, receiver, and has no other broadcast interests. Buyer is headed by Harry S. McMurray, and has no other broadcast interests. Filed Oct. 6.

■ **KJYK(AM)-KKLD(FM) Tucson, AZ** (AM: BAL921006EB; 1490 khz; 1 kw-U; FM: BALH921006EC; 94.9 mhz; 97 kw; ant. 1,952 ft.)—Seeks assignment of license from Duchossois Communications Company of Arizona Inc. to Behan Broadcasting LLC for \$4 million ("Changing Hands," Sept. 28). Seller is headed by Roland C. Johnson, and is also selling KQPT(FM) Sacramento, CA. It also owns WHFS(FM) Washington and KGLL(FM) Greeley, CO. Buyer is headed by Dennis Behan, former owner of station, and has no other broadcast interests. Filed Oct. 6.

■ **KTCN(FM) Eureka Springs, AR** (BALH921006HX; 100.9 mhz; 1.1 kw; ant. 531 ft.)—Seeks assignment of license from Bank of Eureka Springs to New Life Evangelistic Center Inc. for \$90,000. Seller is headed by W. King Gladden, and has no other broadcast interests. Buyer is headed by Larry Rice, and is licensee of KNLC(TV) St. Louis and KNLJ(TV) Jefferson City, both Missouri, and seven LPTV's. Filed Oct. 6.

■ **KGIL(AM) San Fernando, CA** (BAL921006EA;

1260 khz; 5 kw-U)—Seeks assignment of license from Buckley Communications Inc. to Mount Wilson FM Broadcasters Inc. for \$2.5 million ("Changing Hands," Oct. 12). Seller is headed by Richard D. Buckley, and is also licensee of KMGX(FM) San Fernando. It is subsidiary of Buckley Broadcasting Corp., licensee of six AM's and eight FM's. Buyer is headed by Saul Levine, and is licensee of three AM's and three FM's. Filed Oct. 6.

■ **KBOB(FM) West Covina, CA** (BTCH921009GY; 98.3 mhz; 810 w; ant. -265 ft.)—Seeks transfer of control of Robert Burdette & Assoc., pursuant to Superior Court of California. Robert Burdette transfers all shares in Robert Burdette Investments Inc. to Gloria Burdette, retaining ownership interest in licensee. Gloria Burdette will resign her positions in licensee. Licensee also controls KGRB(AM) West Covina, CA. Filed Oct. 9.

■ **WMLB(TV) Miami** (BTCCT921016KH; ch. 35; 5,000 kw-V; ant. 1,174 ft.)—Seeks transfer of control of New Miami Latino Broadcasting Corp. to William C. de la Pena for \$1.6 million. Seller is headed by Jose M. Molina and Beverly Smith, and has no other broadcast interests. Buyer has no other broadcast interests. Filed Oct. 16.

■ **KGUY(FM) Alea, HI** (BTCH921009GX; 107.9 mhz; 100 kw; ant. 1,804 ft.)—Seeks transfer of control of KTSS-FM Inc. for \$77,368. Seller is Charles R. Crawford, and has interests in KILU(FM) Paaulo, HI. Buyer is Charles J. Givens, and is licensee of KGU(AM) Honolulu. Filed Oct. 9.

■ **WOL-TV Ames, IA** (BALCT921006KF; ch. 5; 100 kw-V; ant. 1,850 ft.)—Seeks assignment of license from Iowa State University Broadcasting Corp. to Capital Communications Company Inc. for \$12.7 million. Seller is headed by Robert A. Helmers, and has no other broadcast interests. Buyer is owned by Lombardo Communications II Inc. (51%) and Lynch Entertainment Corp. (49%). Philip J. Lombardo has interests in Citadel Communications Co., licensee of four TV's. Filed Oct. 6.

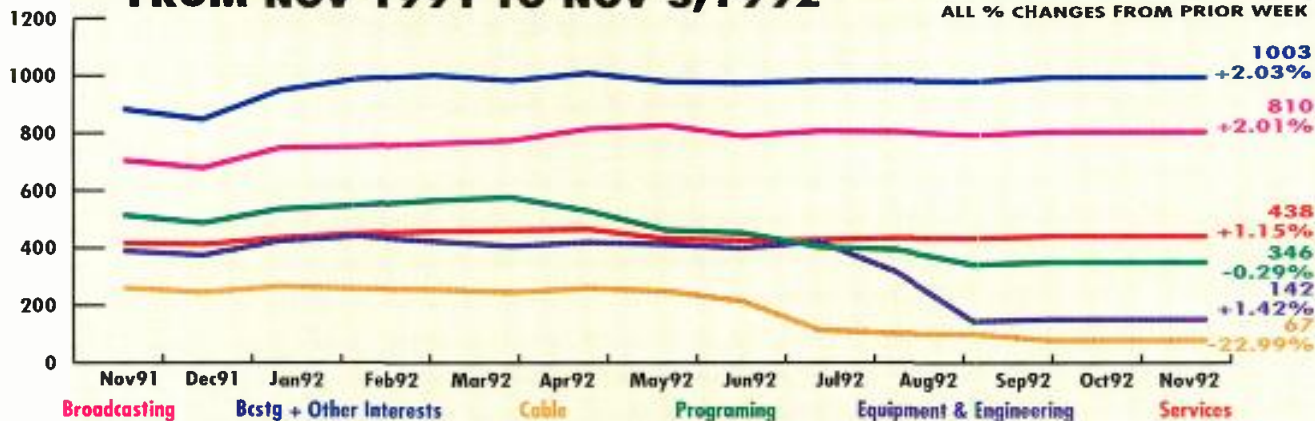
■ **KVPO(FM) Berwick, LA** (BALH921008HU; 105.9 mhz; 1.8 kw; ant. 403 ft.)—Seeks assignment of license from Guidron Broadcasting Corp. to Hub-Cast Broadcasting Inc. for \$105,500. Seller is headed by Mary F. Doiron, and has no other broadcast interests. Buyer is headed by Howard John Castay Jr., and has no other broadcast interests. Filed Oct. 8.

■ **WUMC(FM) Old Town, ME** (BAPH921009GT; 107.3 mhz; 38.3 kw; ant. 560 ft.)—Seeks assign-

## STOCK MARKET PERFORMANCE AVERAGES FROM NOV 1991 TO NOV 3, 1992

NASDAQ: 604.58 (+1.27%)  
S&P Ind.: 492.68 (+0.39%)

ALL % CHANGES FROM PRIOR WEEK



ment of CP from The Penobscot Indian Nation to Eclipse Broadcasting Inc. for \$55,000. Seller is headed by Nicholas Dow, and has no other broadcast interests. Buyer is headed by David J. Turek, and has no other broadcast interests. Filed Oct. 9.

■ **KARL(FM) Tracy, MN** (BTCH921006GZ; 105.1 mhz; 3 kw; ant. 342 ft.)—Seeks assignment of license from Plum Creek Broadcasting Co. to KMHL Broadcasting Company for \$22,100. Seller is headed by Bradley D. and Joyce H. Strootman, and has no other broadcast interests. Buyer is headed by Donald Linder, and is licensee of KMHL(AM)-KKCK(FM) Marshall, MN. Linder has interests in one AM and three FM's. Filed Oct. 6.

■ **KTGR(AM)-KCMQ(FM) Columbia, MO** (AM: BAL921015EA; 1580 khz; 250 w-D, 19 w-N; FM: BAPLH921015EB; 96.7 mhz; 3 kw; ant. 155 ft.)—Seeks assignment of license from The Greenfield Group, receiver, to Zimmer Radio of Mid-Missouri Inc. for \$625,000 ("Changing Hands," Nov. 2). Seller is headed by Al Greenfield, and has no other broadcast interests. Buyer is headed by Jerome R. Zimmer, and has interests in licensees of two AM's and four FM's. Filed Oct. 15.

■ **KIZS(FM) Carson City, NV** (BTCH921008GL; 94.7 mhz; 86.6 kw; ant. 2,072 ft.)—Seeks assignment of license from Sapphire Broadcasting Inc. to Bridge Capital Investors II for assumption of debt (see WHMA-AM-FM, above). Filed Oct. 8.

■ **KBXS(FM) Ely, NV** (BALH921009GU; 92.7 mhz; 350 w; ant. 941 ft.)—Seeks assignment of license from KBXS Broadcasting Inc. to Stubbs Broadcasting Company Inc. for \$26,000. Seller is headed by Donald Kancilla, and has no other broadcast interests. Buyer is headed by Donald S. Stubbs Jr., and has no other broadcast interests. Filed Oct. 9.

■ **WRRH(FM) Franklin Lakes, NJ** (BALH921009GI; 102.3 mhz; 10 w)—Seeks assignment of license from Ramapo Indian Hills Regional High School to Bergen County Community Broadcast Foundation for \$100,000. Seller is headed by Ronnie S. Levine, and has no other broadcast interests. Buyer is headed by Gerard Turro, and has no other broadcast interests. Filed Oct. 9.

■ **WADB(FM) Point Pleasant, NJ** (BALH921009GV; 95.9 mhz; 4 kw; ant. 240 ft.)—Seeks assignment of license from Pleasant Broadcasters Inc. to Seawood Broadcasters Inc. for \$2 million ("Changing Hands," Oct. 19). Seller is headed by Adamant Brown, and has no other broadcast interests. Buyer has no other broadcast interests. Filed Oct. 9.

■ **WKIP(FM) Arlington, NY** (BTCH921009GW; 96.9 mhz; 3 kw; ant. 1,010 ft.)—Seeks transfer of control of Bridge Broadcasting Group Inc. Shareholders of licensee are exercising their stock purchase agreement. Sellers are Ronald J. and Wendy A. Rizzi, husband and wife, et al.; buyers are Enzo DeDominicis, Kathleen Ferreira, et al. DeDominicis has interests in two AM's and two FM's. Filed Oct. 9.

■ **WDZD(FM) Shalotte, NC** (BAPLH921008HT; 93.5 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of CP from Jennings Communications Corp. to PCG of the Golden Strand Inc.; purchase price not included in application. Seller is headed by William W. Jennings Jr., and has no other broadcast interests. Buyer is headed by John E. Rayl, and has no other broadcast interests. Filed Oct. 8.

■ **WLMJ(FM) Kane, PA** (BALH921014GR; 103.9 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Clarion County Broadcasting Corp. to Beech Tree Broadcasting Co. for \$245,000. Seller is headed by William S. Hearst, and is also licensee of WWCH(AM)-WCCR(FM) Carion, PA. Buyer is headed by Charles W. Crouse, and has no other broadcast interests. Filed Oct. 14.

■ **WKIN(AM)-WKOS(FM) Kingsport, TN** (BAL921009GO; 1320 khz; 5 kw-D, 500 w-N; FM: BALH921009GP; 104.9 mhz; 1 kw; ant. 475 ft.)—Seeks assignment of license from Radio Station WKIN Inc. to Tri-Cities Radio Corp. for \$500,000. Seller is subsidiary of Bahakel Communications Ltd., headed by Cy. N. Bahakel, and is licensee of seven AM's, four FM's and eight TV's. Buyer is

headed by Kenneth H. Maness, and owns licensees of three AM's and six FM's. Filed Oct. 9.

■ **WTWL(FM) McKinnon, TN** (BTCH921021HF; 101.5 mhz; 790 w; ant. 607 ft.)—Seeks transfer of control of WJZM Inc. for \$344,206, assumption of debt. Sellers are Dotson Guinn and D. Gregory Guinn. Buyers are Trent C. Knott & Ted Young, and has no other broadcast interests. Filed Oct. 21.

■ **WZFM(FM) Narrows, VA** (BALH921006HV; 101.3 mhz; 1.5 kw; ant. 469 ft.)—Seeks assignment of license from Monarch Communications to Faye A. Nicholson for no cash consideration. Licensee is headed by Nicholson and Rebecca J. Lolli, and is also licensee of WNRV(AM) Narrows, VA. Filed Oct. 6.

■ **KUDY(AM)-KKZX(FM) Spokane, WA** (AM: BAL921019EH; 1280 khz; 5 kw-D; FM: BALH921019EI; 98.9 mhz; 100 kw; ant. 1,614 ft.)—Seeks assignment of license from Inland Empire Broadcasting Inc. to Carl T. Robinson for \$1,008 million. Seller is headed by Christopher Joseph. Parent company Medina Broadcast Group Inc. is licensee of KKLZ(AM)-KMTW(FM) Las Vegas. Buyer has interests in licensees of three AM's and three FM's. Filed Oct. 19.

■ **KLDI(AM)-KRQU(FM) Laramie, WY** (AM: BTC921019EB; 1210 khz; 10 kw-D, 1 kw-N; FM: BTCH921019EC; 102.9 mhz; 100 kw; ant. 1,220 ft.)—Seeks transfer of control of Crecelius-Lundquist Communications Corp. for \$274,000. Edward K. Crecelius is selling his 51% of company to partner Jerold T. Lundquist. Crecelius-Lundquist Communications is licensee of four AM's and three FM's in Wyoming. Filed Oct. 19.

## Actions

■ **WAMY(AM)-WAFM(FM) Amory, MS** (AM: BAL920803EA; 1580 khz; 1 kw-D; FM: BALH920803EB; 95.3 mhz; 3 kw; ant. 255 ft.)—Granted assignment of license from Bob McRaney Enterprises to Stanford Communications Inc. for \$85,000. Seller is headed by Bob McRaney, and is also licensee of WROB(AM)-WKBB(FM) Westpoint, MS. Buyer is headed by Ed Stanford, and has no other broadcast interests. Action Sept. 21.

■ **WNTZ(TV) Natchez, MS** (BALCT920811KE; ch. 48; 1,186 kw-V; 119 kw-A; ant. 843 ft.)—Granted assignment of license from Ozone General Partnership to Delta Management Corp. for \$100,000. Seller is headed by Alan N. Perkins, and has no other broadcast interests. Buyer is headed by Charles H. Chatelain, and is licensee of KADN(TV) Lafayette and permittee of LPTV K47DW Alexandria, both Louisiana. Action Sept. 25.

■ **KBBU(FM) Los Lunas, NM** (BAPH920320HC; 102.3 mhz; 50 kw; ant. 492 ft.)—Granted assignment of license from Brasher Broadcasting Co. to Enchantment Media Inc. for \$68,500. Seller is headed by Frieda Brasher, et al., and has no other broadcast interests. Buyer is headed by William R. Sims, and is licensee of KIOT(FM) Espanola and holds CP for KVSF(AM) Santa Fe, both NM. Action Sept. 16.

■ **KRSY(FM) Roswell, NM** (BAPH920817HN; 104.7 mhz; 50 kw; ant. 492 ft.)—Granted assignment of CP from Mary Moran to Ramar Communications Inc. for no cash consideration. Licensee owns KJTV(TV) Lubbock and KBQE(TV) Amarillo, both Texas, and KRSY(AM) Roswell and KA-

# SUMMARY OF BROADCASTING & CABLE

## BROADCASTING

Service	ON AIR	CP's <sup>1</sup>	TOTAL*
Commercial AM	4,963	184	5,147
Commercial FM	4,742	927	5,669
Educational FM	1,570	299	1,869
<b>Total Radio</b>	<b>11,275</b>	<b>1,410</b>	<b>12,685</b>
Commercial VHF TV	557	13	570
Commercial UHF TV	587	157	744
Educational VHF TV	124	5	129
Educational UHF TV	237	8	245
<b>Total TV</b>	<b>1,505</b>	<b>183</b>	<b>1,688</b>
VHF LPTV	466	139	605
UHF LPTV	825	922	1,747
<b>Total LPTV</b>	<b>1,291</b>	<b>1,061</b>	<b>2,352</b>
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%

\* Includes off-air licenses.  
† Construction permit.

† Penetration percentages are of TV household universe of 92.1 million. Source: Nielsen, NCTA and Broadcasting's own research.

SY(FM) Albuquerque, both New Mexico. Action Oct. 2.

■ **KVSF(AM)-KIOT(FM) Santa Fe, NM** (AM: BTC920609EA; 1260 khz; 5 kw-D, 1 kw-N; FM: BTCH920609EB; 102.3 mhz; 1.1 kw; ant. 636 ft.)—Granted transfer of control from Enchantment Media Inc. to Elliot McDowell for \$250,000. Transfer represents option to purchase 10,000 shares of stock. Seller is headed by William R. Sims, and has no other broadcast interests. Buyer has no other broadcast interests. Action Oct. 2.

■ **WQEH(FM) East Hampton, NY** (BAPH920729HC; 96.7 mhz; 3 kw; ant. 298 ft.)—Granted assignment of license from Chester Associates Ltd. to East Hampton Broadcasting Group Inc. for \$300,000. Seller is headed by Giraud Chester, and has no other broadcast interests. Buyer is headed by Leonard I. Ackerman, and has no other broadcast interests. Action Sept. 24.

■ **WBAR(FM) Lake Luzerne, NY** (BAPH9207027HX; 94.7 mhz; 1.35 kw; ant. 478 ft.)—Granted assignment of CP from Bulmer Communications of Glen Falls Inc. to Capital Media Corp. for \$271,000. Seller is headed by John Bulmer, who has interests in three FM's, and is permittee for new FM. Buyer is headed by Paul F. Lotters, who owns WHAZ(AM) Troy, NY. Action Sept. 25.

■ **WLMF(FM) Webster, NY** (BTCH910912GM; 102.7 mhz; 3 kw; ant. -100 ft.)—Dismissed app. of transfer of control from Webster Communications Inc. to George W. Kimble for \$75,000. Seller is Donna Coules, who is transferring all of her stock. Buyer is George W. Kimble, who has interests in licensees of WOLF-TV Scranton and WWLF-TV Hazleton, both Pennsylvania, and WNYR(AM) Syracuse, NY. He also has interests in permittees of W32AE Duboisstown and WILF(TV) Williamsport, both Pennsylvania; WNY5(AM) Canton, WTJA(TV) Jamestown, WFUD(FM) Honeoye Falls and new FM in Clyde, all New York, and WNHA(AM) Concord, NH. Action Sept. 23.

■ **WYDR(TV) Greenville, NC** (BTCCT920804KE; ch. 14)—Granted transfer of control within licensee KS Family Television Inc.; Karl H. Stoll is assigning, as individual, four shares of stock to Frederick J. McCune, principal in corporation owned by Stoll, for

\$4,000. Assignment will facilitate construction of station and help obtain financing. McCune has interest in licensee of WNHV(FM) Nags Head, NC, and is general manager of WBTV(AM)-WKQT(FM) Beaufort-Newport, NC. Action Aug. 4.

■ **WSAY(FM) Rocky Mount, NC** (BTCH920729HD; 98.5 mhz; 3 kw; ant. 328 ft.)—Granted transfer of control of licensee Radio Triangle East Co. Eastern Carolina Electronics, headed by Jobe Warner Jr., is selling its 50% partnership interest in licensee by way of sale to AFC Inc., headed by E. Wayne Gibson; price was not included in application. Gibson is also 80% shareholder of licensee of WRMT(AM) Rocky Mount, NC. Action Sept. 21.

■ **WSPD(AM)-WLQR(FM) Toledo, OH** (AM: BAL910523HE; 1370 khz; 5 kw-U; FM: BALH910523HF; 101.5 mhz; 19.1 kw; ant. 810 ft.)—Granted assignment of license from Toledo Broadcasting Inc. to Stratford Research Inc. for \$4 million ("Changing Hands," June 10). Seller is subsidiary of Commonwealth Communications Services Inc., headed by David M. Detweiler, and is also licensee of WHP-AM-FM-TV Harrisburg, Pa. Buyer is headed by Lewis W. Jr., David W., John W. and Michael W. Dickey, brothers (all 25%). Lewis W. Dickey Jr. is director and 50% owner of Dickey Broadcasting Co. Inc., permittee of WMHE(FM) Delta, OH. Action Oct. 6.

■ **KTEN(TV) Ada, OK** (BALCT920825KE; ch. 10; 316 kw-V, 47.5 kw-A; ant. 1,458 ft.)—Granted assignment of license from Eastern Oklahoma Television Co. Inc. to United Broadcasting Ltd. for approximately \$7.98 million. Seller is headed by James C. Hilliard, debtor-in-possession, who has interests in two AM's and two FM's. Buyer is headed by Tom L. Johnson, and has no other broadcast interests. Action Sept. 30.

■ **KLKY(FM) Milton-Freewater, OR** (BAPH920402HC; 97.9 mhz; 500 w; ant. 731 ft.)—Granted assignment of CP from Nanette Markunas to Alexandra Communications for \$50,000. Seller has interests in licensee of KLZK(FM) Farwell, TX, and WMKB(FM) Ridgebury, PA. Buyer is headed by Thomas D. Hodgins, and has no other broadcast interests. Action Oct. 2.

■ **KFX(AM)-KGON(FM) Portland, OR** (BA-

L920804EA; 1520 khz; 50 kw-D, 10 kw-N; FM: BALH920804EB; 92.3 mhz; 100 kw; ant. 920 ft.)—Granted assignment of license from Ackerley Communications Inc. to Apogee Radio Ltd. for \$5.5 million ("Changing Hands," June 15). Seller is headed by Barry Ackerley, and owns one AM, two FM's and five TV's. Buyer is headed by Roy P. Disney, great nephew of Walt Disney, and is 12% shareholder in Shamrock Broadcasting Inc., which owns five AM's, nine FM's and two TV's. Action Sept. 25.

■ **WIBF-FM Jenkintown, PA** (BALH920731HY; 103.9 mhz; 340 w; ant. 1,000 ft.)—Granted assignment of license from Fox Broadcasting Co. to Jarad Broadcasting Co. Inc. for \$3.4 million. Seller is headed by Elaine B. Fox, and has no other broadcast interests. Buyer is headed by Ronald J. Morey, and is licensee of WDRE-FM Garden City, NY. Action Sept. 23.

■ **WGSW(AM) Greenwood, SC** (BAL920817EA; 1350 khz; 1 kw-D, 85 w-N)—Granted assignment of license from WGSW Inc. to Morradio Inc. for \$90,000. Seller is headed by Alex Kinlaw Jr., and has no other broadcast interests. Buyer is headed by Ronald M. Moore, and has no other broadcast interests. Action Oct. 5.

■ **WYYR(AM) Spartanburg, SC** (BTC920814EC; 1400 khz; 1 kw-U)—Granted transfer of control within licensee Associated Broadcasting Corp. Bobby P. Dean II is selling his 15,000 shares of stock in licensee for \$8,500. Principals have no other broadcast interests. Action Oct. 2.

■ **KBIC(FM) Alice, TX** (BAPLH920803HH; 102.3 mhz; 3 kw; ant. 300 ft.)—Granted assignment of CP from Alice Broadcasting Corp. to Christian Ministries of the Valley Inc. for \$250,000. Seller is headed by Julius Germano, who has interests in LPTV serving Las Vegas. Buyer is headed by Enrique Garza, and is licensee of KRGE(AM) Weslaco, TX. Action Sept. 23.

■ **WVYO(AM) Pineville, WV** (BAL910523EB; 970 khz; 1 kw-D)—Granted assignment of license from Wyoming Broadcasting Co. Inc. to MRJ Inc. for \$10,000. Seller is headed by Lawrence R. Parks, and has no other broadcast interests. Buyer is headed by Rudolph D. Jennings, and has no other broadcast interests. Action Sept. 23.

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# Fates Fortunes

## TELEVISION

**Tom Capra**, former executive producer of NBC's *Today* show and most recently executive producer with NBC Productions, Burbank, Calif., has been named VP/GM, Fox Television Stations' KTTV(TV) Los Angeles.



**Tom Capra**  
KTTV-TV



**Helen Faust**  
Buena Vista Television



**Sally Thorner**  
WJZ-TV



**Jim Mikels**  
WATE-TV



**Carrol Wolter**  
WIVB-TV

Appointments at King World, New York: **Ken Starkey**, director, sales administration, Camelot Entertainment Sales Inc., there, named VP, contract management; **Robin King**, account executive, Camelot Entertainment, there, named director, mid-west sales.

**Rob Brossman**, television production estimator, Twentieth Television, Beverly Hills, Calif., named director, television production estimating, auditing.

**Helen Faust**, director, planning, administration, Buena Vista Television, Burbank, Calif., named VP, operations, sales development.

**Joanne Mazzu**, associate director, business affairs, Columbia Pictures Television, Los Angeles, named director.

**Maryann Martin**, project manager, Carolco Television New York, joins Group W Productions there as marketing manager, The Treasury movie library.

**Mark Pimentel**, news director, WBFF-TV Baltimore, joins WXIA-TV Atlanta in same capacity.

**Sean Bugg**, special projects man-

ager, Organization for the Protection and Advancement of Small Telephone Companies, Washington, joins The Associated Press, broadcast division, there, as marketing coordinator.

**David Ciliberti**, engineering manager, WNYW-TV New York, joins WNBC-TV there as field operations manager.

account executive, Group W Television, New York, and **Scott John Roskowski**, intern, Chamber of Commerce, Atlantic County, N.J., join as account executives.

Appointments at WIVB-TV Buffalo, N.Y.: **Carrol Wolter**, promotion, marketing coordinator, WKBW-TV, there, joins as manager, sales promotion, special events marketing; **Bill**

Appointments at WGN-TV Chicago: **Jose Cornejo**, **Barbara Shikami** and **Jon Walgren**, associate producer/directors, named staff producer/directors.

**Jerry Carr**, GM, WBFS-TV Miami, named VP.

**Sally Thorner**, anchor/special assignment reporter, WMAR-TV Baltimore, joins WJZ-TV there as anchor.

**Jim Mikels**, GM, WATE-TV Knoxville, Tenn., elected president, Tennessee Association of Broadcasters.

**Mark Grayson**, VP, international television, Triad Artists, Los Angeles, joins Rabbit Ears Productions, Rowayton, Conn., as VP, development, production.

**Hal Aronow-Theil**, design director, graphics producer, Whittle Communications, New York, joins Electric Picture Works, New York, as executive producer.

Appointments at Blair Television, New York: **Janet Cutler**, account executive, Los Angeles office, named sales manager; **Jacki Bennett**, account executive, KBHK-TV San Francisco, joins Blair Television there in same capacity; **Nancy Oboyski**,

**Pezzimenti**, marketing consultant, WBUF-FM Buffalo, joins as manager, retail development.

**Chris Marlowe**, former captain, 1976 and 1984 Olympic volleyball teams, joins KRQE-TV Albuquerque, N.M., as volleyball color commentator.

**Jeffrey Brauer**, VP, business, legal affairs, World International Network, Los Angeles, joins Republic Pictures there as senior VP, business, legal affairs.

**Ellis Prince**, head, Gottlieb & Schwartz, Chicago, joins NHL Enterprises, New York, as executive director, broadcast services.

**J. Paul Steen**, GM, KPBS-TV-FM San Diego, Calif., retires.

**Bruce Bauer**, operations manager, KIFM-FM San Diego, joins KPBS-TV-FM there as corporate development director.

Appointments at McKee Communications, Tampa, Fla: **John Westenberg**, former director, sales, and **Colleen Hamilton**, former executive producer, news, WTVT-TV Tampa, Fla., join as VP, sales, marketing, station operations, and consultant,



news operations, respectively.

**Alyce Myatt**, director, children's programming, PBS, Alexandria, Va., joins Lancit Media, New York, as executive producer, special children's projects.

**Linda Patterson**, general sales manager, WOLO-TV Columbia, S.C., joins WXIA-TV Atlanta as national sales manager.

Appointments at WICU-TV Erie, Pa.: **Bill Knupp**, news director, named assistant station manager; **Evan Lovett**, assignment editor, named news director.

## RADIO

**Todd Leiser**, VP/GM, WSOC-FM Charlotte, N.C., joins WSUN(AM)-WWRM-FM Tampa, Fla., in same capacity.

**Jeff Waytt**, afternoon drive personality, KIIS-FM Los Angeles, named program director.

**Rob Roberts**, program director, WAXY-FM Fort Lauderdale, Fla., assumes additional responsibility as program director of WHYI-FM there.

**Steve Rivers**, VP, operations,

capacity.

Appointments at Nationwide Communications Inc., Columbus, Ohio: **Dave Robbins**, program director, WNCI-FM Columbus, Ohio, and **Bob Moody**, program director, WPOC-FM Baltimore, Md., named group program managers.

**Art Fleming**, radio personality, KMOX(AM) St. Louis, resigns.

Appointments at WMIX-FM Harrisburg, Pa.: **Ed August**, music director, named program director; **Raymond Miller**, former on-air personality, named account executive.



**Bill Pezzimenti**  
WIVB-TV



**Jeff Wyatt**  
KIIS-FM



**Steve Rivers**  
Pyramid Broadcasting



**Aileen Leonard**  
ACI



**Kenneth Rogers**  
Backer Spielvogel Bates

**Saul Rosenthal**, general sales manager, WSCV-TV Miami, named sales manager, East Coast, Telemundo Group Inc., New York.

Appointments at WJCT-TV Jacksonville, Fla.: **Richard Heuer**, former director, program operations, named VP, TV program operations; **Dan Kossoff**, producer, named VP, TV productions.

**Cheryl Marks**, station director, public affairs, WTOG-TV Tampa, Fla., elected first VP, National Association for Community Affairs.

Appointments at WWMT-TV Kalamazoo, Mich.: **Rochelle Brookes**, producer, WDEF-TV Chattanooga, Tenn., joins in same capacity; **Brendan Keefe**, reporter, WREX-TV Rockford, Ill., and **Megan Giles**, reporter, WLNS-TV Lansing, Mich., join in same capacities.

**Stephen McDonald**, former partner, Carey, Bladon, McDonald & McKernan, Austin, Tex., joins KTBC-TV there as general sales manager.

**Doris Groom**, director, development, KUAT-AM-FM-TV Tucson, Ariz., retires.

WXKS-AM-FM Boston, named VP, programming, Pyramid Broadcasting, there.

**Dennis Dougherty**, sales manager, WIOQ-FM Philadelphia, joins WDRE-FM Westbury, N.Y., as VP/GM.

**Mel Dolezal**, sales manager, KPPL-FM Chico, Calif., named GM.

**Kathy Golbuff**, local sales manager, WLTE-FM Minneapolis, named general sales manager.

**Scott Barrett**, program director, WIBX-AM-WLZW-FM Utica, N.Y., joins WLQT-FM Dayton, Ohio, in same

**Rick Reed**, staff announcer/producer, WHIO(AM) Dayton, Ohio, named overnight personality, WHKO-FM, there.

**Ken Cocker**, host, the *Night* show, WPNT-FM Chicago, named afternoon air personality.

**Bo Reynolds**, midday air personality, KOY-FM Phoenix, Ariz., named morning drive personality.

**Gary Fisher**, former VP/GM, WHTZ-FM New York, joins WMTG(AM)-WNIC-FM Detroit in same capacity.

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## CABLE

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Appointments at C-SPAN, Washington: **Jana Fay**, controller, named VP, administration, finance; **Pamela Fleming**, director, administration, human resources, named VP, marketing; **Terry Murphy**, director, programming, named VP, executive producer; **Lisa Kerr**, director, marketing, named senior director, human resources, affiliate sales; **Roxanne Kerr**, director, field production, named senior director, corporate engineering; **Kathy Murphy**, director, viewer information, named senior director, programming operations; **Brad Speare**, engineering manager, named field operations manager; **Dave Roycraft**, studio production manager, named engineering manager; **Angela Palmer** and **Wille Verreen**, marketing representatives, named national account managers; **Angela Hunter**, viewer information supervisor, named viewer information manager; **Marty Dominguez**, finance supervisor, named finance manager.

**Lois Pepin**, co-founder, Warner Television Sales, Los Angeles, joins E! Entertainment Television there as VP, advertising sales, western region.

**Melissa Hubbard**, former partner, Holland & Hart, Denver, joins Daniels & Associates there as general counsel.

**Gemma Toner**, eastern regional manager, American Movie Classics, Woodbury, N.Y., named eastern regional director.

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## INTERNATIONAL

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**Aideen Leonard**, European sales manager, Beyond Distribution Ltd., London, joins ACI there as head of sales.

Appointments at Paramount International, London: **Patrick Stambaugh**, manager, European sales, named VP; **David Coomes**, sales, marketing executive, Rolls Royce and Bentley, there, joins as manager, European/Middle Eastern sales; **Julie Wineberg**, manager, international sales, Paramount International, Bermuda, named manager, African/Caribbean sales.

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## ADVERTISING

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**Melvin Goldberg**, executive director, Electronic Ratings Council, New York, retires.

**Kenneth Rogers**, president/COO, Backer Spielvogel Bates, the U.S. company of Backer Spielvogel Bates Worldwide Inc., New York, named chairman, BSB Worldwide Americas' region (comprising Canada, U.S. and Latin America), and chairman/CEO, Backer Spielvogel Bates.

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## TECHNOLOGY

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**Jorge Vespoli**, VP, systems engineering, network systems group, Scientific Atlanta, Norcross, Ga., named president, satellite communications division.

**Kevin Dauphinee**, senior business development manager, Sony Business and Professional Group, San Jose, Calif., named VP/GM, business, professional group, northwest region.

**Louise Wildee**, senior VP, controller, United Artists Cablesystems at United Artists Entertainment, Denver, joins DirecTV, Los Angeles, as VP, finance.

**Carl Fahrenkrug**, executive VP/COO, Microwave Filter Co., East Syracuse, N.Y., named president.

**Marcy Dockery**, manager, marketing services, Sega Enterprises, San Jose, Calif., joins Interactive Network, Mountain View, Calif., as manager, member programs.

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## DEATHS

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**Paul Appleton**, 37, production manager, Videotek Inc., Pottstown, Pa., died Sept. 24 of a heart attack at his home there. Appleton began his career with Videotek in 1979 and had been production manager since 1985. Survivors include his wife, Sharon, one son and three daughters.

**Thomas Sullivan**, 54, VP, SESAC Inc., Nashville, died Oct. 20 of cancer at Vanderbilt Hospital there. Sullivan had been with the licensing firm for more than 30 years. Survivors include his wife, Millie, SESAC's director of financial administration, and a son.

**Arlene Shoubin**, 55, wife of Zvi Shoubin, president, On-Air Corp., Camden, N.J., and former station manager, WPHL-TV Philadelphia, died Oct. 24 of an aneurysm at Shock Trauma Center, Baltimore. In addition to her husband, she is survived by two daughters and a son.

**Edward Devlin**, 38, manager, entertainment publicity, CBS Media Relations, New York, died Oct. 28 at his home in Manhattan after a long illness. In 1987 he joined CBS/Broadcast Group as a press representative. He was named manager, entertainment publicity, in 1991. Prior to that he worked for Saatchi & Saatchi Compton Advertising in conjunction with CBS as a press representative for *As the World Turns*, *Guiding Light* and *Search for Tomorrow*. He is survived by his brother, James.

**Erwin Okun**, 58, senior VP, corporate communications, The Walt Disney Co., Burbank, Calif., died Nov. 1 of cancer of the esophagus at Cedars-Sinai Medical Center, Los Angeles. Okun worked 15 years for IBM, where he held public relations management positions. Before joining Disney in 1981, he was director, communications, for DiscoVision Associates, a joint venture of IBM and MCA, Inc. He is survived by his wife, Judy, and three daughters.

**Hal Roach**, 100, Hollywood pioneer who launched the careers of Harold Lloyd, Laurel and Hardy and the kids of Our Gang, died Nov. 2, after a recent bout with pneumonia at his home in Bel Air, Calif. The one-time gold prospector started his film career as a stuntman/extra in 1912 with Universal. He formed Rolin Film Co. in 1915. During the 1920's and '30s Roach's studio introduced audiences to Laurel and Hardy, Charlie Chase and the Our Gang comedies (renamed *The Little Rascals* after King World Productions purchased for syndication). During World War II his Culver City studio became Fort Roach, producing training and propaganda films for the U.S. Army Air Corps. Under his son Hal Roach Jr.'s direction, the studio made TV series *Amos and Andy* (1951-53), *My Little Margie* (1952-53), *Duffy's Tavern* (1954), *Life of Riley* (1949-50 and 1953-58) and *Blondie* (1957). Survivors include three daughters.

# Fifth Estater

## NICHOLAS DENNIS TRIGONY

**C**ox Enterprises Inc. is nothing if not ubiquitous. The Atlanta-based group owner of seven TV stations and 13 radio stations is also one of the largest newspaper publishers; a cable system operator; is getting involved in personal communications services and information services, and recently acquired a controlling interest in Teleport-New York, an alternative access provider.

The internal conflicts that can occur in a company with such diverse, competing interests are obvious and for Nick Trigony, president, Cox Broadcasting, a sometimes minefield that he would not trade for anything.

The most recent example of company-dividing conflict was the cable bill. Says Trigony: "We, as a company, felt that the legislation was not good for Cox, so our cable people lobbied against it. As broadcasters, we had to sit it out. We did not like it, but we did—it was in the best interests of the entire company."

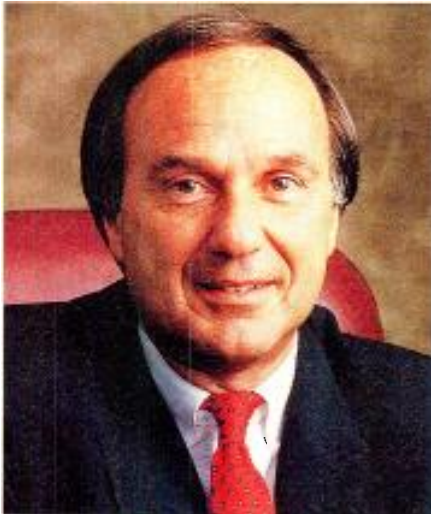
Fortunately for Trigony, not every day is spent on such issues. In fact, most of his day is spent overseeing ways for Cox Broadcasting to grow. In addition to being in charge of the TV and radio stations, the 52-year-old executive is also responsible for the Cox-owned rep Telerep and Cox's 40% interest in Television Program Enterprises (TPE).

"Challenge one," says Trigony, is operating the different businesses of Cox on a day-to-day basis. The second challenge is looking at the future and "where the business is going."

It is the latter that Trigony prefers to focus on, leaving the former to a management team that includes Fox affiliate board chairman and KTVU(TV) vice president, general manager, Kevin O'Brien, Telerep President Steve Herson and TPE President Al Masini.

Says Trigony: "I set an environment where they feel free to make mistakes and feel free to grow, I set the atmosphere and motivate, but I don't run anything; the key to our success is management in the field."

Looking ahead for Cox, Trigony serves on the board of the Association



for Maximum Service Television, the National Association of Broadcasters Telco Entry Committee and is incoming chairman of the Television Operators Caucus.

Radio, where Trigony's roots are, is in a "state of flux," he says. Cox has been busy taking advantage of the recently relaxed duopoly rules and just completed a station swap and is looking at similar deals.

Cox, he says, is looking at programing as the key to the future. "It's not the means of distribution," Trigony says. "We are looking to grow more in the programing area both on a local basis with our stations and nationally with TPE. If there are 1,000 channels and you have something that most people want to watch, you'll be successful."

He does not rule out joint ventures either. "We're looking for ways to do things with cable. If we bring the programing and they bring the distribution, it seems like a good marriage." He also has nothing against telcos delivering programing, but does not want telcos to have any

programing ownership.

Last year was not a banner year for anyone in TV, and Cox was no exception. Says Trigony flatly: "1991 was the worst year in the history of Cox Television." To adjust, Cox has been making tough decisions on downsizing. "Our revenue base is not growing as it has in the past. We need to continue to grow on income and are changing the way we operate." That means personnel and marketing cuts. "We're all going through it and we'll continue to operate that way."

Trigony's start in the business was in radio in 1968 as an account executive with Blair Radio. From there he went from large group owner to large group owner with stints at ABC and Viacom before joining Cox in 1986.

Prior to joining Cox, Trigony was in Houston, where he had lived once before. He liked Houston enough to give up a job at WPLJ(FM) New York to get back there. "A lot of people thought I was fired," Trigony recalls. "I made the move [back] for life-style."

With that in mind, he was reluctant to uproot his wife and two kids for the seventh time when Cox came calling. "I was really not anxious to come here, but this has allowed me to have a job that I thought I would never have."

Focusing on the future has meant new duties for Trigony. He has been coming to Washington more often to lobby for Cox. It is a necessary duty, but not one he relishes. "I understand the frustration in the country after lobbying," Trigony says.

After seven moves in 24 years, Trigony is ready to call Atlanta and Cox home. "If you ever hear I left to 'pursue other interests,' you'll know I was fired." ■

President, Cox Broadcasting, Atlanta; b. Aug. 7, 1940, Port Jefferson, N.Y.; BS, marketing, Syracuse University, 1961; 1st Lieutenant, U.S. Army, 1961-63; salesman, Riegler paper, New York, Chicago, 1963-68; account executive, Blair Radio, Chicago, 1968-70, New York, 1970-72; national sales manager, WLS(AM) Chicago, 1973; general sales manager, 1974-75; VP, general manager, KXYZ(AM) Houston, 1975-77; VP, WPLJ(FM), New York, 1977-81; VP, general manager, KIKK-AM-FM Houston, 1981-86; executive VP, radio, Cox Broadcasting, 1986-88; executive VP, Cox Broadcasting, 1989; current position since February 1990; m. Rosemary McRory, June 17, 1967; children: Shannon, 22; Sean, 20.

# In Brief

Two of **ABC's weekend series** became the latest casualties as the network put **Covington Cross**, the medieval-based drama and **Crossroads** starring Robert Urich, on hiatus. The two low-rated hours, which air at 8-10, are being moved aside for repeats of *Columbo* made-fors.

Fox Television Stations' **KTTV(TV) Los Angeles** named former *Today* producer and 20-year news veteran **Tom Capra as VP-GM** (see "Fates & Fortunes"). Capra, who most recently was developing reality-based series for NBC Productions in Burbank, said one of his tasks likely will be to develop daytime reality programming including a possible 7-9 a.m. newscast, similar to Fox New York flagship *WNYW-TV's* highly rated *Good Day New York* newscast.

Tribune Broadcasting Co.-owned **KTLA-TV Los Angeles** issued pink slips to **12 employees** and may lay off another eight staffers in an effort to eliminate "redundant" job roles

## NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Oct. 25. Numbers represent aggregate rating average/stations/% coverage)

1. Star Trek	13.9/248/99
2. Wheel Of Fortune	12.1/215/97
3. Jeopardy!	10.2/203/95
4. Oprah Winfrey Show	9.0/224/96
5. Entertainment Tonight	8.0/177/94
6. Current Affair	7.5/178/95
7. Married...With Children	7.0/177/93
8. Inside Edition	6.7/160/89
9. Wheel Of Fortune-wknd	6.3/166/72
10. Baywatch	6.0/168/93
10. Designing Women	6.0/206/99
12. Donahue	5.5/209/95
12. Roseanne (M-F)	5.5/122/82
12. Sally Jease Raphael	5.5/212/97
15. Cosby Show	5.1/188/95
15. WKRP in Cincinnati	5.1/126/94

and further "economize" at the 247-employee station, according to VP-GM Greg Nathanson. The job cuts largely affected administrative personnel in the billing, promotion and production departments and did not include any cuts in the news department.

With a \$1,000 cap on contribu-

tions by individuals to presidential campaigns, some media executives who supported Bill Clinton funneled hefty contributions to the **Democratic National Committee**, which has no such limits. The biggest contributors so far (the DNC and the campaigns still have to make one more public filing on contributions) were: MCA Chairman Lew Wasserman, \$110,000; MCA President Sidney Sheinberg, \$20,000; Thomas Tisch (son of CBS's Larry Tisch), \$12,000; producer Linda Bloodworth-Thomason, \$20,000; producer Harry Thomason, \$20,000; Warner Bros. studio chief Robert Daly, \$10,000; Furman-Selz President Roy Furman, \$10,000; producer Norman Lear, \$10,000; Univision head Andrew Jerrold Perenchio, \$10,000, and former Fox chief Barry Diller, \$6,500.

Late last week **Warner Bros. Domestic Television Distribution** President Dick Robertson reported that station group deals with Tri-

## NBC TROLLS FOR JOHN TESH AND LEEZA GIBBONS

**P**aramount is negotiating with NBC to put its proposed new talk show with co-hosts John Tesh and Leeza Gibbons on the network's daytime schedule. At deadline last Wednesday, talks were ongoing, and word from sources was that the parties were far apart on a number of deal points.

Such a deal made sense for both parties, media watchers said last week. Paramount would be guaranteed of getting the strip on air, initially targeted for syndication at a time of intense competition for increasingly scarce local station time periods. NBC officials have acknowledged that the new daytime strategy includes plans for a talk show that would replace morning game shows no later than next summer.

One issue that could complicate matters for NBC is the fact that many non-NBC affiliates around the country have tremendous success with the syndicated *Entertainment Tonight*, where Tesh is a co-anchor and Gibbons a highly visible reporter. The question some

NBC affiliates are concerned with is whether having Tesh and Gibbons on the network would serve to cross-promote the local competition.

"I can see the point," said Jim Waterbury, president and general manager, *KWWL-TV* Waterloo, Iowa, and chairman of the NBC affiliates advisory board. But Waterbury also said the overlap of the daytime audience with the access audience is minimal. "There is not a lot of crossover," he said. "I think you have to consider the available pool of talent to do these shows. If stations are going to insist that they appear nowhere else, that could be a limiting factor."

The John and Leeza show is one of about a dozen projects currently being considered by Rohrbeck and the NBC daytime program staff, officials said last week. In addition, the network is looking at game shows, comedy shows and some NBC News projects. The company has not ruled out the possible launch of a new soap opera.

—SM

**bune Broadcasting, Paramount Stations Group and ABRY Communications had been closed for the fall 1994 off-network launch of *Fresh Prince of Bel Air*.**

The Tribune stations buying the cash-plus-barter sitcom are WPIX New York, KTLA Los Angeles, WPHL-TV Philadelphia and WGNO New Orleans; the last, Robertson said, out-bid Quincy Jones Broadcasting's WNOL-TV there. (*Fresh Prince* is a co-production of NBC Productions, Stuffed Dog Productions and Quincy Jones Entertainment, which is owned by Time Warner Inc.) The Paramount station buyers are KTXA Dallas, KTXH Houston and KRRT San Antonio, while the ABRY stations are WTO Birmingham and WNUV-TV Baltimore.

**You Bet Your Life** distributor **Carsey-Werner** ruffled some feathers last Friday by placing an ad in the *New York Daily News* reading "Nielsen Families: Meter Check Tonight!! Watch Bill Cosby, Tonight on *You Bet Your Life* 7 p.m., Channel 2." Nielsen "was very upset," according to C-W Distribution President Bob Jacobs. Channel 2, WCBS-TV, says it was not too happy about it either. Jacobs acknowledged that the "meter check tonight" phrase was a "mistake in judgment," but de-

fended targeting Nielsen families. Nielsen late Friday said it was delisting ratings for the 7-7:30 time slot for all stations in New York because of the ad.

Infinity Broadcasting told the FCC that the **Howard Stern broadcasts** that earned KLSX(FM) Los Angeles a \$105,000 indecency fine **also likely were heard on Infinity's WXRK(FM) New York, WYSP(FM) Philadelphia and WJFK(FM) Washington.** The

## ABC-TV QUILTS NAB

The ABC Television Network is resigning its membership in the NAB effective Jan. 1, 1993, it informed the association last Friday. NAB said that the ABC-owned radio and TV stations will continue their individual memberships. David Westin, CapCities/ABC VP and general counsel, cited NAB's decision to change its neutral position on network/cable crossownership to oppose new rules allowing crossownership as a prime—but not the only—reason for the split. "Network/able ownership certainly illustrates the point.... NAB's primary role is representing stations," he said. ABC-TV's tension with NAB was also heightened by the association's lead role in passage of the 1992 Cable Act. Because ABC has holdings in cable TV networks, it remained neutral during the Cable Act debate in Congress. The Arts & Entertainment Network, part-owned by ABC, is among the many plaintiffs challenging the constitutionality of the act's must-carry and retransmission-consent provisions in U.S. District Court. "We regret losing a good and valued member but are pleased with CapCities/ABC's vote of confidence in NAB's representation of radio and television station interests," an NAB spokeswoman said. ABC-TV paid an estimated \$50,000 annually in dues to NAB. —RMS

FCC may hit Infinity with at least a \$300,000 indecency fine even though none of those stations, according to Infinity, received any listener complaints for the Stern broadcasts that KLSX was fined for.

Cable rep Cable Media Inc. and radio rep The Interep Radio Store have entered into an agreement to form a **new national cable rep firm, Cable MediaInterep.** The move will enable the 14-year-old CMI to establish cable sales operations in all 16 cities where Interep already has offices, including opening up in Los Angeles, Atlanta and Dallas this year. Plans call for offices in Detroit, Boston and San Francisco by June 1993.

**Hearst Entertainment announced the formation of Hearst Animation Productions,** with the appointment of **David Corbett as president** of the Studio City, Calif., network and syndication production division.

**Bruce Soloway,** head of the promotion department at ABC News, was dismissed after sexual harassment charges had been raised against him by women in his department. Soloway had been suspended last month shortly after the allegations were brought to management and ABC staffers confirmed the dismissal last week. Sources said Soloway's transgressions involved repeated "poor judgment" in remarks to women in his department. "It didn't involve demands for quid pro quo sex or anything like that," a source said.

## RAINBOW DROPPING SPORTSCHANNEL L.A.

After three years of trying to turn a profit on SportsChannel Los Angeles, Rainbow Programming Holdings said it has decided to discontinue the regional sports cable network on Dec. 31, 1992.

Rainbow President and Chief Operating Officer Sharon Patrick said the decision was based on reduced pay penetration tied to the economy, proliferation of sports product on basic cable, team performance, a reduction of professional product and a changing cable environment. Rainbow was the fourth company to make a failed attempt at launching a premium sports channel in the region.

"This only confirms our long-standing belief that pay television is not the way to deliver sports programming," said Bob Gold of competing Los Angeles-based sports network Prime Ticket, a basic service.

SportsChannel Los Angeles, with 1.6 million basic and 67,000 pay subscribers, has been the cable home of the Dodgers and Angels (35 games each) as well as the Clippers (40 games). Staff includes 11 full-time, two part-time, three temporary and 20 freelance employees.

There was some speculation last week that the demise of SportsChannel Los Angeles could lead to the long-talked-about merger of national sports services SportsChannel America and Prime Network. It was believed that SCA's insistence on holding on to the L.A. service had been a stumbling block in forming a merger. Nevertheless, sources said other obstacles remain.

Patrick said no changes are anticipated at other regional SportsChannel networks, which have the advantages of fuller distribution and more flexibility in terms of offering their services as basic or pay. —RB

# Editorials

## OUT WITH THE NEW

**A** U.S. Court of Appeals in Chicago has handed the FCC its head on a platter, with a side order of shredded fin-syn decision. Following that finding last week, Fox and the networks were smiling, Hollywood was wailing and the FCC was wondering what had happened and what to do next.

The three-judge panel, in a stinging rebuke, vacated the FCC's new rules, suggesting there was insufficient justification for continuing to severely restrict the networks' participation in program production and off-network syndication. The court cited the FCC's tentative decision eight years ago that the rules should be phased out, then expressed its bewilderment that, in the 1991 fin-syn decision, "the Commission majority cited the tentative decision but did not discuss it—did not explain what had happened in eight years to justify the Commission's about-face or, if nothing had happened, why the tentative decision had been wrong from the start...Stripped of verbiage, the opinion, like a Persian cat with its fur shaved, is alarmingly pale and thin," said Chief Judge Posner, writing for the court.

The result of the court's finding could mean that, finally, the networks will no longer have to nurture hits, then put them up for adoption after two years. We have long held that such a system seriously retarded over-the-air's ability to compete, an impediment that has only grown more ponderous as the number of network competitors has multiplied.

What it could also mean is long nights at 1919 M. The FCC, which has stepped up its indecency actions and faces mounds of paperwork and court challenge there, which is faced with months of work on establishing cable reregulation procedures, which may have to defend must carry in the courts, which must cope with the departure of key players in the exodus of an old administration, must now redraft and recraft a decision to satisfy a court that was satisfied with nothing the first time around.

It may, of course, choose not to defend or refashion the rules. But that will not necessarily translate into an immediate casting off of network constraints. There will be the inevitable court challenge from Hollywood. That could include a challenge of Judge Posner, who, as a Chicago law professor in 1977, filed a brief for CBS in opposition to the fin-syn consent decrees. (We have to concede that the judge brought enough baggage to the case to make recusal a legitimate question.)

All of that only serves to muddy the waters further at a time when an industry facing new competition at every turn is in desperate need of a resolution of this issue. We just hope it is not another eight years in coming. The networks can't wait that long.

## VOTE OF CONFIDENCE

**V**oters turned out in droves last week, despite a national climate of disdain for politics and politicians that had been chronicled and commented upon for months. A number of observers cited the role of television in making the process more accessible—Newsweek's diplomatic correspondent Margaret Warner observed that the public had primarily bypassed the traditional campaign news outlets—like her own—in favor of MTV and talk shows. For all the criticism the media and candidates received for trivializing the race by carrying it to the entertainment circuits, a lot of potential voters were watching those shows and a lot of those watchers—in record raw numbers—got out and voted.

The effect was cited by the *Washington Post* in a story two weeks ago about growing interest in the campaign. Maureen Reed, a disillusioned voter from Kenosha, Wis., told the paper a year ago: "I've joined the ranks of the cynical." Revisited by the paper last week, she had changed her mind. Said the *Post* story: "I don't feel the same." Drawn by television coverage and 'the talk show stuff' with the candidates, Reed is now engaged. "It let me into the system."

Television couldn't have been paid a higher compliment.

**Get Well Card**—On a purely personal note, the editors wish a speedy recovery to FCC Chairman Al Sikes, who is at home following successful surgery two weeks ago (*BROADCASTING*, Nov. 2). He is expected back at his desk by the end of this month.



"When you said you needed more time to make the deal, I assumed you were talking about sales."

Jack,

Thank you!

Really, thank you!

Phil

**DONAHUE:**

*The 25<sup>th</sup>  
Anniversary*

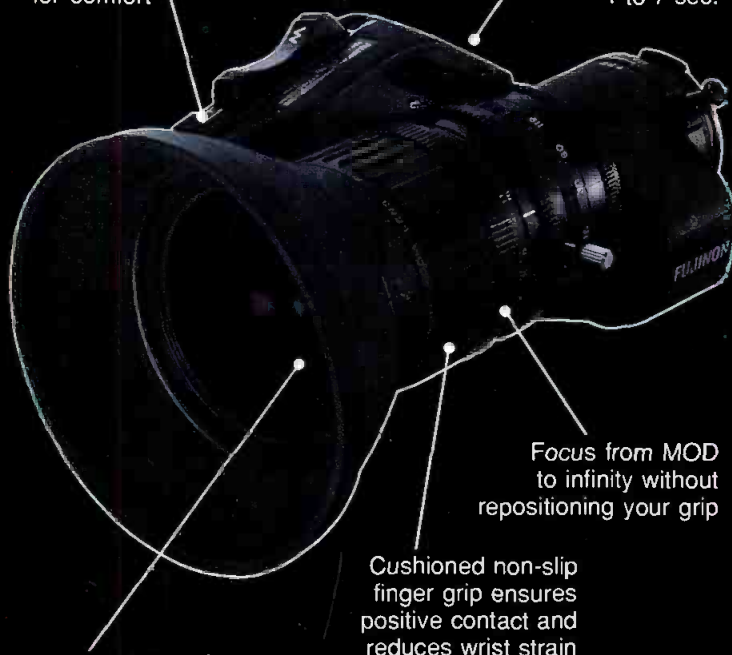
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positive contact and  
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