A BIGGER PAYOFF IS COMING THIS FALL!

Anyone can say they have the “show of the ’90s”. But THE JOKER’S WILD is the only one showing you clearances week after week. With a promotional package second to none, THE JOKER’S WILD is playing to win this Fall!

PRODUCTION STARTS MAY 20th AT CBS TELEVISION CITY!

NEW YORK (212) 685-6699  
LOS ANGELES (213) 289-7180  
CHICAGO (312) 346-6333
35/ **ABC reaches new peaks**

ABC's *Twin Peaks* is latest of its season-ending hot properties. Along with *America's Funniest Home Videos*, it is helping boost ABC's reputation as network of future.

36/ **At Large with Robert Iger**

ABC Entertainment's president describes his patiently aggressive strategy for improving network's standing.

38/ **Cable-broadcasting front**

Group of high-level executives of major media companies with ownership in both broadcasting and cable are trying to reconcile differences separating two industries.

40/ **TOONS TO THE RESCUE**

Industry-wide animated anti-drug abuse show, *Cartoon All-Stars to the Rescue*, is seen as powerful weapon in war on drugs.

42/ **JAPANESE BACKING**

Tokyo-based Marubeni Corp. agrees to financially back joint program production and distribution venture with Hollywood-based Ventura Entertainment Group.

43/ **PPV ACTIVITY**

Pay per view executives remain optimistic that PPV still holds revenue promise for cable operators.

44/ **PPV DBS SERVICE**

Touchtone Video Network prepares for late summer launch of 17-channel satellite PPV service.

45/ **LESS LONG-FORM FOR MAY SWEEPS**

Networks and Fox move away from long mini-series for upcoming sweeps, relying instead on specials, movies and high profile episodes of their regular series.

52/ **TAKE 2: NAB EQUIPMENT REVIEW**

Part II of BROADCASTING's coverage of National Association of Broadcasters exhibition in Atlanta focuses on advancements in tape, cameras, graphics and SNG equipment.

58/ **HUGHES TAKES TUXEDO OFF**

Tuxxedo Network loses its first legal battle to resume transmission of its adult PPV cable service one week after Hughes Communications drops service, citing Alabama obscenity law.

61/ **MMT SALES SALE**

Meredith Corp. reaches agreement to sell its rep firm, MMT Sales Inc., to management of MMT Sales.

63/ **STATIONS MOVING TOWARD SINGLE SERVICE**

New Petry study shows trend toward stations choosing either Arbitron or Nielsen.

66/ **FCC LOOKS INTO FAA STANDARDS**

Mass Media Bureau official says bureau is doing all it can to find solution to Federal Aviation Administration interference standards that are hindering construction of new FM's.

**DEPARTMENTS**

- Advertisers Index .................. 86
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When you’re at the top...
There's no place
DuckTales and Chip 'n Dale's Rescue Rangers command a 54% advantage over their nearest competitor in key Kids demos.*

The best gets better: Disney is up 21% since November, to capture a 41 share of Kids 2-11.**

DUCKTALES and CHIP 'N DALE'S RESCUE RANGERS are only half the story. After five consecutive years as #1 in its Saturday morning time slot, THE GUMMI BEARS brings its magical blend of fun and adventure to The Disney Afternoon. Then there's the all-new TALE SPIN, which takes Disney animation to new heights. With four powerhouse shows like this, the sky's the limit for The Disney Afternoon. So climb on board and leave your competition far behind.

*NTI Kids 2-11 season-to-date through 2/23/90, combined CHIP 'N DALE'S/DUCKTALES 10.8; Ninja Turtles 7.0.

**NSI Top 50, Disney Hour markets with Kids 2-11 share growth Nov. '89-Feb. '90.
WASHINGTON

Big doings
FCC is gearing up for major meeting on May 10 that will serve further to put new commission’s stamp on how agency functions. First, after expected to issue notice of proposed rulemaking to overhaul comparative hearing process, with view to reducing substantially time (and expense) involved. One idea being considered affects review board. Some officials feel board should come under closer commission control, so one proposed solution is to merge it with general counsel’s administrative staff. (In addition to issuing notice, commission would kill pending proposal to adopt lottery as substitute for comparative process.) Then, commission is preparing to issue rulemaking to clean up what is seen as potential for abuse of process in comparative hearings where construction permits are prize. Commission is expected to limit payouts for dropping out of such proceedings to out-of-pocket expenses. It would also affirm similar action taken last year in comparative renewal and petition-to-deny cases by denying petition for reconsideration.

Looking ahead to June?
Think indecency. On horizon is completion of commission’s report to U.S. Court of Appeals in Washington on record it has compiled on constitutionality of 24-hour ban.

Board bash
Some connected to NBC affiliate board meeting have expressed concern that network not overdo lavish celebration while pleading with Congress to ease restrictions on network. Congress and staff will be present at gala evening on Tuesday, which is same day that affiliates are scheduled to visit Capitol Hill. NBC affiliate board chairman Jim Seifert said that extent of celebration for June affiliate meeting in Washington will not be significantly different from past meetings.

Changes made
Members of Network Affiliated Stations Initiative next year will confront change in ground rules when it comes to hearing remarks from one of Washington’s movers and shakers, FCC Chairman Alfred Sikes. Along with key members of Congress, who addressed representatives of some 50 affiliates on issues of concern at L’Enfant Plaza Hotel last week, Sikes abided by NAB’s rules and agreed to keep meeting closed. But no more. He indicated later he was uncomfortable when reporter from Broadcasting was denied entry. Closed meetings in his office with two or three industry officials are one thing. But he does not think reporters should be barred when he talks to large industry audiences.

HDTV for CPB
Look for announcement out of Corporation for Public Broadcasting this week that within year there will be broadcast of “live event” in high-definition television—some variant of MUSE transmission system—to noncommercial stations nationwide. CPB President Donald Ledwidge hopes broadcast will drum up station interest in technology (his interest had been piqued at HDTV meeting at noncommercial KCTS-TV Seattle last week that also featured Peter Fannon from the Advanced Television Test Center, Dick Green from Cable Labs and, via satellite, FCC Chairman Al Sikes). Stations will need to acquire Sony HDTV receivers to view program, he said.

Hot topic
Two FCC staffers went to Capitol Hill last Wednesday to explain CPB double-take that resulted week earlier in St. Petersburg, Fla.-based Anchor Media being denied permission to buy WTV Anderson, S.C., and operate it as satellite of its ABC affiliate, WLOS(TV) Greenville-Spartanburg, S.C.-Asheville, N.C. (Broadcasting, April 16). Pete Belvin, legal assistant to FCC Chairman Alfred Sikes, and Linda Solheim, director of FCC Office of Legislative Affairs, were called in by staffs of South Carolina’s two senators, Strom Thurmond (R) and Ernest Hollings (D), to answer questions about decision and manner in which it was made, questions raised principally by Anchor Media President Alan Henry. Belvin said she explained to staffers FCC’s rationale for denying Anchor Media plan. As for rejection of staff recommendations, she said, “it happens all the time. Spokesmen for Thurmond and Hollings had no comment. Henry showed no signs of cooling off. Having obtained copy of summary that FCC distributed on Hill, Henry wrote Sikes last Thursday saying FCC’s facts were “disingenuously fabricated.”

HOLLYWOOD

Lose
Production will end this week on Buena Vista Television’s Win, Lose or Draw and Wall Disney syndication arm will not renew it for 1990-91 season, BVT spokeswoman confirmed. Departure of half-hour Burt & Bert Production (Burt Reynolds and Bert Convy) and Kline & Friends strip marks continuing fallout in first-run game show market, while fate of Warner Bros. Domestic TV Distribution’s Third Degree (hosted by Convy) is rumored also to be facing similar fate. Warner Bros. officials declined comment.

‘The Famous Al Floss?’
According to source within
Beauty and the Beast

Available September 1991
Packing it in on must pay? It seems the more than 50 members of the Network Affiliated Stations Initiative (NASI) who came to Washington last week had little luck convincing Capitol Hill that passage of if carry/must pay legislation is essential to the survival of free over-the-air television. NASI, which represents all three broadcast affiliate groups, heard the same message from Hill leaders and FCC Chairman Al Sikes: Congress is not eager to consider must pay and the votes are not there. Even John Behrke of KOMO-TV Seattle, who spearheaded the NASI conference, conceded that there was "not much hope" this year. Nor are broadcasters likely to try to amend the Senate Commerce Committee's cable bill to include must pay. Instead, they'll wait for another opportunity and in the meantime continue to "educate" the Hill on the need for change. Pictured above left: Tom Reiff of KPRC-TV Houston; National Association of Broadcasters' Jim May; CBS's Jay Kriegel, and House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.). Above right: incoming ABC Affiliate Chairman Ed Quinn of KTV(TV) San Diego, Congressman Carlos Moorhead (R-Calif.) and Behrke.

In addition to remarks from Markey, the group heard from Sikes (see "Closed Circuit," page 8), Representative Al Swift (D-Wash.), Senate Commerce Committee Chairman Ernest Hollings (D-S.C.) and Senator John Danforth (R-Mo.). NASI also issued a statement expressing its concern that cable's regulatory scheme should be changed and "changed soon," or the public who cannot afford cable will be denied access to programming to which "we have all been accustomed."

Hugh Wilson Productions, company is talking with CBS about possible 1990-91 spinoff of its CBS comedy, The Famous Teddy Z, currently in hiatus limbo. Show would star Alex Rocco as agent Al Floss. Executive producer Hugh Wilson will be given word on fate of potential Floss series this week, source said. Six episodes of Teddy Z are still unaired. If it is to air as summer replacement, word from CBS Entertainment President Jeff Sagansky should come in early May. "We still haven't received word whether Teddy Z has been officially canceled by CBS," source said.

Inside track
Word has it that Bob Moore, general manager of KRLA(FM)-KLSX(FM) Los Angeles, is front runner for radio group vice president slot at Greater Media Inc.

'House' call
Contrary to rumors that NBC O&O and Group W station groups are going to cancel production on daytime strip House Party (see story, page 47), NBC Television Stations President Al Jerome says both parties will look at May books (and have remaining episodes through June), so any final decision on half-hour Steve Doocy-hosted vehicle would wait until this summer. Jerome confirmed that pilots from MCA TV's Studio 33, Hollywood and Tribune Entertainment's Kelly & Gail talk shows were viewed, but are not currently under consideration as replacements. He would only say number of "options" are being mulled.

Even though House Party has been performing below expectations, Jerome says relationship between NBC and Group W "continues to be very strong," with NBC Productions currently exploring possible "news/information magazine" for 1991-92 access on both groups' O&O stations.

More to follow?
Industrywide speculation that Emerald Broadcasting's proposed move of WHMA(FM) from Anniston, Ala., to Atlanta suburb of Sandy Springs, Ga., might create rash of such moves could prove warranted. Emerald parent company, Crown Broadcasting, has purchased other stations in position for similar FM moves in four other markets: KFFN(FM) Sierra Vista, Ariz. (near Tucson); KTTR(FM) Loveland, Co. (near Denver); KZXY(FM) Apple Valley, Calif., and KRW(LFM) Reno (both near Sacramento), and WEJXAM and WKLJ(FM) in Chillicothe, Ohio (near Columbus). Meanwhile, WHMA(FM) Operations Director Thomas Hutchinson has filed comments at FCC opposing Emerald move-in proposal. Comments also were sent to Alabama Congressman Glen Browder (D), and Senators Howard Hefflin (D) and Richard Shelby (D).

Crown Broadcasting President Tom Gammon had not returned phone calls at press time.

Up in air
Broadcaster Timothy Brumlik, who was arrested for laundering drug money and drug trafficking last fall (Broadcasting, Sept. 25, 1989), will be sentenced April 30 in Orlando, Fla. Brumlik pleaded guilty to money laundering and faces up to 25 years in prison. Brumlik's broadcast interests include 55% ownership of WTS(TV) Albany and 85% owner of WGNM(TV) Macon, both Georgia. Stations will most likely be sold, although FCC's Mass Media Bureau did not return calls to explain what, if any, action commission might take against Brumlik. Possible buyers for Macon station include current general manager, Manny Cantou. One rumor in Georgia is that actress Kim Basinger, who last year bought town of Braselton, Ga., is looking at WTS(TV).

NEW YORK

Sex and videotape
Success of ABC's America's Funniest Home Videos (see "Top of the Week") may have spawned yet another show. Classified ads last week in Broadcasting and New York's Village Voice asked for submissions for new cable show, "America's Sexiest Home Videos." Ads went on to say that it did not want any X-rated or hardcore material, just "funny, sexy amateur videos for new cable program."
THE PROBLEM:

NBC, ABC & CBS are losing audience.
MARRIED
WITH
CHILDREN

The face of television has changed.
THE REASON:

Scary, isn't it?
BY THE NUMBERS

NBC and ABC tied for first place in the final week of the 1989-90 season. April 9-15, marking the first time since the week of Jan. 5, 1987, that NBC was not sole victor in a weekly ratings battle against regular series programming. Both networks received household ratings of 11.9, while CBS posted an 11.0. ABC last beat NBC for the week ending March 24, 1985. For this season, however, NBC won top honors outright (see page 46).

The regular series premiere of ABC's "Twin Peaks", on Thursday, April 12, scored an impressive 16.2 rating/view, opposite NBC's "Cheers" and "Grand. Peaks" ranked 13th for the week, and brought ABC its best performance in the 9-10 p.m. period in four years. ABC's "Roseanne" was the number-one show for the week, with a 22.1/35.

ABC won Tuesday and Friday, and had three of the top 10 programs: "Roseanne" (1), America's "Home Videos" (3) and "Coach" (5). NBC won Wednesday, Thursday and Saturday, and had sev-

*By the Numbers* continues on page 16.

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**RATINGS ROUNDUP**

<table>
<thead>
<tr>
<th>Rank/rating</th>
<th>Network</th>
<th>Show</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>▲ 22.159</td>
<td>A Roseanne</td>
</tr>
<tr>
<td>2</td>
<td>19.733</td>
<td>NBC</td>
</tr>
<tr>
<td>3</td>
<td>▼ 18.834</td>
<td>A Amer. Funniest Videos</td>
</tr>
<tr>
<td>4</td>
<td>18.634</td>
<td>NBC</td>
</tr>
<tr>
<td>5</td>
<td>▲ 17.828</td>
<td>A Coach</td>
</tr>
<tr>
<td>6</td>
<td>▲ 17.731</td>
<td>A Different World</td>
</tr>
<tr>
<td>7</td>
<td>17.680</td>
<td>NBC</td>
</tr>
<tr>
<td>8</td>
<td>▲ 17.352</td>
<td>A Golden Girls</td>
</tr>
<tr>
<td>9</td>
<td>17.201</td>
<td>NBC</td>
</tr>
<tr>
<td>10</td>
<td>▼ 17.300</td>
<td>A Unsolved Mysteries</td>
</tr>
<tr>
<td>11</td>
<td>▲ 16.727</td>
<td>A Wonder Years</td>
</tr>
<tr>
<td>12</td>
<td>▲ 16.628</td>
<td>A Who's the Boss?</td>
</tr>
<tr>
<td>13</td>
<td>▲ 16.257</td>
<td>A Twin Peaks</td>
</tr>
<tr>
<td>14</td>
<td>16.130</td>
<td>NBC</td>
</tr>
<tr>
<td>15</td>
<td>▲ 16.026</td>
<td>C Rescue</td>
</tr>
<tr>
<td>16</td>
<td>15.925</td>
<td>NBC</td>
</tr>
<tr>
<td>17</td>
<td>▲ 15.926</td>
<td>F Simpsons</td>
</tr>
<tr>
<td>18</td>
<td>▲ 15.725</td>
<td>F Married, With Children</td>
</tr>
<tr>
<td>19</td>
<td>▲ 15.425</td>
<td>F Grand</td>
</tr>
<tr>
<td>20</td>
<td>▼ 15.344</td>
<td>C 60 Minutes</td>
</tr>
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<td>21</td>
<td>14.924</td>
<td>NBC</td>
</tr>
<tr>
<td>22</td>
<td>14.827</td>
<td>NBC</td>
</tr>
<tr>
<td>23</td>
<td>▲ 14.428</td>
<td>A Full House</td>
</tr>
<tr>
<td>24</td>
<td>14.424</td>
<td>NBC</td>
</tr>
<tr>
<td>25</td>
<td>▲ 13.622</td>
<td>A Night Court</td>
</tr>
<tr>
<td>26</td>
<td>13.222</td>
<td>NBC</td>
</tr>
<tr>
<td>27</td>
<td>13.122</td>
<td>NBC</td>
</tr>
<tr>
<td>28</td>
<td>▲ 13.024</td>
<td>A 2020</td>
</tr>
<tr>
<td>29</td>
<td>12.921</td>
<td>NBC</td>
</tr>
</tbody>
</table>

Guide to symbols

▼ — Down in rank from last week
▲ — Up in rank from last week
* — Premiere broadcast
— — No ranking change

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**FREEZE FRAMES: Syndication Scorecard**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program (Syndicator)</th>
<th>Rtgs</th>
<th>Sns</th>
<th>Covg</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wheel of Fortune, syn. (King World)</td>
<td>13.7</td>
<td>232</td>
<td>98</td>
</tr>
<tr>
<td>2</td>
<td>Jeopardy! (King World)</td>
<td>11.7</td>
<td>218</td>
<td>97</td>
</tr>
<tr>
<td>3</td>
<td>Star Trek: Next Generation (Paramount)</td>
<td>10.2</td>
<td>227</td>
<td>97</td>
</tr>
<tr>
<td>4</td>
<td>Oprah Winfrey (King World)</td>
<td>9.0</td>
<td>217</td>
<td>99</td>
</tr>
<tr>
<td>5</td>
<td>Entertainment Tonight (Paramount)</td>
<td>8.4</td>
<td>197</td>
<td>98</td>
</tr>
<tr>
<td>6</td>
<td>Wheel of Fortune, wind. (King World)</td>
<td>8.3</td>
<td>205</td>
<td>92</td>
</tr>
<tr>
<td>7</td>
<td>Cosby Show (Viacom)</td>
<td>8.0</td>
<td>204</td>
<td>98</td>
</tr>
<tr>
<td>8</td>
<td>Current Affair (20th Century Fox TV)</td>
<td>7.9</td>
<td>194</td>
<td>96</td>
</tr>
<tr>
<td>9</td>
<td>Donahue (Multimedia)</td>
<td>6.1</td>
<td>227</td>
<td>99</td>
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<tr>
<td>10</td>
<td>Star Search (TPE)</td>
<td>5.6</td>
<td>171</td>
<td>97</td>
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</table>

* Nielsen weekly pocket page.

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**Week 29 □ Apr. 9—Apr. 15**

<table>
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<tr>
<th>Rank</th>
<th>Program (Syndicator)</th>
<th>Rtgs</th>
<th>Sns</th>
<th>Covg</th>
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</thead>
<tbody>
<tr>
<td>55</td>
<td>▼ 9.9/18</td>
<td>Quantum Leap</td>
<td></td>
<td></td>
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<tr>
<td>57</td>
<td>▲ 9.8/10</td>
<td>A Mystery Movie: B.L. Stryker</td>
<td></td>
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<tr>
<td>57</td>
<td>▼ 9.8/18</td>
<td>A Equal Justice</td>
<td></td>
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<tr>
<td>57</td>
<td>▼ 9.8/10</td>
<td>A Heat of the Night Special</td>
<td></td>
<td></td>
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<tr>
<td>60</td>
<td>▲ 9.7/16</td>
<td>A Marshall Chronicles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>▲ 9.6/16</td>
<td>A FM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>▲ 9.6/17</td>
<td>▼ 48 Hours</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>▲ 9.6/17</td>
<td>▼ 48 Hours</td>
<td></td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>▲ 9.1/18</td>
<td>A Family for Joe</td>
<td></td>
<td></td>
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<tr>
<td>65</td>
<td>▲ 9.0/18</td>
<td>A Paradise</td>
<td></td>
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<tr>
<td>65</td>
<td>▲ 9.0/17</td>
<td>▼ 48 Hours</td>
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<tr>
<td>66</td>
<td>▲ 7.5/14</td>
<td>F Totally Hidden Video</td>
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<tr>
<td>70</td>
<td>▲ 7.4/14</td>
<td>C Tour of Duty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>▲ 6.9/12</td>
<td>F America's Most Wanted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>▲ 6.9/12</td>
<td>▼ 48 Hours</td>
<td></td>
<td></td>
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<tr>
<td>73</td>
<td>▲ 6.8/12</td>
<td>F Movie: Earth Girls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>▲ 6.7/13</td>
<td>F Caps</td>
<td></td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>▲ 6.6/11</td>
<td>C Normal Life</td>
<td></td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>▲ 6.4/12</td>
<td>C Sydney</td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>▲ 6.3/14</td>
<td>A Life Goes On</td>
<td></td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>▲ 5.9/10</td>
<td>F Booker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>▲ 5.7/11</td>
<td>C Sat. with Connie Chung</td>
<td></td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>▲ 5.1/8</td>
<td>F Alien Nation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>▲ 4.9/8</td>
<td>F 21 Jump Street</td>
<td></td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>▲ 4.9/9</td>
<td>F H.E.L.P.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>▲ 4.3/9</td>
<td>F Outsiders</td>
<td></td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>▲ 3.4/6</td>
<td>F Tracey Ullman</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: Nielsen Media Research

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**Week ended Apr. 9**

<table>
<thead>
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<th>Rank</th>
<th>Program (Syndicator)</th>
<th>Rtgs</th>
<th>Sns</th>
<th>Covg</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Geraldo (Tribune)</td>
<td>5.4</td>
<td>191</td>
<td>99</td>
</tr>
<tr>
<td>12</td>
<td>Hard Copy (King World)</td>
<td>5.2</td>
<td>159</td>
<td>91</td>
</tr>
<tr>
<td>13</td>
<td>Lifestyle of Rich &amp; Famous (TPE)</td>
<td>5.1</td>
<td>158</td>
<td>92</td>
</tr>
<tr>
<td>14</td>
<td>Chip 'N' Dale (Buena Vista)</td>
<td>5.0</td>
<td>176</td>
<td>96</td>
</tr>
<tr>
<td>14</td>
<td>Mama's Family: Reunion (Lorimar)</td>
<td>5.0</td>
<td>182</td>
<td>92</td>
</tr>
<tr>
<td>14</td>
<td>People's Court (Warner Bros: Domestic TV)</td>
<td>5.0</td>
<td>182</td>
<td>92</td>
</tr>
</tbody>
</table>

The following shows were rated, but not ranked

Wrestling, World Wrestling Federation (WWF)

Source: Nielsen and Broadcasting's own research.
WCVB-TV's Saturday prime time (8-9PM) telecasts of The Cosby Show have moved the station from second place to first among women 18-49.

Women 18-49 Ratings, WCVB-TV Saturday 8-9 PM

| February 1989 | Star Trek—The Next Generation | 6.0 |
| February 1990 | The Cosby Show | 6.7 |

Women 18-49 Ratings, February 1990

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Station</th>
<th>Time Period</th>
<th>Rtg</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Cosby Show</td>
<td>WCVB-TV</td>
<td>6:30P SUN</td>
<td>9.1</td>
</tr>
<tr>
<td>2</td>
<td>Jeopardy</td>
<td>WHDH-TV</td>
<td>7:30P M-F</td>
<td>8.7</td>
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<tr>
<td>3</td>
<td>Star Trek—The Next Generation</td>
<td>WCVB-TV</td>
<td>7:00P SAT</td>
<td>8.7</td>
</tr>
<tr>
<td>4</td>
<td>The Oprah Winfrey Show</td>
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<td>5:00P M-F</td>
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<tr>
<td>5</td>
<td>The Cosby Show</td>
<td>WCVB-TV</td>
<td>5:00P SUN</td>
<td>7.2</td>
</tr>
<tr>
<td>6</td>
<td>The Cosby Show</td>
<td>WCVB-TV</td>
<td>8:30P SAT</td>
<td>6.9</td>
</tr>
<tr>
<td>7</td>
<td>The Cosby Show</td>
<td>WCVB-TV</td>
<td>8:00P SAT</td>
<td>6.6</td>
</tr>
<tr>
<td>8</td>
<td>The Cosby Show</td>
<td>WCVB-TV</td>
<td>11:30P SUN</td>
<td>5.8</td>
</tr>
<tr>
<td>9</td>
<td>Donahue</td>
<td>WCVB-TV</td>
<td>4:00P M-F</td>
<td>5.2</td>
</tr>
<tr>
<td>10</td>
<td>Siskel &amp; Ebert</td>
<td>WBZ-TV</td>
<td>7:30P SAT</td>
<td>5.2</td>
</tr>
</tbody>
</table>

With The Cosby Show airing on weekends, WCVB-TV has five of Boston's top ten syndicated programs.

The Cosby Show's late fringe telecast on Sunday (11:30 PM-12Mid) has increased WCVB-TV's ratings by 60% and continues to improve.

Women 18-49 Ratings, WCVB-TV Sunday 11:30 PM - 12 Midnight

| February 1988 | Winter Olympics #1 | 3.5 |
| February 1989 | The Cosby Show #1 | 3.8 |
| February 1990 | The Cosby Show #1 | 5.6 |

Source: Nielsen
**Summary of Broadcasting & Cable**

<table>
<thead>
<tr>
<th>SERVICE</th>
<th>ON AIR</th>
<th>CP's</th>
<th>TOTAL*</th>
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<tbody>
<tr>
<td>Commercial AM</td>
<td>4,961</td>
<td>250</td>
<td>5,211</td>
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<tr>
<td>Commercial FM</td>
<td>4,282</td>
<td>859</td>
<td>5,141</td>
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<tr>
<td>Educational FM</td>
<td>1,425</td>
<td>278</td>
<td>1,703</td>
</tr>
<tr>
<td>Total Radio</td>
<td>10,688</td>
<td>1,387</td>
<td>12,075</td>
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<tr>
<td>Commercial VHF TV</td>
<td>549</td>
<td>19</td>
<td>568</td>
</tr>
<tr>
<td>Commercial UHF TV</td>
<td>550</td>
<td>188</td>
<td>738</td>
</tr>
<tr>
<td>Educational VHF TV</td>
<td>124</td>
<td>4</td>
<td>128</td>
</tr>
<tr>
<td>Educational UHF TV</td>
<td>225</td>
<td>22</td>
<td>247</td>
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<tr>
<td>Total TV</td>
<td>1,448</td>
<td>233</td>
<td>1,681</td>
</tr>
<tr>
<td>VHF LPTV</td>
<td>300</td>
<td>205</td>
<td>505</td>
</tr>
<tr>
<td>UHF LPTV</td>
<td>457</td>
<td>1,508</td>
<td>1,965</td>
</tr>
<tr>
<td>Total LPTV</td>
<td>757</td>
<td>1,713</td>
<td>2,470</td>
</tr>
<tr>
<td>FM translators</td>
<td>1,831</td>
<td>301</td>
<td>2,132</td>
</tr>
<tr>
<td>VHF translators</td>
<td>2,721</td>
<td>123</td>
<td>2,844</td>
</tr>
<tr>
<td>UHF translators</td>
<td>2,211</td>
<td>395</td>
<td>2,606</td>
</tr>
</tbody>
</table>

**CABLE†**

| Total subscribers | 53,238,000 |
| Homes passed | 73,900,000 |
| Total systems | 9,500 |
| Household penetration| 57.8% |
| Pay cable penetration | 29.7% |

* includes off-air licenses † Penetration percentages are of TV household universe of 92.1 million 1 Construction permit 2 Instructional TV fixed service 3 Studio-transmit- ter link Source: Nielsen and Broadcasting's own research.

---

**MarketScope**

While the large capitalization stock indices were roughly flat for the week, media stocks continued to drop overall. The industry's problems were evidenced by mutual fund rankings for the first quarter showing one media-oriented fund ranking among the 15 worst performers. Some results last week may have been related to earnings releases, particularly for publishing/group owner stocks experiencing problems with newspaper advertising. Scripps-Howard was off 7% to 584 and New York Times fell 9% to 214. Other group owners, such as Times Mirror, were off as well, and Great American Communications (GACC) approached a new 52-week low at 6½. GACC-affiliated company, Spelling Entertainment, was also off, 18%, to 7¼. News that three top King World Productions executives sold the majority of their shares may have been responsible for some of that stock's decline of 9% to 39%. Reports said that the company's chief operating officer, Stephen Palley, sold 59% of his holdings for $800,000. Sidney Cohen, president of domestic TV sales, sold all his holdings for $1.6 million, and that Leonard Spika sold 97% of his holdings for $362,000. MSO stocks were mostly flat or down, but ICA Cable TV improved to 14½, up 22% from two weeks ago. Adelphia fell 8%, to 12¼.

Stock Index Notes: Toronto, A-American, N-NYSE, O-NASDAQ Bid prices and common A stock used unless otherwise noted. PE ratios are based on earnings per share for the previous 12 months as published by Standard & Poor's or as obtained by Broadcasting's own research.

---

**STOCK INDEX 1**

<table>
<thead>
<tr>
<th>Market</th>
<th>Closing</th>
<th>Market</th>
<th>Closing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed</td>
<td>Wed</td>
<td>Net</td>
<td>Percent</td>
</tr>
<tr>
<td>Apr 18</td>
<td>Apr 17</td>
<td>Change</td>
<td>Change</td>
</tr>
</tbody>
</table>

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**Broadcasting with Other Major Interests**

<table>
<thead>
<tr>
<th>Market</th>
<th>Closing</th>
<th>Market</th>
<th>Closing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed</td>
<td>Wed</td>
<td>Net</td>
<td>Percent</td>
</tr>
<tr>
<td>Apr 18</td>
<td>Apr 17</td>
<td>Change</td>
<td>Change</td>
</tr>
</tbody>
</table>

---

"By the Numbers" continues from page 15.

een of the top 10 shows: *Cheers* during its regular 9 p.m. Thursday time period (2), *The Bill Cosby Show* (4), *A Different World* (6). *Cheers* special that aired at 10 p.m. on Thursday (7), *The Golden Girls* (8), *Empty Nest* (9) and *Unsolved Mysteries* (10). CBS won Monday and Sunday nights, but placed no programs in the top 10.
When The Cosby Show replaced KGW-TV's early news, the station improved its women 18-49 rating by 177% and moved from fourth place to first in the time period.

Women 18-49 Ratings, M-F 6:30 PM

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Time Period</th>
<th>Rtg</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Cosby Show</td>
<td>6:30P M-F</td>
<td>8.3</td>
</tr>
<tr>
<td>2</td>
<td>PM Magazine</td>
<td>7:30P M-F</td>
<td>7.6</td>
</tr>
<tr>
<td>3</td>
<td>Entertainment Tonight</td>
<td>7:00P M-F</td>
<td>6.9</td>
</tr>
<tr>
<td>4</td>
<td>Star Search</td>
<td>6:00P SUN</td>
<td>5.9</td>
</tr>
<tr>
<td>5</td>
<td>Entertainment This Week</td>
<td>7:00P SAT</td>
<td>3.6</td>
</tr>
<tr>
<td>6</td>
<td>Donahue</td>
<td>4:00P M-F</td>
<td>3.0</td>
</tr>
<tr>
<td>7</td>
<td>The Sally Jesse Raphael Show</td>
<td>9:00A M-F</td>
<td>3.0</td>
</tr>
<tr>
<td>8</td>
<td>Fight Back with David Horowitz</td>
<td>4:30P M-F</td>
<td>2.3</td>
</tr>
<tr>
<td>9</td>
<td>Lifestyles of the Rich and Famous</td>
<td>6:00P SAT</td>
<td>2.3</td>
</tr>
<tr>
<td>10</td>
<td>Runaway with the Rich and Famous</td>
<td>11:30P SUN</td>
<td>0.9</td>
</tr>
</tbody>
</table>

The Cosby Show is KGW-TV's top syndicated program among women 18-49.

The Cosby Show has made KGW-TV number one in its time period among women 18-49.

Women 18-49 Ratings, February 1990 M-F 6:30 PM

<table>
<thead>
<tr>
<th>Program</th>
<th>Rtg</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Cosby Show KGW-TV</td>
<td>8.3</td>
</tr>
<tr>
<td>Who's The Boss? KPTV</td>
<td>7.9</td>
</tr>
<tr>
<td>Ch2 News KATU</td>
<td>6.8</td>
</tr>
<tr>
<td>M<em>A</em>S*H KOIN-TV</td>
<td>6.1</td>
</tr>
<tr>
<td>Family Feud KPDX</td>
<td>1.0</td>
</tr>
</tbody>
</table>

Source: Nielsen
They Have What It Takes To Outclass All Other Comedy Strips.

If there has ever been a sitcom that's dressed for stripping success, it's "Full House." It has won its time period every week of the season—beating all head-to-head competition, and bringing in an audience that sticks with ABC all night long. Now, it's ready to do the same for you five-days-a-week.

Of course, "Full House" has always been a class act. On any night of the week. In any time period. Whether it's Friday or Tuesday. At 8:00PM or 8:30PM. With or without a strong network lead-in.

"Full House" has captured the #1 share in households, above all other Friday prime time shows. Finishing Friday night in first place with key men, women, teens and kids. And consistently delivering the highest Friday night numbers of any show in its time period in 5 years.

Want to look sharp in your market? Ask your Warner Bros. sales rep about "Full House." They'll get more growing for you in Fall '91-'92.

---

Source: NTI season to-date through 5/90. Regularly Scheduled Programming.
Viewers who are think he's real

Who says young people have no respect for the wisdom of age? After an amazing nine seasons, THE PEOPLE'S COURT is still going strong – especially with important young adult demos. In fact, from November 1989 to February 1990, our share of men and women 18-49 increased dramatically in markets across the country! And in today's syndication market, that's really something special.
thirtysomething

lysomething.

New York*  WPIX   M-F 7:00PM  + 38%  + 22%
Los Angeles* KCOP   M-F 4:30PM  +120%  + 17%
Chicago*  WBBM   M-F 4:00PM  + 4%  + 20%
San Francisco KPIX   M-F 3:00PM  +20%  + 40%
Dallas    KXAS   M-F 4:30PM  +30%  + 41%
Cleveland* WKYC   M-F 4:30PM  +20%  + 18%
Atlanta*  WSB    M-F 5:30PM  + 3%  + 21%
Seattle  KOMO   M-F 12:00M  +183%  +150%
Miami    WSVN   M-F 4:30PM  +22%  +100%
St Louis KMOV   M-F 4:00PM  + 4%  + 94%
Indianapolis* WTHR  M-F 5:30PM  +14%  +14%
Raleigh*  WTVD   M-F 5:00PM  +52%  + 70%
Salt Lake City KTVX   M-F 2:00PM  +18%  +150%
Providence WLNE   M-F 5:30PM  +90%  +171%
Harrisburg WHTM   M-F 5:30PM  +44%  + 92%
Wilkes Barre* WYOU  M-F 5:00PM  + 70%  + 29%
Albuquerque KOB   M-F 3:00PM  +167%  +288%
Wichita*  KAKE   M-F 3:30PM  +108%  +164%
Richmond WXEX   M-F 4:30PM  +44%  + 46%
Fresno    KSEE   M-F 4:30PM  +64%  +189%
Des Moines KCCI   M-F 4:00PM  +162%  + 35%
Syracuse* WIXT   M-F 5:00PM  +76%  + 79%
Champaign* WICS   M-F 4:00PM  +94%  +140%
Tucson*  KGUN   M-F 4:00PM  +82%  + 57%
Columbia, SC WOLO  M-F 5:00PM  +64%  +100%

SOURCE: Marketron * NSI and ARB as dated

The People’s Court
An Edwards/Billett Production

WARNER BROS.
DOMESTIC TELEVISION DISTRIBUTION
A Time Warner Company
© 1990 Warner Bros. Inc. All Rights Reserved.
## STOCK INDEX 2

<table>
<thead>
<tr>
<th>Market</th>
<th>Closing - Wed</th>
<th>Closing - Fri</th>
<th>Net of Fri - Wed</th>
<th>Percent</th>
<th>P/E Ratio</th>
<th>Capital</th>
</tr>
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<tbody>
<tr>
<td>Apr 18</td>
<td>Apr 15</td>
<td>Apr 17</td>
<td>Change</td>
<td></td>
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### CABLE

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<th>Capital</th>
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<tbody>
<tr>
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<td>Apr 15</td>
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### PROGRAMING

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<td>Apr 15</td>
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### EQUIPMENT & MANUFACTURING

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<th>P/E Ratio</th>
<th>Capital</th>
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<td>Apr 18</td>
<td>Apr 15</td>
<td>Apr 17</td>
<td>Change</td>
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### SERVICE

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<th>Percent</th>
<th>P/E Ratio</th>
<th>Capital</th>
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</thead>
<tbody>
<tr>
<td>Apr 18</td>
<td>Apr 15</td>
<td>Apr 17</td>
<td>Change</td>
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<table>
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<th>Market</th>
<th>Closing - Wed</th>
<th>Closing - Fri</th>
<th>Net of Fri - Wed</th>
<th>Percent</th>
<th>P/E Ratio</th>
<th>Capital</th>
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<tr>
<td>Apr 18</td>
<td>Apr 15</td>
<td>Apr 17</td>
<td>Change</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Broadcasting

*Date:* Apr 23 1990

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### Notes

- **Capital:** The capitalization figures are provided for context, but not utilized in calculations.
- **P/E Ratio:** Represents the ratio of the stock's price to its earnings.
- **Closing:** The closing price of a stock at the end of the trading day.
- **Percent:** The percentage change in the stock's price from the previous day.
- **Market:** Different stocks in different sectors or industries are listed.

---

*Source:* Reuters Ltd.

*Standard & Poor's 500:* A stock market index composed of the 500 largest publicly traded U.S. companies by total market capitalization.
In the Category of "Innovative Broadcast Facilities," These Are the Nominees.

If there actually were such a category, they would all be winners.

Why? Because they've purchased a Sony Multi-Cassette System.

In fact, Sony has installed over 40 Multi-Cassette Systems nationwide in the past eighteen months alone. A winning solution to a very real challenge confronting broadcast facilities.

It's a vision worthy of recognition. And one which Sony supports with their commitment to technical and service leadership.

For more information, contact your Sony Broadcast Sales Engineer. Or call 800-635-SONY.

SONY®

BROADCAST PRODUCTS
A Year Ago
We Promised A Successful Launch.
<table>
<thead>
<tr>
<th>MARKET</th>
<th>FEB '89 RTG./SHR</th>
<th>FEB '90 RTG./SHR</th>
<th>% INCREASE RTG./SHR</th>
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</thead>
<tbody>
<tr>
<td>Philadelphia WCAU</td>
<td>5.6/9</td>
<td>7.5/12</td>
<td>+34% / +33%</td>
</tr>
<tr>
<td>Dallas-Ft. Worth KXAS</td>
<td>8.0/12</td>
<td>11.5/18</td>
<td>+44% / +50%</td>
</tr>
<tr>
<td>Cleveland WKYC</td>
<td>6.8/15</td>
<td>11.6/26</td>
<td>+71% / +73%</td>
</tr>
<tr>
<td>Pittsburgh KDKA</td>
<td>8.7/27</td>
<td>9.6/32</td>
<td>+10% / +19%</td>
</tr>
<tr>
<td>St. Louis KSDK</td>
<td>7.1/19</td>
<td>13.6/31</td>
<td>+92% / +63%</td>
</tr>
<tr>
<td>Hartford WFSB</td>
<td>11.9/20</td>
<td>13.0/23</td>
<td>+ 9% / +15%</td>
</tr>
<tr>
<td>Orlando WFTV</td>
<td>3.2/14</td>
<td>5.1/22</td>
<td>+59% / +57%</td>
</tr>
<tr>
<td>Cincinnati WLWT</td>
<td>9.7/17</td>
<td>11.6/20</td>
<td>+20% / +18%</td>
</tr>
<tr>
<td>Kansas City KMBC</td>
<td>8.8/15</td>
<td>14.2/23</td>
<td>+61% / +53%</td>
</tr>
<tr>
<td>Buffalo WIVB</td>
<td>9.3/16</td>
<td>11.7/20</td>
<td>+26% / +25%</td>
</tr>
<tr>
<td>Salt Lake City KTVX</td>
<td>3.7/21</td>
<td>5.1/24</td>
<td>+38% / +14%</td>
</tr>
<tr>
<td>Norfolk WVEC</td>
<td>12.4/28</td>
<td>13.4/31</td>
<td>+ 8% / +11%</td>
</tr>
<tr>
<td>Birmingham WBRC</td>
<td>9.0/22</td>
<td>11.6/33</td>
<td>+29% / +50%</td>
</tr>
<tr>
<td>W. Palm Beach WPEC</td>
<td>7.0/12</td>
<td>10.1/17</td>
<td>+44% / +42%</td>
</tr>
<tr>
<td>Little Rock KATV</td>
<td>6.7/17</td>
<td>11.5/32</td>
<td>+72% / +88%</td>
</tr>
<tr>
<td>Shreveport KSLA</td>
<td>8.3/12</td>
<td>11.8/18</td>
<td>+42% / +50%</td>
</tr>
<tr>
<td>Richmond WWBT</td>
<td>12.4/20</td>
<td>13.8/24</td>
<td>+11% / +20%</td>
</tr>
<tr>
<td>Wichita KWCH</td>
<td>4.9/16</td>
<td>8.3/27</td>
<td>+69% / +69%</td>
</tr>
<tr>
<td>Syracuse WIXT</td>
<td>2.4/12</td>
<td>3.5/17</td>
<td>+46% / +42%</td>
</tr>
<tr>
<td>Omaha WOWT</td>
<td>3.8/12</td>
<td>6.8/20</td>
<td>+79% / +67%</td>
</tr>
<tr>
<td>Chattanooga WTVC</td>
<td>12.8/20</td>
<td>18.8/29</td>
<td>+47% / +45%</td>
</tr>
<tr>
<td>Sioux Falls KELO</td>
<td>6.5/18</td>
<td>12.0/36</td>
<td>+85% / +100%</td>
</tr>
<tr>
<td>Charleston WCIV</td>
<td>11.3/17</td>
<td>16.8/27</td>
<td>+49% / +59%</td>
</tr>
<tr>
<td>Wichita Falls KFDX</td>
<td>7.2/17</td>
<td>10.9/28</td>
<td>+51% / +65%</td>
</tr>
</tbody>
</table>

April 23—NATPE Educational Foundation's fourth annual regional seminar, "Meeting the New Competition for Our Audience." Westin hotel, Dallas. Information: (213) 282-8801.


April 23—National Academy of Television Arts and Sciences sports Emmy Awards ceremony and dinner. Sheraton Center hotel, New York. Information: (212) 586-8424.


April 24—Society of Cable Television Engineers, Chattanooga chapter, meeting, featuring BCTE testing. Penmetter North Inn, Atlanta. Information: Dick Amell, (404) 394-8837.


April 24-25—Ohio Association of Broadcasters spring convention, Dayton Stouffers, Dayton, Ohio. Information: (614) 228-4052.


April 26—Women in Cable, South Florida chapter, "The 90's Challenge: Taking Control of Cable's Image." Tower Club, Fort Lauderdale, Fla. Information: Michelle, Fitzpatrick, (305) 753-0100.


April 26— "Program Promotion: How Are We Doing Promoting Ourselves?" sponsored by Cable Television Administration and Marketing Society, Warner auditorium, Rockfeller Center, New York.

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


April 27—NATPE Educational Foundation's fourth annual regional seminar, "Meeting the New Competition for Our Audience." Westin Peachtree hotel, Atlanta. Information: (213) 282-8801.


April 27-29—Radio Advertising Bureau sales convention, designed for salespeople with fewer than two years' sales experience. Orlando, Fla. Information: (212) 254-4800.

May


May 3—"Cable and Beyond: Narrowcasting in the Nineties," interactive video teleconference presented by Duoscent for Telecommunication Studies in cooperation with University of Georgia. Presenters include Tom Dowden, Dowden Communications; Brian Lamb, C-SPAN; Jack Cole, Cold Day & Partners; John Dimling, A. Nielsen. Information: (404) 542-1226.


May 4—Sigma Delta Chi awards conference featuring "How I Did It" seminars from award-winning journalists. Westin Peachtree Plaza Center, Atlanta, Okla. Information: (312) 922-7424.

May 6-31—Museum of Broadcast Communications annual exhibition of George Foster Peabody Award-winning broadcasts. NBC, Chicago. Information: (312) 987-1500.


May 7-9—Media strategy seminar sponsored by Association of National Advertisers, Stouffer Westchester hotel, White Plains, N.Y. Information: (212) 697-5950.


May 8—Cabletelevision Advertising Bureau media research workshop. Quality Inn Conference Center, Vernon, Conn. Information: (212) 751-7777.


May 10-11—C-SPAN Marketing Invitational seminar "to provide cable operators with insight into the network's programming philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington, D.C. Information: (202) 736-2975.

May 14—International Radio and Television Society annual meeting and Broadcaster of the Year Award luncheon. ABC's Hugh Downs to receive award. Waldorf-Astoria, New York. Information: (212) 867-6650.

May 14—New Hampshire Association of Broadcasters sales seminar. Sheraton Wayfarer Inn, Bedford, N.H.

May 15—International Radio and Television Society annual meeting and Broadcaster of the Year Award luncheon. ABC's Hugh Downs to receive award. Waldorf-Astoria, New York. Information: (212) 867-6650.


May 16—National Academy of Television Arts and Sciences, New York chapter, drop-in luncheon. Speaker: David Potrack, senior VP-planning and research, CBS/Broadcast Group, on "Will Reality-Based Programming Take Over Prime Time? A Look Back at the 1989-90 Television Season and a Look Forward to Next Season." Copacabana, New York. Information: (212) 768-7050.

May 17—Radio Advertising Bureau regional sales training workshop, "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate their strengths in a media mix with other media, especially newspapers." Pittsburgh. Information: (212) 254-4600.


May 18-20—Radio Advertising Bureau sales university, designed for salespeople with fewer than two years' sales experience. Richmond. Information: (201) 212-7850.

May 19—Presentation of 42nd annual Los Angeles Area Emmy Awards, sponsored by Academy of Television Arts and Sciences. Pasadena Civic Auditorium, Pasadena, Calif. Information: (818) 763-2975.


May 20-23—National Cable Television Association annual convention. Atlanta Convention Center, Atlanta.

May 20-25—"Teaching Fellowship in Broadcast Journalism," seminar sponsored by Poynert Institute for Media Studies, Poynert Institute, St. Petersburg, Fla. Information: (813) 821-9449.


May 21-24—Tenth Nebraska Videodisk Symposium, "A Decade of Development," sponsored by Nebraska Videodisk Design/Production Group, University of Nebraska-Lincoln and KUON-TV, Nebraska Center for Continuing Education and Conference hotel and conference center, Lincoln, Neb. Information: (402) 472-3611.

May 22—Cabletelevision Advertising Bureau media research workshop. Radisson hotel, Chicago.

May 22-23—Luxembourg Media Summit, trans-Atlantic dialogue on financial, economic and policy aspects of television and radio, designed for broadcasters, program producers, bankers and advertisers. European Center, Kirchberg, Luxembourg. Information: (352) 45-84-73.


May 24—Cabletelevision Advertising Bureau media research workshop. Radisson hotel and conference center, Cherry Hill, N.J. Information: (212) 751-7777.

May 25—Deadline for entries for syndicated programs in 42nd annual Prime Time Emmy Awards sponsored by Academy of Television Arts and Sciences. Information: (818) 953-7575.

May 28-June 2—American Film and Video Festival sponsored by American Film and Video Association, San Francisco. Information: (312) 484-4000.


June

June 1—Deadline for nominations for Business Enterprise Awards, sponsored by Business Enterprise Trust, designed to "throw spotlight on those who think long-term and demonstrate distinctive integrity and social vision in business." Information: (415) 321-5100.

June 1—National Academy of Television Arts and Sciences trustees meeting. Marriott Marquis hotel, New York. Information: Trudy Wilson, (212) 588-8424.
Sitcoms are appealing because they provide attractive young adult audiences for advertisers. **21 JUMP STREET** — the action alternative — has even more advertiser appeal.

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*W119-889909
Source: NTR Nov 89*
Protector of the airwaves

EDITOR: The statements of the FCC commissioners on the 24-hour ban on indecency (BROADCASTING, April 2) are distressing indeed. Could they be the result of listening too much to the ACLU and too little to the heartbeat of the American people?

We look to the FCC as the protector of the airwaves. You are quite right, Ms. Marshall [FCC Commissioner Sherrie Marshall], the government has a far greater interest in protecting its children from indecent material than in allowing adults to wallow in it.

The American people are fed up with being served indecency for breakfast, lunch, dinner, coffee breaks and afternoon tea. What we do not need is even greater indecency at night.

Safe harbor is a nice picture, but with teen pregnancies, venereal diseases, marital infidelity, rape and incest steadily increasing in our society, how can any discerning person fail to see a connection? What are we doing talking about a safe harbor for indecency when our women and children are not safe on the streets or even in their own homes?

Could it be that the commissioners, themselves, have become desensitized to the impact of indecent material on our culture? Take [Commissioner James] Quello, for example, at one time the strongest voice on the commission for the decency standard.

In speaking of words "which depict sexual and excretory organs" in his statement on the Pacifica case in 1978, Commissioner Quello said, "I depart from the majority in its view that such words are less offensive when children are at a minimum in the audience. Garbage is garbage. And under no stretch of the imagination can I conceive of such words being broadcast in the context of serious literary, artistic, political or scientific value. Under contemporary community standards anywhere in this country, I believe such words are reprehensible no matter what the broadcast hour."

Please reconsider, Mr. Quello. Mr. Barrett, don't overlook your own conscience. Men of integrity are put in high places to exercise their personal views. Stand firm, Mr. Duggan, whatever the difficulties. Mr. Sikes, even a crack in the dike will widen in time.—Barbara M. Haltmier, co-founder, National Decency Forum

Mug shot

EDITOR: Is that an INTV mug Laurence Tisch has in his hand in the front of your March 26 issue? At least it's good to know that all great broadcast minds drink alike.—Steve Mosko, vice president/station manager, WPHL-TV Philadelphia.

Protecting the airspace

June 1-3—Chesapeake AP Broadcasters Association annual convention, Dunes Manor hotel, Ocean City, Md. Information: (301) 539-1772.

June 3-6—NBC-TV annual affiliates meeting, J.W. Marriott, Washington.

June 3-6—Cable Television Association of Maryland, Delaware and the District of Columbia annual spring meeting, Ocean City, Md. Information: (301) 2061111.

June 3-5—Canadian Cable Television Association 33rd annual convention and "Cable Expo." Theme: "Bringing It All Home." Edmonton Convention Center, Edmonton, Alberta, Canada. Information: (613) 232-2031.

June 3-9—11th Banff Television Festival, international competition; conference of producers, broadcasters, directors and writers, and co-production marketplace. Theme: "In Search of Audiences—Television in the 1990s." Banff, Alberta, Canada. Information: (403) 762-3050.


June 4—Deadline for nominations for Hugh Hefner First Amendment Awards, designed to "educate the public about First Amendment issues and to honor individuals who have made significant contributions to enhance and protect First Amendment rights for Americans, sponsored by Playboy Foundation. Information: (312) 751-8000.


June 5—Cablelevision Advertising Bureau media research workshop. Hyatt Los Angeles Airport hotel, Los Angeles. Information: (212) 751-7770.


June 7—Cablelevision Advertising Bureau media research workshop, Dallas Marriott North Central hotel, Dallas. Information: (212) 751-7770.

June 7-9—National Association of Telecommunications Officers and Advisors regional telecommunications conference, Driskill hotel, Austin, Tex. Information: (202) 628-3170.


June 8—Center for Communication annual award luncheon, honoring Thomas Murphy, chairman, Capricies/ABC/Pizza hotel, New York. Information: (212) 836-3050.

June 8-9—NBC-TV affiliate promotion directors conference. Bally's, Las Vegas.


The Fifth Estate

Broadcasting & Cable

Television Annual Conference


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Broadcasting Publications Inc.

A Times Mirror Business Publication

Lawrence B. Taishoff, president

Kenneth W. Taishoff, v.p., sales and marketing

Donald W. West, vice president

The 1980's were a time of unprecedented investment in the broadcasting industry. Countless lending institutions opened media divisions and investors sought transactions like never before. This substantial influx of available capital into the industry helped fuel the record volume of transactions that has occurred since the mid-1980's.

As we enter the 1990's, many broadcast lenders are “pulling back” and proceeding with a more cautious approach. One chilling factor has been the government’s focus on Highly Leveraged Transactions (HLT's). The government has instituted a method of classifying loans by measuring the ratio of leverage to balance sheet hard assets rather than considering value based on cash flow or fair market value. In an industry such as ours where very little of the value is found in physical assets, many transactions involving even modest leverage will be classified as HLT’s. Exceptions to the regulations may be forthcoming, but for now it is having a chilling effect. However, the regulation has no effect on nonregulated lenders such as commercial credit and insurance companies.

The conservative approach by lenders today can also be traced to the problems which several active New England broadcast lenders are experiencing. While some have broadcast loans in their portfolios that are not performing as expected, their most significant troubles are real estate related. Still, several of these institutions were major lenders to the broadcast industry so the suspension of broadcast lending activity has caused concern and had a ripple effect at many other lending institutions.

Finally, there is an overall perception that cash flow multiples and prices being paid for radio and television stations are decreasing, and it is not surprising to see a corresponding drop in lending multiples. For example, in a 10-times-cash flow transaction, senior lenders routinely lent six times cash flow (60% of the deal). Now, if that same station sells for nine times, their proportion of debt in the transaction may stay the same at 60% but the multiple of cash flow drops to 5.4 times.

Despite the dire predictions circulating these days, it is our belief that broadcast financing in the long term will not change dramatically, but a more cautious approach to investment will be evident. Most importantly, there will still be substantial capital available for successful operators, but the sources and structures will change. Broadcasters will need a sophisticated understanding of today's varied and complex capital resources in order to find the most effective solutions to their financing needs.

The following summarizes the changes which we expect to see over the next year or so, as well as some steps you can take to survive the new financing environment.

The 1990 financing environment:

- The players are changing. Non-bank lenders such as credit companies and insurance companies will become more active in broadcast lending since they are affected by HLT regulation. We may see more foreign lenders becoming active.
- Fewer marginal or overpriced transactions will be done.
- You can still borrow six times cash flow. We are still seeing six-times-cash flow senior loans and higher from many types of lenders. But in general, banks are most often lending under six times cash flow while commercial credit companies and insurance companies are somewhat more aggressive. Most lenders are applying multiples to trailing cash flow with little emphasis in first-year projected cash flow. If you use a more aggressive lender, be prepared to pay higher interest rates or more points at closing for the higher leverage.
- There has been a major reduction in available subordinated debt. Institutional subordinated debt strips under $10,000,000 are almost non-existent. When they are available they are often coming from the same source as the senior debt and will likely be only one times cash flow or 10% of the transaction, down from two or two-and-a-half times cash flow in the past.
- We will likely see more seller paper. Because of the scarcity of subordinated debt, many sellers may have to take back paper in transactions in order to get their prices.
- More equity will be necessary in almost every case. As leverage decreases, equity must increase.
- Fewer financable turnarounds. Many lenders are only considering cash flow transactions. Those still accepting developing properties will lend, on average, 50%-60% of a station’s value, and they are being conservative in determining that value.
- Interest rates, for the most part, have not changed.

How to survive:

- Know what lending sources are available. Broadcasters who rely on their existing lenders to go forward may be in for a surprise when they take the next transaction to the bank. Do your homework and know what's lending and at what levels. Be open to sources other than those traditionally active in our industry.
- Be creative in structuring your transaction. In many cases, the "traditional" structures aren't going to work. Think about including seller paper or covenants not-to-compete, but be prepared to offer seller's satisfactory security. Consider buying receivables at a discounted rate.
- Be prepared to put in more equity. Unless seller paper is involved, only the most successful broadcasting companies will be able to borrow at pre-1990 debt levels. This means most operators can expect to put in more equity.
- Be realistic and conservative in your operating projections for the lender. If you plan to project revenues at rates above market levels, be prepared to justify how you will do so in detail. Use generous interest rates to allow for increases in prime. Be prepared to show the ability to pay back at least 25% of your principal within five years. Include reasonable and conservative corporate expenditures for the first few years.

Overall, most lenders and investors still see broadcasting as an extremely attractive industry. There will continue to be money available for strong and experienced operators, and quality transactions will still be completed. The key will be that broadcasters, more than ever, will need to become financially knowledgeable as well as operationally qualified in order to be successful in the 1990's. The capital is there—it will just take more effort and creativity to put it to use in an efficient and effective way.
The search for consistently high ratings in kids' programming can be exhausting. But we've got a kid who never runs out of steam. And he's not alone. *Dennis the Menace* is just one of the top-ranking shows featured by The Program Exchange. There is also *Woody Woodpecker* and *The Flintstones*, both ranked among the top-ten animated strips for the last

---

three broadcast seasons. So if you're tired of searching for solid ratings, remember, nobody gets tired of Woody, or Fred, or even Dennis. Except maybe Mr. Wilson.
We Salute The Winners Of The 1989 Scripps Howard Foundation National Journalism Awards

KWTO, Springfield, Mo.
BROADCAST JOURNALISM/small market radio
Jack R. Howard Award

WSM, Nashville, Tenn.
BROADCAST JOURNALISM/large market radio
Jack R. Howard Award

KARK-TV, Little Rock, Ark.
BROADCAST JOURNALISM/small market TV
Jack R. Howard Award

WCBS-TV, New York
BROADCAST JOURNALISM/large market TV
Jack R. Howard Award

San Francisco Chronicle
SERVICE TO THE FIRST AMENDMENT
Edward Willis Scripps Award

The Charleston (W.Va.) Gazette
NEWSPAPER PUBLIC SERVICE/under 100,000
Roy W. Howard Award

Fort Worth Star-Telegram
NEWSPAPER PUBLIC SERVICE/over 100,000
Roy W. Howard Award

Ann Daly Goodwin—St. Paul Pioneer Press Dispatch
EDITORIAL WRITING
Walker Stone Award

Sam Atwood—The (San Bernardino, Calif.) Sun
ENVIRONMENTAL JOURNALISM/under 100,000
Edward J. Meeman Award

The Boston Globe
ENVIRONMENTAL JOURNALISM/over 100,000
Edward J. Meeman Award

WFSB-TV, Hartford, Conn.
SERVICE IN SUPPORT OF LITERACY/broadcast
Charles E. Scripps Award

San Antonio Light
SERVICE IN SUPPORT OF LITERACY/newspaper
Charles E. Scripps Award

Rose Post—The Salisbury (N.C.) Post
HUMAN INTEREST WRITING
Ernie Pyle Award

Nick Anderson—The Ohio State Lantern
COLLEGE CARTOONIST
Charles M. Schulz Award

The Scripps Howard Foundation annually honors outstanding efforts in newspaper and broadcast journalism in the United States. Winners received bronze plaques and cash prizes totaling $41,000 at a ceremony in Cincinnati, April 18, 1990.
Off-beat drama drums up viewers—and maybe investors—for the network; analysts say strengthened programing overall makes ABC the one to watch

In a season that looked like it would end with a whimper, the double-barreled bang of ABC's "Twin Peaks" on top of the surprise success of America's Funniest Home Videos has provided some excitement. Not only have the two series boosted ABC's ratings on Thursday and Sunday nights, but the word-of-mouth enthusiasm that Peaks, especially, has generated may be filtering down to the bottom line.

Although a number of other factors weigh in, many in the financial community believe the critical and ratings success of Twin Peaks, as well as the excitement it is fostering, the ratings boost the network has gotten from Videos, and the success of another first-year show, Doogie Howser, M.D., has ABC looking like the network of the future.

"There's no direct relationship [between Peaks and the rise in ABC's stock], but it is indicative of ABC's strengthening of their programing across the board," said Raymond Katz, analyst, MaBon Nugent. "What it does," he said, "is focus investors back onto ABC. They [ABC] look to be the network of next year and beyond," he said, adding: "As a matter of fact, they were the network of this year if you look at the demographics."

"Twin Peaks has helped," said Jay Nelson, analyst, Brown Brothers Harriman, who mostly attributes a strong network marketplace and ABC's recently released first-quarter earnings (up 32% from last year) as the reasons for the jump in the stock. "Twin Peaks has been a factor in generating excitement for the network and its programing," he said.

"NBC has won the season for the fifth straight year, and that's nice to know, but from a financial point of view, advertisers buy demographic numbers, and on that basis, ABC is clearly on the ascendancy," said Katz.

According to Larry Hyams, ABC director, audience analysis, the end of the season ratings bear out those sentiments. "Directionally, the path is clear: ABC is on the ascendancy. NBC was down 9% from last year, while we were the only network to show growth from last season," he said. Hyams said ABC finished the season ranked number one among men 18-49, for the first time since the 1983-84 season. And the eighth-tenths of a rating point that separated ABC from NBC among women 18-49 finished the season with a 23 share average. "We have a solid core of younger-skewing, highly rated shows that have been on the air for three years or less," he said.

In addition to the ratings that Twin Peaks has produced—the two-hour premiere on Sunday, April 8, scored a 21.1/33, ranking it as the most-watched made-for-television movie of the year—it has not been wanting for promotion or publicity. "Give them credit," said one network TV executive, referring to ABC. "I wish I had a show that USA Today would devote three stories a week to." Indeed, although Peaks and Videos are the hottest shows on broadcast television right now, each took a different path to the schedule.

Peaks' premiere was surrounded by mystery from the start, due to the offbeat descriptions of the concept, and because David Lynch, creator and executive producer, was associated with the project. Lynch, whose theatrical credits include "Eraserhead" and "Blue Velvet," would definitely not be producing standard fare, said television critics, and he has not disappointed them.

Adding to the anticipation of the premiere and hype surrounding the project, ABC initially said it would cluster commercials for the two-hour movie to improve its flow. Next, ABC announced that it would limit the amount of commercial time, possibly by as much as 20%. But that plan, too, was scrapped, and the premiere aired with commercial time in standard amounts and placement.

The show's performance thus far has lived up to its hype, giving ABC its strongest performance on a Thursday night—in its first outing in its regular Thursday, 9-10 p.m. slot, April 12—in more than four years.

ABC had been airing The Young Riders in the Thursday time slot, averaging a 10.3 rating. In its first Thursday airing, Peaks scored a 16.2 rating and delivered twice the number of young women viewers than Young Riders had brought in.

Videos came onto the schedule in January with little or no fanfare, little more than an experiment in a time period that had been ruled by CBS's Murder, She Wrote, and became a hit from its first airing. In the end
In March 1989, Robert Iger was tapped to become ABC Entertainment president when Brandon Stoddard left to head up ABC Productions. In the following At Large interview, Iger talks about his first year in the spotlight, prospects for the fall season and the programing philosophy of “patient aggressiveness,” a philosophy that may gain quite a following if the network’s current roll continues.

**ABC’s Robert Iger: Patiently aggressive**

In terms of overall programing strategy, are you more geared toward overtaking NBC or fending off CBS? And if it’s the former, you will need to make some aggressive moves on Thursday and Saturday nights.

First of all, we are closer to number three than we are to number one. I think prior to the start of this past season, since we felt we had absolutely no shot at being number one, it was clearly more important to hang on to number two. I actually wanted to be a stronger number two.

You knew going into the season that there wasn’t a chance of overtaking NBC?

Sure. We knew that we would improve in certain time periods, certain nights of the week, but we didn’t think we had a chance at all of being number one.

What about this fall?

I would rather doubt that we’ll be number one next year. I’ll take a stronger number two, that will be just fine.

In terms of where we are now, we’re trying to do the best we can in prime time. Being number one—winning—is obviously the name of the game, provided we can do so with a balanced schedule and a schedule with a tremendous amount of quality. We also have to look at demographics. There are a number of examples on our schedule where we may not be number one but from a demographic standpoint, we’re extremely rich. Yes, I would like to be number
one. No I do not have a time period for that nor can I predict when or if it will happen.

Your question is a good one in the sense that if we wanted to be number one next year we would have to be pretty damn aggressive on certain nights. I think what you'll see from us in the near future is a good mix of aggressiveness in certain time periods, but not a tremendous amount of risk-taking. There will be some risk-taking, perhaps more than there's been in the past, but we're not going to throw out a tremendous amount that we consider to be solid number two product to swing for the fences. One thing we all know and I've certainly learned this year is that when you take off that 20 share show with the hopes of putting in that 30 share show, you frequently end up with a 15 share show. And I think because the business has gotten so tough and the competition is so acute and there are so many directions the audiences can go, that believing that by taking off a good solid number two show in the hopes of putting a number one show in is very presumptuous.

So you have to be, yes, aggressive—I'd rather be patiently aggressive than simply aggressive. That sounds like a strange paradox, but I think it's a good term to describe it.

You mentioned 8:30 on Sunday night and taking advantage of America's Funniest Home Videos. Do you feel an urgency about that? Is this show a shooting star?

I don't know. Obviously, I hope it's got long life to it. It certainly came on the horizon a lot faster than we ever thought. We had a pretty good hunch here that we had something, but I would never have predicted that we had a number one show or a show close to number one. Nor would I have predicted that we had a show that could, at one point in rerun form, beat 60 Minutes or regularly beat Murder, She Wrote, which was killing us on Sunday nights week in and week out. If there's a fear that I have in this job at this point in terms of a specific time period on our schedule it's that this is a star burning brightly that can't burn brightly for very long, but I get a sense from the volume of clips coming in and the interest that the viewer has in the show, that this show will have a nice life to it, that it will not be here today, gone tomorrow. Yes, we do have to take advantage of it quickly, but that's not because I fear it will be short-lived, it's just if you've got something there, you have to really seize the moment. And it's a time period that's critical for us because it's a high viewing night and it's the lead-in to our nine o'clock movie.

Can you point to your first test in this job?

There have been a lot of tests. It's amazing to me how many tests there are. One thing that's not understood fully by people on the outside and people who haven't had this job is the sheer volume of decisions that have to be made. I've had difficult negotiations, I've had difficult scheduling decisions to make. I mean the first big test I had was that I got the job in late March of '89 and in mid-May had to schedule the network for the fall and announce the schedule to the world. And that was an extraordinary test. I had been handed a bevy of pilots by Brandon, and a very very rich group of pilots... Brandon's development, the one that he bequeathed me, was enormously successful and rich in scope and direction and texture and variety, so rich that it probably made the decisions that much tougher. But those are problems you want to have. That was really the first big test. There were others.

How would you describe your first year in the job?

It has been an extraordinary adventure. Coming out here a year ago I really was new to this community and the community was new to me. The adventure still continues—every day is a learning experience, and I'm sure that will continue. But, clearly, I have settled into what I would describe as a comfortable role. I'm acutely aware of the needs of this department and the direction this department must go. I'm aware of the talents of people that work for me, of my own talents and of my own limitations.

How would you characterize program development under your direction, and how does it differ from that of your predecessors?

I don't think it's changed philosophically, and there are two ways to look at direction. One is in a broad sense, and in that sense there are no basic differences. The other is a more specific sense, and there are some subtle differences, created not by desire but by situation. Philosophically, we are looking for the best possible product from the best possible people. By giving Steven Bochco, for example—and there are countless people we're involved with—the ability to create a Doogie Howser, a concept that sounded rather strange to those who heard it for the first time, we end up with a producer who I believe is quite happy, with a program that we're extremely happy with, and I think that's obvious in terms of the benefits to this department. We've done another similar thing with him in Cop Rock, which is a musical.

We're a little bit more focused than we used to be in terms of developing certain programs for certain time periods. And that's situational. As we look at our schedule and we realize that we've fixed certain time periods and there are fewer time periods left to fix, we've gotten extremely focused in terms of the direction we're headed in developing those shows.

Can you give me some examples of that development?

A good chunk of our development is directed at certain Saturday night time periods. The reason this is hard is that we've not made a decision about The Saturday Night Mystery Wheel. But clearly Saturday night this season is a night that we're disappointed with, that we clearly need to improve on next year. We get killed by NBC on Thursday and Saturday night. The nights we win, we win by a much narrower margin than they do on Thursday and Saturday. There are some weeks this year that we've lost 20 full ratings points—10 on Thursday, 10 on Saturday—to NBC. It's almost impossible to recover from that. I don't believe that we're a step away from challenging them on Thursday or Saturday night, but we clearly need to narrow that gap. So we've directed a lot of the development to Saturday night, for instance. We know that Sunday night at 8:30 is a time period we must improve, particularly to take advantage of America's Funniest Home Videos. There's a lot of development there. We know we have comedies on Tuesday and Wednesday night, Who's the Boss? and Growing Pains, that have some life left in them, and which we're extremely pleased with, and they've been stalwarts on our schedule and extremely important to where we are today, but we know that they are not going to be around forever and there's a need to continue that development of the eight o'clock comedy that's eluded so many of us over the years and that we've been lucky to have some success with recently.

You referred to Steven Bochco's Cop Rock musical. At the advertiser presentation, Bochco said that despite skepticism from ABC executives about the concept, he has been left alone to develop the series and at the same time to push the boundaries with each episode. How much latitude do producers such as Bochco and Jim Brooks have in developing their projects under these exclusive production contracts?

Given their success, their experience, their talent, they do have a greater freedom in terms of development than others. You used the word skepticism; that's accurate. I get a show about a 16-year-old

continues on page 49
Media companies move to bridge broadcast-cable gap

Twelve group owners begin talking to work out differences, with must carry at the centerpiece

A group of high-level executives of major media companies with substantial ownership in both broadcasting and cable have begun an informal dialogue aimed at reconciling the differences that separate the two industries, differences that have caused a sharp split between the National Association of Broadcasters and the National Cable Television Association.

If the effort is successful, it will, at a minimum, provide those companies with a position on such issues as must carry, if carry/must pay and channel repositioning to take to legislators, either collectively or individually.

Before now, those companies have stayed on the sidelines, allowing their broadcast and cable divisions to fight their own political fights, while keeping an eye on matters.

But sources say the increasing warfare between the two industries, culminating in NAB's endorsement of the cable bill authored by Senator John Danforth (R-Mo.), caused high-ranking executives at those media companies to conclude that the time had come for their involvement.

The group is attempting to draft a position paper on those issues and continues to entertain comments. An executive committee has been formed, but no new meetings have been scheduled, although members of the group talk frequently by phone.

It's unclear exactly when, or if, the group will reach a consensus. One source said some would like to have a compromise reached quickly, in order to become involved in the legislative process. Others are hoping that a dialogue between NAB President Eddie Fritts and NCTA President Jim Mooney will be renewed, aided by the efforts of Representative Billy Tauzin (D-La.), which will make action on their part less urgent.

It is apparent in discussions with executives from the group that the differences between the two industries on some issues appear petty, at best. There would appear to be no problem on reaching a consensus on the carriage of broadcast stations. In the past, it has been the issues of channel repositioning and if carry/must pay which have served to divide broadcasters and cable operators.

Some members of the group have already stepped forward to lobby Congress. Two weeks ago, Multimedia Chairman Walter Bartlett, who along with Cox Chairman and Chief Executive Officer James C. Kennedy is at the forefront of the group, wrote to Senator Ernest Hollings (D-S.C.), as well as other members of the Senate Commerce Committee that he chairs, about the speed with which cable deregulation was moving in the Senate.

"Unfortunately, this movement seems to have achieved a life of its own, and the regulatory fever is of epidemic proportions," Bartlett wrote.

While Multimedia said any industry should not be insulated from public scrutiny and acknowledged "that there may be areas which, from a public policy standpoint, would support regulation," it said the issue is whether "Congress should regulate an industry to such a degree that it industry loses the flexibility and economic incentive to continue to develop the kind of services which made it a success...Our overriding concern is that there appears to be a growing movement in Congress to shake the cable television industry with regulatory restraints and to inhibit the industry's ability to continue to invest in the kind of program and technological developments which have benefited consumers enormously during the past five years...In our view, proposed legislative measures such as contained in the staff draft would be a giant step backward in the continued development of such programing."

Multimedia noted that the deregulation frenzy has caused stock prices to fall, "as

The 12 disciples of broadcast-cable consensus

Chronicle Publishing
Broadcast: 5 TV stations, including KRON-TV San Francisco, WFTS-TV Tampa, and KSBY-TV Colby, KUKP-TV Garden City and KAKE-TV Wichita, all Kansas.

Cox Enterprises
Broadcast: 12 radio and 7 TV stations including WACO-TV Atlanta, WDSO-TV Charlotte, N.C.; WWHO-TV Dayton, Ohio; WDIV-TV Detroit; KTVK/FOX Oakland; WTVR/Orlando, Fla., and WPSY/TV Pittsburgh.

Heritage Media
Broadcast: 11 radio and 7 TV stations including WYAR-TV Pensacola, Fla.; WFTV-TV North Pole, N.Y.; KAUT-TV Oklahoma City; WCHS-TV Charleston, W.Va., and KTVN Lead, KOLD-TV Mitchell and KEVN-TV Rapid City, all South Dakota.

King Broadcasting
Broadcast: 6 radio and 6 TV stations including KHNL-TV Honolulu and KSATV/TV Wallulu, both Hawaii; KHTV-TV Boise, Idaho; KWWF-TV Portland, Ore.; KING-TV Seattle, and KREM-TV Spokane, Wash.

Landmark Communications
Broadcast: 2 radio and 1 TV including KLAS-TV Las Vegas.

Media General
Broadcast: 3 TV stations, including WKSH-TV Jacksonvile, Fla.; WFLA-TV Tampa, Fla., and WCAB-TV Charleston, S.C.

Multimedia Inc.
Broadcast: 8 radio and 4 TV stations including WFMZ-TV Macon, Ga.; KSDK-TV St. Louis; WTVN/Cincinnati, and wabn-TV Knoxville.

Providence Journal Co.
Broadcast: 4 TV stations including KMSS-TV Nogales (Tucson), Ariz.; WAAS-TV Louisville, Ky.; KSBW-TV Albuquerque, N.M., and KCMO-TV Charlotte, N.C.

Scripps Howard Broadcasting
Broadcast: Scripps-Howard Broadcasting's 5 radio and 9 TV stations, including KWKY-TV Phoenix, WFTS-TV Tampa, Fla.; WPTV-TV West Palm Beach, Fla., WTVK-TV Denver, KSHE-TV Kansas City, Mo., WCPO-Cincinnati, WNEW-TV Cleveland, KWHB-TV Tulsa, Okla., and WWCN-TV Memphis.

Times Mirror Co.
Broadcast: 4 TV stations including KOFT-TV Dallas, KTVN-TV St. Louis, WSYM-TV Birmingham, Ala., and KYTV-TV Austin, Tex.

Viacom International
Broadcast: 14 radio and 5 TV stations including WHCH-TV New Britain, Conn.; KSLA-TV Shreveport, La.; KMMC-TV St. Louis; WBNCTV Albany, N.Y., and WHEC-TV Rochester, N.Y.

Washington Post Co.
Broadcast: Post-Newsweek owns 4 TV stations: WJXT-TV Jacksonville and WPLG-TV Miami, both Florida; WFSB-TV Hartford, Conn., and WCVB-TV Boston.

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the financial community has reacted adversely to what it perceives as an attempt to stifle the continued development of the cable industry. Consequently, capital for expansion in these areas is drying up," Bartlett said. He said any regulation, if necessary, should be "narrowly tailored."

How the efforts of this group will affect the movement of the cable bill and the talks between Fritts, Mooney and Tauzin is unknown. The companies involved represent large media interests, but do not constitute a majority within either NAB or NCTA. It's estimated that between 50 and 60 TV stations of NAB's close to 1,000 member TV stations are part of companies with cable system or cable network ownership. Those companies also represent more than six million cable subscribers, a little over 10% of the existing cable subscriber base.

Many in the group have known each other for years through active participation in the American Newspaper Publishers Association, which has battled the telcos on information service issues. And according to one source, the publishers feel their united efforts have resulted in their influencing legislation over the last 10 years a little more than they had thought. He said Congress has demonstrated it will pay attention to large media companies, especially when compromises are offered. The optimistic view is that a unified position could carry weight on the Hill greater than their percentage influence in the individual trade associations.

House Telecommunications Subcommittee
Chairman Ed Markey displays satellite dish for Ku-band service.

House witnesses for last week's cable hearing (l to r): Charles DeVaney, mayor, Augusta, Ga.; Gray Collins, Bell Atlantic; Robert Brown, Sugar Land Telephone; Caroline Chambers, National Association of Regulatory Utility Commissioners; Thomas Gillett, Cable Television Laboratories, and William Bresnan, Bresnan Communications.

Hearing has congressmen asking why cable programers won't sell to home dish services and others; telco entry another area debated

Cable was back in the congressional hot seat last week as industry representatives were grilled by members of the House Telecommunications Subcommittee who want to change the competitive structure of the marketplace by either letting the phone companies offer video services or by helping the fledgling home satellite industry become a viable competitor to cable.

This was the second in a series of hearings on cable held by the subcommittee, but it is still unclear what the lawmakers will do. The Senate Commerce Committee is likely to move a cable reeregulation bill in May and the subcommittee's chairman, Ed Markey (D-Mass.), is committed to reporting out some type of legislation but has not indicated in which direction he is headed. Markey added to the drama of the hearing by asking a dish dealer to display a six foot satellite dish in the committee room. The chairman also displayed a 16-inch-square dish to be used for Ku-band service.

A majority of subcommittee members have yet to sign off on the idea of telco entry. Still, the need for competition, at least from other services, was argued by witnesses from the wireless cable industry and the National Rural Telecommunications Cooperative Association, a home satellite packager. They said cable programers still refuse to sell their product to a third party or, if they do, not at the same terms and rates as cable operators.

"My partners and I have invested $20 million of our own money in this business to date, and we can't get into operation yet because we can't get programming," said Matthew Oristano of People's Choice TV Partners, a wireless cable operator. NRTC's Bob Phillips told the subcommittee that when programming was made available, NRTC was forced to pay wholesale prices of up to eight times cable wholesale prices.

The Satellite Broadcasting Communications Association, which represents dish dealers and programers, stated its support for a third-party packaging bill. Not all SBCA members are supporting that effort, according to SBCA Chairman Gordon Main. For example, ESPN is not backing the initiative. Representatives of Turner Broadcasting System and Viacom have also disassociated themselves from that position.

"We need to act now," said Representative Billy Tauzin (D-La.), who plans to offer legislation (possibly this week) to help the backyard dish industry by insuring that cable programers make their product available to third-party packagers that are not affiliated with the cable industry. "It is ironic that Congress made the decisions to give cable a chance to grow," said Tauzin, who also pointed out that the broadcast networks must give their signals for free to cable. "Now we have cable programers unwilling to sell," he said.

Showtime's Winston (Tony) Cox maintained that dish owners do have access to programming. He said there are cable operators that pay higher wholesale prices for cable product than SMATV or MMDS systems. Cox said the cable industry was not flourishing for other reasons: "Look at the clunkers [dishes]...they're expensive and hard to sell." To which Tauzin responded: "That big clunker is as beautiful to rural America as the pickup truck." Tauzin wanted to know why Showtime is not being sold to third parties. Cox said Showtime was interested in delivering directly to the consumer. John Hendricks of the Discovery Channel also defended the cable industry.

Tauzin said he feels consumers are getting "burned." He said they spent considerable money on dish and decoder equipment and are then forced to pay a "great cost" for programming.

"Clearly, in 1984 when the Congress passed the Cable Act, we expected technologies including direct broadcast satellite, wireless cable and private cable to compete
with cable for the consumer's dollar," said Markey, "Unfortunately," he added, "as I have stated in the past, waiting for competition in the cable industry has been like waiting for Godot." Markey indicated it may be "appropriate to look at a formula that insures new industries have access to programming."

Among those calling for telco entry was Rick Boucher (D-Va.), a key sponsor of a bill that would lift the telco-cable cross-ownership provisions and enable phone companies to deliver video programming in their service area. Ohio Democrat Dennis Eckart, on the other hand, is no fan of substituting "one monopoly over another." Thomas McMillen (D-Md.) seemed to think rate regulation was a better interim solution than telco entry.

Gray Collins of Bell Atlantic said the telcos would have fiber to rural areas by 2010, but that if they were given an incentive (an opportunity to offer video services) they could "cut the time in half," Robert Brown, president and chief executive officer of Sugar Land Telephone warned that if Congress doesn't let his industry compete with cable, the rural areas of America may never be served and the nation will be divided into a society of "information have and have nots." Brown and Collins also denied that phone companies would cross-subsidize their cable operations.

However, Caroline Chambers, representing the National Association of Regulatory Utility Commissioners, told the congressmen there are potential risks with telco entry. "From a regulatory perspective, this single wire vision presents an accounting nightmare," said Chambers. NARUC has yet to take a position on whether the phone industry should be a video provider.

The National League of Cities and United States Conference of Mayors favor lifting the crossownership ban but "under appropriate circumstances and with adequate safeguards," said Charles DeVaneay, mayor of Augusta, Ga.

Cable witnesses disputed the telcos' claims about fiber. Thomas Gillett, Cable Television Labs, said fiber is "inferior" and not the right technology to take to the home.

Markey asked cable operator William Bresnan, president of Bresnan Communications, a small cable MSO, why Congress shouldn't let the phone companies compete. What you have with the telcos, answered Bresnan, is a large monopoly that can compete fairly with its competitors "out of business." Bresnan also argued that cable faces competition from over-the-air broadcasters. He said the network affiliates and independent television stations have 82% of the viewers.

Bresnan took a few lumps from Jim Cooper, a Tennessee Democrat who is not an Inchworm. "I don't think Mr. Cooper felt the cable executive's testimony was "disingenuous" because he failed to inform the subcommittee that cable giant Tele-Communications Inc. has a 49% ownership interest in his company. "If TCI says 'jump,' you ask 'how high?"' said Cooper. "No sir, they are my partners," answered Bresnan.

"Even if it sounds silly, cartoons may be able to beat the cartels," said Senator Joseph Biden (D-Del.). Biden, chairman of the Senate Judiciary Committee, and House Judiciary Committee Chairman Jack Brooks (D-Tex.) held a joint hearing last Thursday (April 19) to generate widespread interest in an animated anti-drug abuse show, Cartoon All-Stars to the Rescue. Biden said the show may be a more powerful weapon in the war on drugs than new prisons, more prosecutors and other proposed actions.

Cartoon All-Stars is a 30-minute show aimed at children, ages 5-11, starring more than 20 popular TV cartoon characters, including a Teenage Mutant Ninja Turtle, Bugs Bunny and Daffy Duck, Winnie the Pooh and Tigger, the Smurfs, Muppet Babies, Garfield and Alvin and the Chipmunks. The animated stars rally to rescue Michael, a 14-year-old boy, from the dangers of drugs. Actor George C. Scott is the voice of Smoke, the evil apparition representing drugs. The cartoon is co-sponsored by the Academy of Motion Picture Arts & Sciences and Ronald McDonald Children's Charities (RMCC).

The show was scheduled to air nationally last Saturday (April 21) at 10:30 a.m., ET, on almost all channels. All of the airtime was donated and the show was to run without commercials. It was to be simulcast on affiliates of ABC, CBS, NBC, Fox, Telemundo, Univision, the Canadian Broadcasting Corp., CTV, Global Television (Canada), Televista (Mexico), the Armed Forces Television network and hundreds of independent stations. Cable services that also planned to participate in the simulcast were: Black Entertainment Television, Nickelodeon, the Disney Channel, the Turner Broadcasting System and the USA Network. Several stations will periodically rebroadcast the show through this Friday (April 27).

Witnesses at the hearing included producers of Cartoon All-Stars and organizers of the simulcast: John J. Agoglia, NBC executive vice president, business affairs, and chairman of the ATAS anti-substance abuse committee; Roy Disney, vice chairman of the board of The Walt Disney Co., head of the studio's animation department and executive producer of Cartoon All-Stars; Richard Frank, president, Walt Disney Studios, and past president of ATAS, and Ken Barun, RMCC vice president and executive director.

McDonald's donated $1 million to promote viewership of the show and another $600,000 for duplication and distribution of 350,000 Cartoon All-Stars videocassettes to video stores (for free rental), schools, libraries and other local organizations.

"There is no such thing as pure entertainment. Everything we put on the air, from thirtysomething to 60 Minutes to The Smurfs, carries explicit or implicit messages to viewers," Frank said. ATAS decided to produce a cartoon, Agoglia said, because "children are tremendously receptive to animated characters and you can get a message to a child through animation more easily than through any other type of entertainment."

Disney said that the job of producing a program "which not only had to deal effectively with the substance abuse problem but also entertain a target audience of 5- to 10-year-olds" was a "formidable task." The script took six months to complete and the animation took eight weeks. Some sound effects and music still had not yet been added to the clip that was shown to the congressmen two days before the program was to air.

There was unanimous praise for the project among the congressmen. "This program will teach our young children about the dangers of drug and alcohol abuse in a format they can easily understand and enjoy and relate to," Brooks said. Senator Howard Metzenbaum (D-Ohio), who noted his past opposition to such large-scale joint ventures for anti-drug reasons, said that he is "in favor of combinations in the war on drugs."

Both Metzenbaum and Representative John Conyers (D-Mich.) told the witnesses were more anti-drug shows will be expected from the television community in the future. "This is a beginning. This is a humble start," Conyers said. "I hope this doesn't devolve into a mere self-promotion activity."
Winter book shows AM healthy

AM radio is still alive and kicking, according to advance Arbitron releases for the winter 1990 ratings period, Monday-Sunday, adults 12-plus. The AM band held the top slot in five of the top 10 markets and took a number two position in two more (not including two AM-FM combos).

Also of note in the latest book is further indication of "ratings compression," illustrated by minimal market share spread between the top five stations in several markets. In New York, for example, just over half a rating point separated the top five stations, with only 1.1 points separating the top nine. Just 1.2 points separated the top five stations in Philadelphia, and 7 separated the top three in Boston.

In New York, old-fashioned WCBS-FM—ranked sixth last fall—jumped to number one as former ace WPLM-FM slipped to eighth. All-news WINS(AM) and soft contemporary WLTW(AM) carried over their fall '89 second place tie to the winter book, with both edging up slightly from 4.7 to 4.8.

Los Angeles's soft contemporary KOST(AM) edged into first, pushing KPWR(AM) into third. KISL-AM-FM regained some of the audience it lost in the fall '89 book and bested KPWR by slipping into second.

Stability was the key factor in Chicago, as the top four stations retained their market position—although several of those stations experienced gains and declines. MOR/talk powerhouse WGN(AM), which enjoyed double digit shares in the fall '89 book, slipped more than 2 points but still managed to retain the top slot. WGGI(AM) held fairly stable in the number two position.

In San Francisco, post earthquake/World Series Super Bowl blues seem to have had a numbing effect on news/talk, as the format lost several share points from fall '89 to winter '90. Perennial market leader KGO(AM), still number one, dipped almost a full point between the two books. At the same time, CHR-formatted KMEL(AM) has gained a half point, edging into second with a 5.5, and soft contemporary combo KQMT-AM-FM continued its climb to third.

Philadelphia's KYW(AM) climbed up one notch into first place, displacing former market-leading AOR WMMR(AM), which dropped half a point to second.

In Detroit, WRJ(AM) remained number one but slipped to 7.3, while WLIB(AM) dipped to 7.3 but remained in second. WYTV(AM) climbed into third with a 5.9, and all-news WWJ(AM) virtually held steady with a 5.8, but slipped to fourth.

The big news in Dallas was KVIL-AM-FM's three-point tumble, dropping from 10.2 last fall to 7.2 in the winter book. The station was displaced in the top position by country-formatted KCSJ(AM), which gained more than a full point to 8.8.

Boston talk station WRKO(AM) recovered from a slight fall '89 decline to climb back into the top slot, with a 7.8 share. Adult contemporary WBZ(AM) also regained strength, climbing to 7.3 from 5.9 from fall '89. The CHR format took the next two positions, with WZOU(AM) jumping to 7.1, while WXKS-FM slipped slightly to 5.9.

In Washington, WPGC-FM (licensed to Morningside, Md.) regained the top position with a 7.4 share, pushing easy listening WAGY(AM) to third with a 6.2. WYXYS(AM) also gained considerably, edging into second with a 7.0.

Rounding out the top 10 markets, Houston's country-formatted KILT-AM increased its share to 8.6, pushing former leader KMJQ(AM) into a two-way tie with the other leading country station, KIIT(AM), at 7.7.

All results are based on the Arbitron winter 1990 radio local market report for Jan. 4-March 28 (total persons, age 12-plus, average quarter-hour shares, Monday-Sunday, 6 a.m.-midnight). Ratings data used is supplied by Arbitron and is copyrighted; it may not be reprinted or used in any form by nonsubscribers to the company's ratings service.

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<tr>
<td>WCBS-FM</td>
<td>Oldies</td>
<td>4.7 5.1</td>
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<tr>
<td>WINS(AM)</td>
<td>All news</td>
<td>4.3 4.8</td>
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<td>5.3 4.7</td>
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<td>4.2 4.5</td>
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<td>WBLS(AM)</td>
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<td>WOR(AM)</td>
<td>Talk</td>
<td>4.5 4.0</td>
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<td>WOFS(AM)</td>
<td>Easy listening</td>
<td>5.0 4.0</td>
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**2. Los Angeles**

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**Chicago**

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<td>Adult rock</td>
<td>4.8 4.0</td>
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<td>Classic rock</td>
<td>4.0 3.8</td>
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<td>2.4</td>
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<tr>
<td>KXXX(AM)</td>
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**6. Detroit**

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**8. Boston**

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Ventura gets Japanese backer

Hollywood producer will work on joint productions with Marubeni for worldwide distribution;
It also makes deals with British and Australian firms


Marubeni, which claims annual revenues of more than $110 million, has agreed to put up several million dollars in production capital for the venture. The deal was confirmed by Ventura executives last week at the MIP-TV festival in Cannes.

Ventura also announced joint programing ventures with Australia's Beyond International Group, as well as with Amy International Productions and Central Television, both based in England.

According to Roger Lefkon, Ventura executive vice president, Ventura retains "complete production control" of the programs developed under the deal with Marubeni. The programs developed will be designed to play in markets worldwide, he said.

Irwin Meyer, president of Ventura Entertainment, said the agreement with Marubeni is the latter's first entertainment venture of any kind, and also the first co-venture with an American company.

Marubeni general manager Sammy Madsa was en route to Cannes at deadline and unavailable for comment. Marubeni was sharing a stand at MIP with another Japanese company, and will be exploring other possible ventures at the show, sources said.

The Ventura-Marubeni venture has two projects set. One is a 10-hour series, hosted by John Sebastian, entitled, The Golden Age of Rock 'N' Roll, which has been pre-sold in the U.S. to the Arts & Entertainment cable network. Former Sha Na Na star John Bau
tman will produce the series.

The second project is a series of four one-hour specials packaged under the title Consin Brincie's '60s Jukebox, to be produced by veteran music program producer George Paige.

With Beyond International, Ventura will produce, initially, two made-for-television movies, based on action-adventure scripts, which tend to play better in international markets.

Under the terms of the Ventura-Beyond venture, Ventura gets U.S. and Canadian distribution rights to the developed projects, while Beyond gets international rights. The two made-fors, one of which will star David Hasselhoff (currently starring in NBC's Baywatch), are scheduled to start production later this year.

Lefkon said the company's co-venture stems from Ventura's belief that "the best opportunities for producing and distributing shows are in cable and the foreign marketplace. The domestic network marketplace is tough, and more. And I think you'll see the networks producing in-house. The syndication marketplace is tough also, unless you have the clout of a King World or a Paramount."

The company also just completed a deal with England's Central Television to co-produce a made-for television project based on the story of Nazi general Rudolph Hess, entitled, The Corrigan File. In addition, Central and Ventura have agreed to establish a development fund for future projects.

Also announced was an agreement with Amy International Productions to co-produce a four-hour mini-series, Paria One, based on a novel by James Brady. The mini-series is a "suspense thriller" set against the backdrop of the international fashion and perfume industries. The project will cost $6 million to produce, said Ventura's Meyer.

Ventura was formed two years ago as a production and distribution company that is publicly traded over the NASDAQ exchange. The company acquired the Osmond Studio in Orem, Utah, in its first year of operation, and more recently bought Harmony Pictures, a leading commercial production company.

The Osmond Studio has been renamed The Ventura Media Center and serves as Ventura's key production facility. The center is managed by James Osmond, a former singer with the Osmond Brothers, whom Meyer credited with arranging the Marubeni venture.

Ventura President Meyer is a former producer for Columbia Pictures Television, and is credited with the financing and distribution of more than 50 theatrical films. Lefkon co-founded LBS in 1976. He left the company in 1987 to run the entertainment division of DIC Enterprises.

Ventura has also produced series for the international marketplace, including CrossTown, a 65-episode police serial. ABC has foreign distribution rights to the series, completed last year, and New World Entertainment has North American rights.

The company is also negotiating for the rights to produce 24-half-hour episodes of a new version of The Lone Ranger.

For the fiscal year ended Oct. 31, 1989, the company reported revenue of $3,146,500, and a net earnings loss of $455,316. Total assets were valued at almost $9 million.

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Early words from the MIP marketplace

A handful of deals between U.S. and overseas media companies made early news from the MIP-TV international program market, which opened with 7,000-plus attendees in Cannes, France, last Friday, April 20.

Disney, its first major move into European pay TV since the collapse of a UK joint venture with Rupert Murdoch's Sky TV, has signed an exclusive film output deal with the FilmNet satellite pay TV service in Scandinavia and the Benelux countries. The arrangement covers all Disney movies and also includes the opening of a special weekend Disney programming block on the channel using both first-run Disney TV shows and library product.

HBO and Britain's Granada TV have signed an agreement for six new TV movies from the British producer-broadcaster, which has already produced docudramas for the pay channel. Also, Granada has hired former CBS TV development head Dighton Spooner to head a just-announced co-venture with French media company Hachette and West German broadcaster NDR to coproduce TV movies for the U.S.

DIC Enterprises, one of the U.S.'s leading producers of children's programming, has formed a five-year coproduction venture with Italy's Reteitalia to make animated series and specials. The first-year slate will have $20 million in programming.

King World signed a pair of licensing deals for Inside Edition. The first arrangement brings 230 episodes of the strip news magazine to a UK company producing a daily hour news magazine for the UK's British Satellite Broadcasting Service. As part of the deal, King World gains U.S. broadcast rights to original material from the British show. The second deal had King World licensing 260 episodes of the show to Japan's NHK, which plans to air the program daily on its new direct broadcast satellite service.

ESPN has a deal to bring its programming to Korean broadcast networks MBC and KBS using the services of Seoul Telecom System and said that with Seoul Telecom it will plan a cable sports channel for the country beginning in 1991. Seoul Telecom System is part of the international conglomerate Dong Ah Group, based in Korea.

In other news at the market, consultants Coopers & Lybrand Deloitte released a report examining prospects for U.S. commercial TV in the face of Britain's new broadcasting bill and the planned auctioning of existing regional TV franchises. It found that existing ITV companies may have little advantage in retaining their licenses against competing bidders; there would be significant investment from outside the U.K. The valuing of franchises would be "extremely hazardous" that whoever takes the new franchises would expand into related media or overseas businesses.
Hearing has congressmen asking why cable programers won't sell to home dish services and others; telco entry another area debated

House Telecommunications Subcommittee Chairman Ed Markey displays satellite dish for Ku-band service.

House witnesses for last week's cable hearing (l to r): Charles DeVeney, mayor, Augusta, Ga.; Gray Collins, Bell Atlantic; Robert Brown, Sugar Land Telephone; Caroline Chambers, National Association of Regulatory Utility Commissioners; Thomas Gillett, Cable Television Laboratories, and William Bresnan, Bresnan Communications.

House questions cable's competitive policies

Cable was back in the congressional hot seat last week as industry representatives were grilled by members of the House Telecommunications Subcommittee who want to change the competitive structure of the marketplace by either letting the phone companies offer video services or by helping the fledgling home satellite industry become a viable competitor to cable.

This was the second in a series of hearings on cable held by the subcommittee, but it is still unclear what the lawmakers will do. The Senate Commerce Committee is likely to move a cable deregulation bill in May and the subcommittee's chairman, Ed Markey (D-Mass.), is committed to reporting out some type of legislation but has not indicated in which direction he is headed. Markey added to the drama of the hearing by asking a dish dealer to display a six-foot satellite dish in the committee room. The chairman also displayed a 16-inch-square dish to be used for Ku-band service.

A majority of subcommittee members have yet to sign off on the idea of telco entry. Still, the need for competition, at least from other services, was argued by witnesses from the wireless cable industry and the National Rural Telecommunications Cooperative Association, a home satellite packager. They said cable programers still refuse to sell their product to a third party or, if they do, not at the same terms and rates as cable operators.

"My partners and I have invested $20 million of our own money in this business to date, and we can't get into operation yet because we can't get programming," said Matthew Oristano of People's Choice TV Partners, a wireless cable operator. NRTC's Bob Phillips told the subcommittee that when programming was made available, NRTC was forced to pay wholesale prices of up to eight times cable wholesale prices.

The Satellite Broadcasting Communications Association, which represents dish dealers and programers, stated its support for a third-party packaging bill. Not all SBCA members are supporting that effort, according to SBCA Chairman Gordon Main. For example, ESPN is not backing the initiative. (Representatives of Turner Broadcasting System and Viacom have also disassociated themselves from that position.)

"We need to act now," said Representative Billy Tauzin (D-La.), who plans to offer legislation (possibly this week) to help the backyard dish industry by insuring that cable programers make their product available to third-party packagers that are not affiliated with the cable industry. "It is ironic that Congress made the decisions to give cable a chance to grow," said Tauzin, who also pointed out that the broadcast networks must give their signals for free to cable. "Now we have cable programers unwilling to sell," he said.

Showtime's Winston (Tony) Cox maintained that dish owners do have access to programming. He said there are cable operators that pay higher wholesale rates for cable product than SMATV or MMDS systems. Cox said the dish industry was not flourishing for other reasons: "Look at the clunkers [dishes]... they're expensive and hard to sell." To which Tauzin responded: "That big clunker is as beautiful to rural America as the pickup truck." Tauzin wanted to know why Showtime is not being sold to third parties. Cox said Showtime was interested in delivering directly to the consumer. John Hendricks of the Discovery Channel also defended the cable industry. Tauzin said he feels consumers are getting "burned." He said they spent considerable money on dish and decoder equipment and are then forced to pay a "great cost" for programming.

"Clearly, in 1984 when the Congress passed the Cable Act, we expected technologies including direct broadcast satellite, wireless cable and private cable to compete
with cable for the consumer's dollar," said Markey. "Unfortunately," he added, "as I have stated in the past, waiting for competition in the cable industry has been like waiting for Godot." Markey indicated it may be "appropriate to look at a formula that insures new industries have access to programming."

Among those calling for telco entry was Rick Boucher (D-Va.), a key sponsor of a bill that would lift the telco-cable crossownership provisions and enable phone companies to deliver video programming in their service area. Ohio Democrat Dennis Eckart, on the other hand, is no fan of substituting "one monopoly over another." Thomas McMillen (D-Md.) seemed to think rate regulation was a better interim solution than telco entry.

Gray Collins of Bell Atlantic said the telcos would have fiber to rural areas by 2010, but that if they were given an incentive (an opportunity to offer video services) they could "cut the time in half." Robert Brown, president and chief executive officer of Sugar Land Telephone warned that if Congress doesn't let his industry compete with the cable industry, areas of America may never be served and the nation will be divided into a society of "information haves and have nots." Brown and Collins also denied that phone companies would cross-subsidize their cable operations.

However, Caroline Chambers, representing the National Association of Regulatory Utility Commissioners, told the congressmen there are potential risks with telco entry. "From a regulatory perspective, this single wire vision presents an accounting nightmare," said Chambers. NARUC has yet to take a position on whether the phone industry should be a video provider.

The National League of Cities and United States Conference of Mayors favor lifting the crossownership ban but "under appropriate circumstances and with adequate safeguards," said Charles Devaney, mayor of Augusta, Ga.

Cable witnesses disputed the telcos' claims about fiber. Thomas Gillett, Cable Tvkixion Labs, said fiber is "inferior" and not the right technology to take to the home.

Markey asked cable operator William Bresnan, president of Bresnan Communications, a small cable MSO, why Congress shouldn't let the phone companies compete. What you have with the telcos, answered Bresnan, is "a monopoly that can cross-subsidize and run its competitors out of business." Bresnan also argued that cable faces competition from over-the-air broadcasters. He said the network affiliates and independent television stations have 82% of the viewers.

Bresnan took a few lumps from Jim Cooper of Tennessee, who is not an industry fan. Cooper felt the cable executive's testimony was "dishonest" because he failed to inform the subcommittee that cable giant Tele-Communications Inc. has a 49% ownership interest in his company. "If TCI says 'jump,' you ask 'how high?'" said Cooper. "No sir, they are my partners," answered Bresnan.

"Even if it sounds silly, cartoons may be able to beat the cartels," said Senator Joseph Biden (D-Del.). Biden, chairman of the Senate Judiciary Committee, and House Judiciary Committee Chairman Jack Brooks (D-Tex.) held a joint hearing last Thursday (April 19) to generate widespread interest in an animated anti-drug abuse show, Cartoon All-Stars to the Rescue. Biden said the show may be a more powerful weapon in the war on drugs than new prisons, more prosecutors and other proposed actions.

Cartoon All-Stars is a 30-minute show aimed at children, ages 5-11, starting more than 20 popular TV cartoon characters, including a Teenage Mutant Ninja Turtle, Bugs Bunny and Daffy Duck, Winnie the Pooh and Tigger, the Smurfs, Muppet Babies, Garfield and Alvin and the Chipmunks. The animated stars rally to rescue Michael, a 14-year-old boy, from the dangers of drugs. Actor George C. Scott is the voice of Smoke, the evil puppet representing drugs. The cartoon is co-sponsored by the Academy of Motion Picture Arts & Sciences and Ronald McDonald Children's Charities (RMCC).

The show was scheduled to air nationally last Saturday (April 21) at 10:30 a.m., ET, on almost all channels. All of the airtime was donated and the show was to run without commercials. It was to be simulcast on affiliates of ABC, CBS, NBC, Fox, Telemundo, Univision, the Canadian Broadcasting Corp., CTV, Global Television (Canada), Televisa (Mexico), the Armed Forces Television network and hundreds of independent stations. Cable services that also planned to participate in the simulcast were: Black Entertainment Television, Nickelodeon, the Disney Channel, the Turner Broadcasting System and the USA Network. Several stations would periodically rebroadcast the show through this Friday (April 27).

Witnesses at the hearing included producers of Cartoon All-Stars and organizers of the simulcast: John J. Agoglia, NBC executive vice president, business affairs, and chairman of the ATAS anti-substance abuse committee; Roy Disney, vice chairman of the board of The Walt Disney Co., head of the studio's animation department and executive producer of Cartoon All-Stars; Richard Frank, president, Walt Disney Studios, and past president of ATAS, and Ken Barun, RMCC vice president and executive director.

McDonald's donated $1 million to promote viewership of the show and another $600,000 for duplication and distribution of 350,000 Cartoon All-Stars videocassettes to video stores (for free rental), schools, libraries and other local organizations.

"There is no such thing as pure entertainment. Everything we put on the air, from thirty somethings to 60 Minutes to The Smurfs, carries explicit or implicit messages to viewers," Frank said. ATAS decided to produce a cartoon, Agoglia said, because "children are tremendously receptive to animated characters and you can get a message to a child through animation more easily than through any other type of entertainment."

Disney said that the job of producing a program "which not only had to deal effectively with the substance abuse problem but also entertain a target audience of 5- to 10-year-olds" was "a formidable task." The script took six months to complete and the animation took eight weeks. Some sound effects and music still had not yet been added to the clip that was shown to the congressmen two days before the program was to air.

There was unanimous praise for the project among the congressmen. "This program will teach our young children about the dangers of drug and alcohol abuse in a format they can easily understand and enjoy and relate to," Brooks said. Senator Howard Metzenbaum (D-Ohio), who noted his past opposition to such large-scale joint ventures for anti-trust reasons, said that he is "in favor of combinations in the war on drugs."

Both Metzenbaum and Representative John Conyers (D-Mich.) told the witnesses more anti-drug shows will be expected from the television community in the future. "This is a beginning. This is a humble start," Conyers said. "I hope this doesn't evolve into a mere self-promotion activity."
Don Mathison, vice president, marketing and programing, Media General, said: "I think there'll be some improvement as addressable homes increase, buy rates increase and as the economic leverage of cable business increases."

The perennial battle of the movie window hasn't improved, and as Mathison points out, sales of individual movies at below $20 doesn't help the industry. Still, said Mathison, "we're an essential part of their distribution."

One breakthrough, at least in access to product, has been Warner's decision to sell to Viewer's Choice, coinciding with a multi-market "Continuous Hits" test, where one film per week—"Lethal Weapon 2," "Casualties of War," "Dead Poet's Society," "Honey, I Shrunk the Kids" and "Johnny Handsome"—will be carried on a dedicated channel in May. MSO's are cautiously optimistic about the test. "Continuous Hits is a very good idea to be testing," said Maglio, adding that it's his sense it will work. Tom Hurley, director of PPV for TeleCable, whose Plano, Tex., system will be participating, said "we're certainly willing to test it as a third channel. We're excited about Viewer's Choice's maturity, and we're excited about Continuous Hits."

Dan O'Brien, senior director, marketing, for Warner Cable, said its Milwaukee system will likely be a ninth participant in

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**PPV proponents see slow but steady progress**

'Continuous Hits,' where one top film per week is carried on dedicated channel, is seen as breakthrough

It's been almost one year since a group of senior level cable executives met in Denver to discuss ways to jump start pay per view. Although many of the issues on the table remain unresolved today, such as movie windows, event pricing and MSO commitment, PPV executives remain optimistic that the category still holds revenue promise for cable operators.

"We're looking at an evolutionary business right now," said Jerry Maglio, senior vice president, marketing and programing, United Artists Entertainment.

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**Plenty of pay-per-view activity**

**Basketball one-on-one, dunk competition set for June 25**

Mike Trainer, head of Victory Promotions and manager of boxer Sugar Ray Leonard, is putting together a first for PPV—a one-on-one and vertical dunk basketball competition among eight top collegiate players about to turn pro on June 25 from Trump Plaza in Atlantic City, N.J.

Trainer said the $12.95 event will be key to the NBA draft, to be held two days later, on June 27. Trainer is in the process of selecting eight top players who have completed their college eligibility. Although many will likely be seniors, some may be underclassmen who are forgoing the rest of their college years to turn pro, such as Chris Jackson, a guard from Louisiana State. The eight will compete in a one-on-one tournament, with the seedings being selected by the fans, who will vote using a 900 number. Winners from the quarter and semifinals will meet in the finals, with the winner receiving $100,000 and the runnerup $50,000. The games will be eight minutes, with a 20-second shot clock and college rules, including the three-point line.

In addition to the one-on-one, there will be a vertical dunk competition, where the basket will be raised until only one entrant is left, not unlike high jump or pole vault events. Trainer will select five or six players from the major conferences to compete. The field will be complemented by a number of winners from regional tryouts, for which Trainer is looking for local cable operators to help promote and market. Players will be eligible for both events, he said. The event will run from 9 to roughly 11:30 p.m., Trainer said.

Trainer plans to brief cable operators on the event this week in Orlando, Fla., where he is a speaker at CTAM's PPV conference. Trainer is looking at a 50-50 split with the operator. The event will either be marketed directly to operators or as a combination of PPV network and direct sales, he said. Some of the athletes have already been selected, Trainer said, but the names won't be released until all are selected.

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**Warner Bros. expected to join Viewer's Choice**

Warner Bros. is expected to make official this week that it will become the 10th partner in Viewer's Choice, joining Walt Disney Co., Viacom and seven MSO's—ATC, TeleCable, Cox, Newhouse, Continental, Comcast and Times Mirror.

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**Playboy PPV to feature Playmate of Year**

Playboy's April 28 PPV programing will include coverage of the annual Playmate of the Year party held two days earlier at the Playboy Mansion in Los Angeles. It's the first time the Playmate of the Year will be featured in its own program. The 90-minute show will be premiere at 8 p.m. Playboy said it now reaches 3.5 million addressable homes.

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**SET's Neville to release PPV study data**

After polling nearly every week for 18 months, and treating pay-per-view events like elections, "Showtime Event Television has learned more about consumer awareness of PPV, according to Thomas Neville, vice president, research and strategic planning, who will present the results at this week's CTAM PPV conference in Orlando.

According to the survey, consumer awareness of PPV has grown between 10%-15% over the past year-and-a-half. Hotels and motels are where consumers learn about PPV, with twice as many cable subscribers purchasing PPV events in hotels and motels as in their homes. Also, a substantially higher number of males are aware of PPV, due in part, said Neville, to the nature of events available and "because men are more likely to stay in hotels and travel on business."

From initial focus groups, Neville said, it seemed as though women didn't like PPV. In fact, although they have lower awareness, women have a higher rate of satisfaction in the product than men. The study also found that remote control zappers have a high PPV use. "That has implications for how we promote PPV on the air," said Neville.

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Broadcasting Apr 23 1990
Continuous Hits.

That type of scheduling "is very effective," said Mathison, whose system deals directly with Hollywood and carries such scheduling. The promotion is very simple, he said. In effect, the studio "owns the channel."

More events are becoming available but the pricing has increased. "Prices seem to be going up, not down, which is our question," said Maglio. O'Brien points out that Worldentertainment raised its price $5 and the buy rates dropped from 7.1% to 5% on Warner systems.

MSO PPV executives say more price testing needs to be done. Maglio said UA experimented with $9.95 and $14.95 pricing for a $19.95 concert, but found there was no improvement in buy rates. But he said there is not enough data to make broad conclusions. "I don't think we know our price points," he said.

O'Brien said there has not been much event pricing testing because operators want to keep the 50-50 split with the event provider. However, Warner has begun a cut-rate, weekend movie test in Lima, Ohio. O'Brien said. In the first two weeks, buy rates were up 76%, said O'Brien, but that is not enough to cover the price drop of movies licensed at $1.97 retail and retail at $2.85. Warner would need a 100% increase to make the test revenue-neutral, which would be tough to maintain, he said.

However, the user base is up 12%, said O'Brien, and that can be sustained at higher price levels, then it would be worthwhile, he said. The test will run for four to six months, said O'Brien, and whether the 12% will remain active buyers is an open question. O'Brien said about 18% of PPV homes are regular users.

Media General is offering subscribers individual games of the NHL playoffs, even though the games are a part of the pay regional sports service Home Team Sports. Mathison said the system had 800 buyers for the final game of the New Jersey Devils and Washington Capitals series, which was priced at $5.95. In the next round, the games will be $7.95, he said.

Mathison said operators are becoming concerned about subscriber reaction to their cable bills that include high-price events. Media General is exploring the possibility of billing the special events on a credit card, to reduce the hit taken on the monthly cable bill.

Cheaper pricing is also a factor in Warner's move to add Graff PPV to many of its systems. O'Brien said Graff's $1 minimum is less than the $1.97 retail of Request and Viewer's Choice. Since there is a 35% duplication of titles between the two services, Graff appeals to Warner in some cases because the retail pricing and operator splits (65-35) are better for similar product. Graff movies are priced between $2.50 and $3, said O'Brien.

Maglio says that PPV offers many facets—programming, pricing, technology, telephone equipment, promotion and marketing—need to be improved to make the business go forward. Concentrating on one issue won't do it, he said. And the key, he said, is "to manage time, time, and money."

At the system level, PPV's biggest challenge "is the local promotion effort," according to Hurley. "What works is an integrated strategy. You have to have local heat, like the video store," he said, even if the event is in Las Vegas. That means "using every tool in the marketing mix," he said—posters, outdoor, banker channels, handbills, coupons, contests, print, radio and television. Hurley said it is not so much a matter of cost—"most local promotion efforts aren't all that expensive"—as pulling all the elements together. "Before we throw money at it, we have to refine our marketing techniques," he said.

Mathison seconded a number of those points. Operators need to work with other media to promote events, such as linking radio stations with appropriate PPV concerts. The tough part in event marketing is reaching the right category, he said. As segmented marketing becomes more refined, buy rates will improve, Mathison said.

TVN to debut PPV DBS service in late summer

After close to two years of planning, Touchtone Video Network (TVN) has slated late summer for launch of a 17-channel satellite pay-per-view service, TVN President and CEO Stuart Levin announced last week in Los Angeles.

TVN will be using 17 transponders on AT&T's Telstar 303 bird and will also be using AT&T's ANI (automatic number identification) technology for customers to order PPV events. TVN will use a "D-Code" receiver made by Uniden Corp. and Oak Industries (internal software), along with Leitch Video International's video encryption system. The service will include 10 channels providing PPV movies and seven channels of basic services. The "D-Code" receiver will be offered to backyard dish owners for a projected subscriber rate of $19.95 per month, and each of the other 10 PPV movie channels will offer "Top 10 Movies" for $4 per film (Levin said each title will have at least a two-week window). Levin said retail distribution of "D-Code" boxes will be handled by retailers, which one industry source speculated will be Radio Shack electronics retailers on a commission basis. Levin said the box will be "easy to install" by the customer, and that each of 10 films offered at any given time will have its own 800 number to authorize the purchase. Levin said TVN will need at least 10% of the nation's estimated three million TVRO homes to break even by paying the $19.95 subscription rate in the first year.

Levin said licensing agreements have been signed with "every major Hollywood studio," primarily on a revenue sharing basis, because "they saw that our 'D-Code' encryption security provided 100% protection against piracy" of the copyrighted films. Already previewing on TVN's promotion channel are titles such as "Batman," "Sea of Love," "Field of Dreams," "Dead Poets Society," "Indiana Jones and the Last Crusade," and "Honey, I Shrank the Kids." According to Levin, negotiations with six "major" basic cable networks are ongoing to make up the remaining channels.

Uniden was identified by Levin as a 10% equity investor. He said that independent HBO and XMT and producers are some of the many "other" investors in the Levin-estimated $500 million project. He also stated that $8.5 million has been invested in constructing a state-of-the-art uplink/playback center located at Compact Video Corp. facilities in Burbank, Calif. TVN is slated to start beta testing the satellite system for two weeks starting in June.

**Satellite Footprints**

**Wussler in the back yard.** Robert Wussler, president of Comsat Video Enterprises, has agreed to deliver this year's keynote address when The Satellite Broadcasting and Communications Association and Satellite Television Technologies International hold their annual Nashville Trade Show, as usual, at the Opryland. Wussler will undoubtedly be back to the O'Brien's hotel July 9-11. President of CBS-TV and CBS Sports in the late 1970's, Wussler joined Comsat following nearly a decade as senior vice president of Turner Broadcasting Systems. Now focusing his energies on expanding Comsat's SMATV base to include the home dish and other markets, Wussler is also serving his second term as National Academy of Television Arts and Sciences chairman.

**Antenna aesthetics.** If access to programming and signal piracy remain at the top of the home satellite industry's list of concerns, zoning laws that limit the size, placement or other characteristics of consumer antennas comes in a close third. Satellite Broadcasting and Communications Association General Counsel Mark Ellison and the equipment dealers and consumers he represents have been happy to hear about "Crystal Vision," a transparent glass satellite dish designed by Cheshire, England-based Zeta Service. According to Sky Television contractor Innovative Technology, "an exclusive manufacturing and distribution deal has already been signed" with Zeta, which is to provide the Armourplace metal impregnated glass dishes. "We believe the glass dish will satisfy concerned planning authorities around the country that there is an aesthetic and practical solution at hand," said Desmond Llewellyn, spokesman for Innovative Technology, which described Crystal Vision as "the same size as the small Astra dish"—about 60 cm.

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Networks and Fox gear up for May sweeps

ABC's 'Twin Peaks'

Mix of shows will fill time slots, with move away from long-form mini-series

With the start of the May sweeps just a week away, the trend away from long mini-series continues as all three broadcast networks and Fox will rely on a mix of specials, movies and high profile episodes of their regular series. The only exceptions are a couple of two-part movies scheduled by ABC and NBC. The crucial ratings period begins April 25 and ends May 22, according to Nielsen.

ABC's The Voices Within: The Lives of Trudli Chase, starring Shelley Long, airs May 20 and May 21 from 9-11 p.m. The movie focuses on a woman with multiple personalities.

The network starts out its sweeps program with a two-hour movie on Sunday, April 29, The Story of the Beach Boys. On May 6, Burning Bridges, starring Meredith Baxter-Birney, airs from 9-11 p.m. The following Sunday, ABC airs "Platoon," the Oscar-winning Vietnam story starring Charlie Sheen and Willem Dafoe.

Specials include a week of reality/comedy half-hours, which are being tested as possible replacement shows for the post-America's Funniest Home Videos time slot of Sunday, 8:30-9 p.m. Tim Conway's Comedy Camera airs April 29, following Videos. On May 6, Anything For Laughs, produced by Dick Clark Productions, is scheduled.

The show looks at the radio show routines of disk jockeys around the country. America's Funniest Videos Part II, from Videos producer Vin Di Bona, airs May 13. On May 20, a one-hour season finale of America's Funniest Home Videos will air, with the winner of the best video of the year receiving a $100,000 bonus.

In addition to the movies and specials, ABC will have original episodes of nearly all of its regular series, including Twin Peaks, Equal Justice and Capital News, three series that premiered under ABC's spring season strategy.

CBS goes into the ratings period with a mix of specials and made-for-television movies, as well as four theatrical films. "The Lost Boys," starring Corey Haim and Kiefer Sutherland, about modern-day vampires, airs Saturday, May 5. "The Untouchables," with Kevin Costner, Sam  Connery and Robert DeNiro, is scheduled for May 6. "Beverly Hills Cop II," starring Eddie Murphy and Judge Reinhold, airs on the CBS Tuesday Night Movie May 8. "Throw Momma from the Train," starring Billy Crystal and Danny DeVito, airs the following week on Tuesday, May 15, from 9-11 p.m.

The specials on CBS's lineup include: I Love Lucy: The Very First Show, a one-hour, special that includes the never-before-seen pilot for the series, airing April 30 (Broadcasting, April 16), The World's Funniest, Cleverest, Most Imaginative Commercials, a one-hour special hosted by David Leisure May 2, from 10-11 p.m., Happy Birthday, Bugs, So Looney Years, celebrating 50 years of Bugs Bunny, airs May 9 from 8-9 p.m., two Connie Chung specials, May 7 and May 14, from 10-11 p.m., two Candid Camera specials, May 4th and May 11th, from 8:30-9 p.m., and Garfield's Feline Fantasy, from 8:30-9 p.m. on May 18.

CBS's made-for-slate includes Caro-
tine?, starring Stephanie Zimbalist, in a Hallmark Hall of Fame presentation of a woman who returns to her family 15 years after being presumed dead. Child in the Night, on Tuesday, May 1, stars JoBeth Williams and TomSkerrit. It is about a child who witnesses her father's murder and the psychologist who is appointed to help him remember what he saw. Return to Green Acres, Friday, May 18, reunites nearly all of the original cast members who played in the series that ran from 1965-71. Bad Times in Beverly Hills, about a Bever-
ly Hills woman who thinks her husband wants to kill her, stars Joan Rivers, Alex Rocco and Morgan Fairchild. It airs May 23.

Fox's sweeps plans include a May 7 sea-
sion-ending, cliff-hanger episode of Alien Nation. On May 19th, Cops will have a one-hour special program taped from the Mardi Gras in New Orleans. On Sunday, May 20, Totally Hidden Video will have a one-hour special from 7-8 p.m. And on May 30, Fox will present a two-hour Rolling Stones special, featuring the band's concert from New York during its Steel Wheels tour. Not yet scheduled are two or three episodes of America's Most Wanted which will be taped at cities throughout the year.

'Roseanne' renewed, but will it go Barriess?

ABC has quietly renewed Roseanne for next season, which will be the show's third season on the air. However, Barr has never publicly recanted comments made earlier that she would not return to the show next season. Several months ago, shortly before the premiere of her theatrical film, "She Devil," Barr told Today's Jim Brown she didn't plan on doing another season of Roseanne. In the mean time, "She Devil," which costarred Meryl Streep, proved to be a tremendous flop, while Roseanne remains one of the top network prime time shows. Could the show go on without her? Past precedent is NBC's Valente, which starred Valerie Harper when it premiered in the mid-1980's. Subsequently, the star and producers failed to come to terms. Harper left the show and eventually won a celebrated breach-of-contract suit. The show remained on air, however, becoming Valerie's Family and then The Hogan Family, starring Sandy Duncan. A spokesman for Barr said she was "not authorized" to offer any clarification on Barr's availability for next season. Perhaps Barr can shed light on issue in Cannes this week, where she will be fielding questions at MiP-TV press conference, jointly sponsored by Nelvana Entertainment, producers of ABC's new Saturday morning spin-off, Little Rosey, and Viacom, which has worldwide syndication rights to Roseanne.

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country. On May 16, "Wall Street" will be Fox's presentation on its Wednesday Night at the Movies.

ABC's sweeps offerings are headlined by its four-hour mini-series People Like Us, based on the best-selling novel by Dominick Dunne. The movie, airing May 13 and May 14, stars Ben Gazzara, Connie Selleca and Eva Marie Saint.

NBC's two-hour made-for lineup starts with Fall From Grace April 29. The movie, starring Bernadette Peters and Kevin Spacey, details the rise and fall of Jim and Tammy Baker. Archie, to Riverdale and Back is a live action movie based on the comic book characters, who have grown up and are facing adult concerns. The movie airs May 6.

Last Flight Out, a presentation from AT&T Presents starring James Earl Jones and Richard Crenna, is about a group of Americans who helped 500 Vietnamese escape from Saigon on the last commercial flight out of the city. It airs May 20 from 9-11 p.m.

Specials include Night of 100 Stars III on May 21 from 8-11 p.m., and an unscheduled Bob Hope special, a staple during sweeps periods.

In addition to the movies and specials, NBC has original episodes available of the following series: Shannon's Deal, Wings, Carol & Co., Down Home, A Family for Joe, 13 East and Working Girl.

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**NBC wins fifth straight rating race**

ABC is second and CBS third; combined three-network share declines 2% from 1988-89 TV season

The 1989-90 television season was won by NBC, marking the network's fifth consecutive victory. It posted a 14.6 rating, 24 share. ABC was second, with a 12.9/21, while CBS came in third, with a 12.2/20.

The three-network share was 65, a 2% decline from 1988-1989, indicating its continued downward movement. The combined three-network rating was down 4% from last year's 41.5, to 39.7.

In an attempt to brighten the network share picture, NBC also released figures for a ABC's sweeps share, including Fox, showing the share number remaining steady at 70 for 1988-1989 and 1989-1990. According to Bob Niles, vice president, research, NBC, network shares could sink into the high 50's as the 1990's progress.

While NBC was victorious, Niles expressed "disappointment" that no breakaway hit emerged from the five new shows introduced by the network during the season. The "positive" news, Niles said, was that the network's veteran lineup of core shows was "not showing the traditional signs of aging."

The network also received a "solid performance" from its sophomore class of programs, Niles said. Despite this, NBC's overall prime time rating was down 9%, compared to CBS' -3% and ABC remaining flat. "ABC is holding steady, while everyone else is falling down," according to David Poltrack, CBS senior vice president, research.

There was some controversy over whether ABC's Roseanne or NBC's The Cosby Show was the season's number one program. Both NBC and Nielsen gave the win to Roseanne, while CBS declared Cosby the winner. According to a Nielsen spokesperson, Roseanne had a 23.4 rating, 33 share, based on 28 weeks of regular episodes. CBS and NBC showed Cosby with a 23.1 rating, 38 share. Cosby has been in first place for the past four years.

For the season, NBC was first for 28 weeks, and in tabulation, included an April 1 airing of Roseanne, which ABC designated a "special," and therefore excluded from its own regular season figures. Both CBS and NBC showed Cosby with a 23.1 rating, 38 share. Cosby has been in first place for the past four years.

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NBC won Wednesday (won by ABC last year), Thursday and Saturday nights; was second on Monday and Tuesday, and third Friday and Sunday. CBS won Sunday, was second Thursday and Friday, and third Monday, Tuesday, Wednesday and Saturday. ABC was victorious on Monday (won by NBC last year), Tuesday and Friday, second on Wednesday, Saturday and Sunday, and third Thursday.

CBS and ABC retained the same ratings as last year on Monday nights, while NBC was down 13%. Tuesday night remained consistent on a competitive basis, although NBC and ABC were down from the 1988-1989 season. ABC was down 11% on Wednesday night, which it won last year, while NBC and CBS remained fairly consistent.

ABC increased its ratings 18% on Thursday night, thanks in great part to the early success of Twin Peaks. If this show sustains its early ratings success, ABC could make inroads into what has been an NBC stronghold. On Fridays, CBS was down 13% from last year, while ABC and NBC remained consistent. NBC was down 9% on Saturday night, while Sunday night showed CBS down 7% and NBC down 18%, thanks in large part to the programing success of Fox.

NBC had three of the top five prime time shows, and four of the top 10. CBS had no shows in the top five, and one show, 80 Minutes, in the top 10. 80 Minutes, which finished seventh, completed its 22nd season, its 19th in the top 10. ABC had two

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**Syndication Marketplace**

Group W Television has cleared the hour special Everyday Heroes in 25 markets, including six of the top 10 markets (representing 29% national coverage overall), as part of a national grass roots teacher recognition campaign. Television involvement is a key element of the campaign, according to the syndicator. Based on the true story of four teachers from Deer River, Minn., who use different methods to combat conflicts between white and Native American children in their school, actresses Lindsay Crouse and Estelle Parsons play two of the teachers leading the effort. It is part of a "Thanks to Teachers" campaign kicked off last January. The National Foundation for the Improvement of Education, the National Alliance of Business and Group W Television are sponsoring partners with Apple Computers in the campaign. Everyday Heroes is being offered on a straight barter basis (five minutes national; five minutes local).

Shade Stevens has been signed as a voice-over announcer for a segment (Fender Bender 500) of Worldvision Enterprises' fall 1990 live action-animated children's strip, Wake, Rattle & Roll.

The series, which is currently cleared in 75% of the country, including 29 of the top 30 markets, will feature Fender Bender 500 as one of a pair of five-minute animated segments to be used in the show. Hanna-Barbera Productions, producers of Wake, Rattle & Roll, will feature classic H-B characters, such as Yogi Bear (and cub companion Boo Boo), Huckleberry Hound, Snagglepuss, Quick Draw McGraw and Baby Loopy driving race vehicles at various international racing venues, while Stevens calls the action. The other animated segment, Monster Tail, will revolve around the pets of famous Hollywood monsters. Worldvision, which is a unit of Spelling Entertainment, is offering Wake, Rattle & Roll on a straight barter basis (two-and-a-half minutes national; three-and-a-half local).

Frank Bonner, Gordon Jump and Richard Sanders, co-stars of the original WKRP in Cincinnati, have agreed to reprise their roles in the 90 new first-run episodes MTM Distribution Group is planning for the start of the 1991-92 syndication season. Sanders will again portray Les Nessman, the newsmen with the feeble ego yet proud of his overly long news reports. Bonner returns as Herb Tarlek, the overly solicitous sales manager and Jump again portrays station boss Arthur "Big Guy" Carlson. The original WKRP in Cincinnati aired on CBS from 1978-82.
shows in the top five and four in the top 10.

NBC was ahead of both CBS and ABC in several key demographic ratings during prime time. For women 18-49, NBC posted a 9.7, compared to ABC’s 8.9 and CBS’s 7.2. For women 25-54, NBC scored a 10.4, while ABC scored a 9.4 and CBS had a 9.2. NBC’s ratings for adults 18-49 were ahead of CBS by 35% and ahead of ABC by 4%, while for adults 25-54, NBC beat ABC by 6% and CBS by 27%.

NBC awarded top made-for-television movie honors to the pilot episode for ABC’s Twin Peaks, which scored a 21.7 rating, 33 share. NBC also gave ABC’s premiere nod for topline honors, Small Sacrifices, which posted a 21.7/34. CBS, which called Sacrifices a made-for-television film, said it was the number one show in that category. CBS cited The Kennedys of Massachusetts as top mini-series. A consensus was reached on the highest rated theatrical film for the season: Lethal Weapon, which gave NBC an 18.3/27.

Among other dayparts, ABC won the early evening news race, posting a 10.9/21, compared to CBS’s 10/19 and NBC’s 9.9/19. For weekday daytime, 10 a.m.-4 p.m., CBS won, with a 5.6/21, 51% over NBC and 10% over ABC. CBS also had the number one weekday daytime show, The Young and the Restless. It scored a 7.9 rating, 29 share.

According to Poltrack, one of the most significant factors present in the 1989-1990 season was the “unprecedented decline” of viewing levels, in the second half of the season, across all dayparts in overall television viewing patterns. Poltrack said that he was investigating possible reasons for this phenomenon, but that he currently had no good explanation for it.

If NBC does not want to slip to second place behind ABC in terms of young demographics, Poltrack said, NBC will have to “throw out” some shows that are doing well in terms of household ratings but not attracting a younger audience. Conversely, ABC may have to sacrifice shows strong with a younger demographic but not doing well in household ratings, such as China Beach and thirtysomething, said Poltrack.

“NBC has had no new hit shows in two years,” Poltrack said. “If they play it safe, they are doomed to significant losses and will open doors to ABC and CBS.” CBS, Poltrack said, is looking for kids and young adults, 12-24, for the 8-9 p.m. time period, and is focusing on 35-54 year-olds for 9-11 p.m. Poltrack also reluctantly admitted that CBS’s 1989-1990 season rating was its lowest ever.

NBC, meanwhile, “has learned the lesson that tried and true is dead and buried,” Niles said, reflecting the attention all networks claim to being to innovation and experimentation.

Fox improved from a 1988-1989 5.4 rating/9 share to 6.5/11, a 20% increase, for its 1989-1990 Saturday-Monday slate and periodic Wednesday movies. For adults, 18-34, Fox went up 26% from last year, while for adults 18-49 the fourth network grew 24%. Among adults 25-54, Fox grew 23%, while among people 12-34, Fox was up 26%.

“People were announcing firm goes left and right coming out of the [NATPE] convention,” the spokeswoman said. “We looked at the new programing and the lack of quality time slots available and asked ourselves if this was the right kind of climate to successfully launch a big ticket game show. It is really a tough marketplace right now. Some people are only interested in tiered deals [clearing programs in different dayparts], but we’re only interested in securing quality time periods and held off from pronouncing Monopoly a firm go,” she said.

“Michael King [King World president and CEO] says that Wheel of Fortune did not have over 40% clearance when they launched it into syndication in 1983, and it’s not that it went on to great success,” a New York station rep source stated. “And yes, they’re having similar success with Inside Edition [7.5 rating/16 share in the February sweeps, compared to 6.8/13 the year before].” The source continued, “but things have changed in the last three years since King World became a publicly held company.”

And there are others with troubled game shows. Orion Television, according to a source there, has dropped plans to syndicate Name That Tune, apparently because of

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SIR WINSTON CHURCHILL, NORMAN COUSINS, WALTER CRONKITE, ELIZABETH DREW, PAULINE FREDERICK, GEORGE GALLUP, HARPER’S MAGAZINE, HERBLOCK, LEE HILLS, CHET HUNTLEY, TED KOPPEL, CARL ROWAN, HELEN THOMAS, and others have all won the Missouri Medal of Honor.*

Created in 1930 by Dean Walter Williams, founder of the world’s first school of journalism, the award is unusual in two respects:
1. It honors persons and organizations for a long track record of journalistic excellence, rather than a single outstanding achievement.
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weak sales; GTG Entertainment, with its split from principal financial source Gannett, has pulled Love Thy Neighbor from first-run sales, but a company spokesman says Gannett could release the half-hour to Grant Tinker in a potential "resolution" of who holds rights from the dissolved partnership, and Tribune Entertainment has withdrawn Puzzle Game in an attempt to clear it on the network daytime schedule with co-producer CBS.

The defections leave Buena Vista Television's half-hour Challengers (close to 100 stations cleared, representing approximately 75% coverage), Warner Bros. Domestic Television Distribution's Trump Card (86 markets, 80% coverage), Guber-Peters Television's Quiz Kids Challenge (an estimated 65 stations and 66% coverage), ITC Distribution Group's Tie Tac Dough (65 stations, 68% coverage) and Orbits Communications' Joker's Wild (56 stations, 70% coverage) to compete for the few recently opened time slots.

The dropouts in half-hour and hour talk strips is even more dramatic. Those out: Just Between Us, a Diannah Carroll half-hour from GTG Entertainment; A Question of Scruples, a half-hour hosted by Ron Reiss and Mike Jerrick from Worldvision Enterprises; Not For Men Only, a half-hour that Viacom Enterprises hopes to bring back next season with Ross Schaffer hosting, and Viacom's other project, the hour-long Entertainment Coast to Coast (hosted by Roger Rose and Kathryn Kinley), which has left the company's fall 1990 sales portfolio but could be revived for a midseason sales pitch.

Prospects for the two remaining talk shows, MCA TV's Studio 68, Hollywood and Tribune Entertainment's Kelly & Gail, are dim, but both syndicators are making efforts at keeping them alive, possibly through group or network deals. Don Hack- er, executive vice president, Tribune Entertain- ment, confirmed that Group W and the NBC O&O's are interested in finding a replacement to their co-produced half-hour talk strip, House Party, and recently received pilot presentations of Kelly & Gail. NBC Station Group President Al Jerome confirmed that a search is on for a House Party replacement, but said Kelly & Gail is not being considered "at this time." An industry source indicated that a House Party cancellation is only several weeks away, and suggested that NBC and Group W are also looking at MCA's Studio 38, Holly- wood (hosted by Ron Reagan Jr. and Cristina Ferrare) as one of several candidates. MCA, NBC and Group W officials were unavailable for comment.

Even though Tribune's Kelly & Gail and MCA TV's Studio 38 are in a holding pat- tern, Jon von Soosten, Katz Television vice president/director of programming, says time slots could open with the other talk show departures. Another rep source says surviving game showPeripheral shows will also benefit from the expected cancellations of Buena Vista Television's Win, Lose or Draw and Warner Bros. Domestic TV's Third Degree later this season. Buena Vista and Warner Bros. officials were also unavailable for comment.

John Moczuksi, program services manager, KGO-TV San Francisco, characterized the market as "extremely oversaturated." With incumbent programing like Wheel of Fortune and Jeopardy! dominating access, he said, and early fringe/access reality shows such as Entertainment Tonight (Par- amount), A Current Affair (20th Century Fox) and Inside Edition (King World) pick- ing up rating increases from the most recent February sweeps, life will be even tougher for new entries. "There are more holdovers in this market than I can ever remember," said Moczuksi. "I can't remember first- run programing showing the kind of legs it has now."

He added: "It's one thing to produce a stripped program that costs $500,000 a week to produce, but what kind of revenues will one of these shows generate if 20% of the clearances are in access or early fringe and the remaining 80% are in late fringe or early morning slots? I think barter advertisers are growing increasingly...worrisome of these tiered deals. It really also makes me think carefully about how the definition of 'firm go' is viewed by syndicators."

### Cable programers: moving ahead in uncertain times

**DBS, retiering and channel launch how-to's are among topics of New York gathering**

Cable programers, looking both optimisti- cally and, at times, fretfully at the future, discussed the hot issues they face—from DBS to tiering to channel capacity—at a New York seminar last week.

While most programers were upbeat about what DBS could do for their distribution, they worried about renegotiation and the havoc it could cause by retiering basic services, according to participants at a Paul Kagan Associates seminar. Some worried about too many services flooding the mar- ket, while others complained about the lack of channel capacity.

Mark Lustgarten, vice chairman, Cab- levision Systems Corp., one of four compa- nies involved in Sky Cable, said that Sky Cable, with its proposed 108 channels, "could turn out to be a wonderful technol- ogy to increase channel capacity."

Tom Rogers, president, NBC Cable & Business Development, and another Sky Cable partner, said that cable operators would "have a major incentive to be Sky Cable distributors."

While there are "clearly more ways to access Sky Cable than through cable opera- tors," those with infrastructures are the best to distribute Sky Cable, and "those are the operators," said Rogers. And with increasing uncertainty about regulation, said Rog- ers, operators aren't rushing to invest mon- ey. "DBS is a way around that, since it's less expensive for the operator, yet in- creases channel capacity. The goal is 15 million homes by 1995, and it will be 'mostly to homes that still won't be served by cable,'" said Rogers.

Programers, for the most part, don't fear that DBS will be competing directly with cable. "We don't see it as a standalone business," said Herb Granath, president, CapCities/ABC Video Enterprises, which is considering distributing ESPN on DBS. But not everyone sang the praises of DBS. "I think the scenario that DBS is a supplemen- tary service is truly wishful thinking," said Jeff Reiss, chairman and CEO, Reiss Me- dia.

Rogers said Sky Cable is a viable, sup- plemental business that won't approach the scale of cable. It's especially advantageous for the niche programer, who needs to draw subscribers on a national basis, "which DBS can do, but cable can not."

DBS would also unleash the capacity necessary for a per program something which Reiss's Request PPV network could use. Said Rogers, "The 1992 Olympics will expose people to pay per view." Sky Cable coming on board soon after the Olympics will serve to make operators and consumers aware of DBS and its PPV op- portunities. Lustgarten commented that "the amount of money we'll spend market- ing the Olympics will equal what Warner spent on [marketing] 'Batman.'"

Tiering was the highlight of the second panel discussion, and the basic programers who constituted the panel made it pretty clear they were fearful of tiering in any form, either expanded basic tier or a carte programing. Reregulation, they said, will force operators to a tiering system, and the loss of audience and ad revenue will be bad business for basic networks.

Advertising is currently two-thirds of USA Network's entire revenue, according to Kay Koplovitz, president and CEO. Tiering will cut down on ad revenue by displac- ing audiences, and the current revenue stream is what has made programing dollars possible, she said. "Tiering will have a 3- to 1 negative impact on basic programers."
If faced with a à la carte tiering, basics will have to come up with the marketing dollars to get the business they need. A la carte "sounds consumer friendly, but economics will not allow the basic networks to market the pay way networks market," Koplovitz said. USA currently spends 6%-10% of its programming expenses on marketing.

Tim Robertson, president and CEO of The Family Channel, agreed with Koplovitz. "Tiering is especially dangerous for us," he said. Approximately 80% of The Family Channel's revenue comes from advertising. "If we lose distribution," a probable result of tiering, "we're in trouble" with advertisers, he said. That means the network will need more money from consumers, and will lose even more of its audience.

The way programers have increased share is through original programming, said John Hendricks, chairman and CEO, The Discovery Channel. But the programers fear the decrease in revenue caused by reergulation would severely cramp efforts to create original programing, which they note with some irony, is something lawmakers want them to do anyway.

But the programers tried to be optimistic. "The 90s are our decade," said Koplovitz. "But we have to get over some of the regulation barriers without shooting ourselves in the foot." But one industry observer later noted that all the fear and trepidation about reergulation is paralyzing the programers, keeping them from doing anything new and innovative. Reergulation, he said, was "a crucible of a decade." That's not the way the programers prefer it, he noted, and "that's a long time to be paralyzed."

The only way basic programers will survive in the '90s, especially in a deregulated environment, is to target themselves as niche vehicles, said Mike Wheeler, president, Financial News Network. And as channel capacity begins to reach heights of 50 or 100 channels, niche programming will be especially critical, said Koplovitz. "I don't think the concepts of basic programing will ever apply to 100 channels," she said. "Survival will go with those who use the focused image." No matter the image, said Robertson, it's indisputable that as more channels come on the air, ratings get watered down. "But I don't know if there's room for 100 channels," he said.

Andrew Orgel, president and CEO, Video Jukebox Network, noted in a later discussion that the programers sounded like "a dais full of broadcasters talking about cable in the 1980's [by asking] Gee, is there room for any more channels? We're living in the past, not the future. The economy of cable is going to change."

The third panel discussion, on new channel launches, brought together The Comedy Channel's president, Dick Bearers, and Tom Freston, chairman and CEO, MTV Networks. Talk of the feud between TCC and MTV's has kept the channel at a minimum.

While their colleagues on an earlier panel worried about too many channels, participants in this panel were concerned about the quantity of channel space.

Lack of channel capacity is what kept TCC from launching a year ago, according to Bearers. TCC finally decided to launch six months ago because "we felt that if we waited for [better] channel capacity, we'd be staring another comedy channel in the face." Freston agreed that the time was not ripe to launch a new channel, but also said it wasn't going to get any easier. And "we were not about to let HBO run away with the comedy category," he said. Two comedy channels, if they were well-programed, "isn't an implausible thought."

Any new launch needs to think about operator equity, said Bearers, because if operators aren't anxious to carry a product, they won't. And they also don't want to bet on a loser, he noted, so they'll "wait and see how things shake out," a scenario not unlike the one operators currently face in the comedy wars. Freston noted that only the top 10 MSO's are likely to be interested in equity agreements, and said that HA! hadn't signed any equity deals. "We're still actively talking to our MSO's," he said. "I'll be surprised if we don't end up with operators as investors."

(On a merger between the two services, neither Bearers or Freston were commenting. Bearers said only that "a lot of cable operators would like us to merge," adding, "We're not conducting business thinking in context of a merger." He said TCC initially had no interest in equity talks, but the MSO's were interested, "so we listened." Bearers says he's pleased with how the network is doing, although "in retrospect you can always see what you could have done better." TCC is revising certain programing, taking to heart reactions from focus groups that felt the network was a bit "schizophrenic" and wanted the programing to be "a little more seamless." Bearers said the network has been effective in reaching grazers, and although the network hasn't done heavy promotions, it reached 20% of the subscribers in one large market system in a 24-hour period, he said.)

Not every launch is looking to offer equity—for example, the 24-hour local news channel Freedom Newspapers starting in Orange County, Calif., Sept. 1, said Alan Bell, president of the broadcast division. But like any launch, it requires deep pockets, requiring a $5-million-$10 million investment. Bell doesn't expect the network to turn a profit for at least two or three years, noting that Long Island's four-year-old News 12 network is just starting to turn a profit.

Paul Ancier, president of six million homes as the minimum level needed for most new launches. Freston recalls that MTV was considered a "home run," but it took two years to have 5 million viewers. "There's more competition now," said Bearers. New networks are "held up to the light of day very quickly." And, he noted, there's "more pressure put on six month homes as the minimum level needed for most new launches. Freston recalls that MTV was considered a "home run," but it took two years to have 5 million viewers. "There's more competition now," said Bearers. New networks are "held up to the light of day very quickly." And, he noted, there's "more pressure put on six month homes as the minimum level needed for most new launches. Freston recalls that MTV was considered a "home run," but it took two years to have 5 million viewers. "There's more competition now," said Bearers. New networks are "held up to the light of day very quickly." And, he noted, there's "more pressure put on six month homes as the minimum level needed for most new launches.

I remember some months ago there was an announcement of a number of ABC series that had been given early renewals for next season. Was Roseanne one?

Yes, she's been renewed.

There's obviously a lot of turmoil on the set.

Yes, there has been turmoil, and for a number of reasons I really don't wish to elaborate on. But we also have a very successful show here, one that we're quite proud of. I look back at this season, and I can think of a number of episodes that were damn good episodes. And I wish things would settle down because I think it would be healthier for all involved. But it's hard for me to really say why.

Why does she have so much power, or at least is perceived to have that power, over the production?

I don't think Roseanne has any more power than the lead or the star of a number of other shows on the air. I think she's been given more attention, but I think the idea that she has all this power is a

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**AT LARGE**

**Robert Iger: patiently aggressive**

*Continued from page 36*

doctor [Doogie Howser] and a cop musical, and I said to him, "When are you going to give me a Hill Street Blues or L.A. Law?"

But I was curious. I thought to myself, "Oh boy, how am I going to deal with this? What's going to happen when I have to turn that one [Cop Rock] down?" And this is getting to Robert Steven, and got more pertinent in him and he and I spoke on a number of occasions about the show, it was clear to me that he had a vision—more than a vision, it was a fierce desire to try this form. And it was in part his ability to communicate that passion to me that resulted in the freedom he was given. I ended up getting extremely excited about it.

Given the Bocho name and your mutual excitement over the show, would you say it's a lock to make the schedule?

I wouldn't go that far. I'm not sure that Steven would expect me to.

If it does, where would you like to see it?

It's a 10 o'clock show. We need a 30 share show at 10 o'clock. We need an L.A. Law-type program if we're going to compete successfully, and I'm not suggesting that this is it, but I certainly would love it to be. But we also have some other good 10 o'clock shows in development that could end up in that time slot. But if this is on the schedule, it's a 10 o'clock show. I remember some months ago there was an announcement of a number of NBC series that had been given early renewals for next season. Was Roseanne one?

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bit overstated. [Roseanne executive producer] Jeff Harris made a personal decision to leave the show after this year. I think clearly it would have been easier to do some status quo maintaining, but we didn’t take a particular position on it. He wanted to go and he left. The show will survive, someone else will run it.

**Does Roseanne Barr have equity interest in the show similar to Bill Cosby’s for The Cosby Show?**

Yes, she does have some. I don’t know how much. I don’t know what value that will be, but I think it’s safe to assume that Roseanne stands to gain a substantial amount if this show continues and continues successfully, because I believe she does have some sort of ownership position. You’d have to speak with Tom and Marcy [series creators Tom Werner and Marcy Carsey] about that. I also think beyond the economic potential for her, that from the creative standpoint—and even from the standpoint of self-pride—she cares deeply about the show, more so than most people realize.

**Speaking of Cosby,** there were some reports that the license fees being asked for Cosby were three million dollars an episode. How does that figure compare to some of the highest license fees at ABC?

I can’t comment on that figure in terms of its accuracy, but if you were to say to me “three million dollars for a half hour,” I would say we don’t pay even close to that for any one hour on our air. That would be higher than anything we pay. It is probably the most valuable show on the air right now, and has been for a while, and I’m sure that the resulting terms of revenue flow to NBC is consistent with that, but I’m sure any decision in terms of what they agreed to pay for that program is consistent with what NBC felt the value of the program was to them. Tough situation.

**In most of the discussions between the networks and the production community about changes in the financial interest and syndication rules, the studios complain that because of deficit financing, they aren’t making any money, and the networks counter that because of escalating license fees, it’s becoming increasingly difficult for them to remain competitive under the current system. Where, then, is all the money being made?**

We’re profitable in the entertainment division, which as you know is prime time product, nonnews, nonsports. It’s a profitable division for this company at this point. So there is some money being made. But we’ve also been living in a very bullish advertising market for at least the last year, year and a half. The upfront last year was very strong, and we’re hoping that it will be again this year, but we also have lived in much more difficult times and we know how quickly it can change and how volatile the economics of this business can be. And if the marketplace were going to fluctuate just a few percentage points downward, that profit would be erased immediately. So that unless we keep our costs in line, we lay ourselves wide open to being tossed quickly into a sea of red ink. It’s really that simple. We were very fortunate last year that the marketplace was as vigorous as it was. We need to plan not only for the times that it’s strong but the times that it’s weak, so that we don’t sink under circumstances. On the studio side, I think studios are profitable ventures. They certainly seem to operate as though they’re profitable. I don’t think Sony would have pursued the purchase of Columbia with as much vigor as they did, had it not been considered a viable economic entity. And the Time-Warner merger is probably another example of that. You’re dealing with profitable, successful, viable entities. They’re also thinking long-term and they need to keep their costs down as well.

**Do you think that easing the restrictions on the networks will put a financial burden on the studios? Allowing the networks to participate in the back end?**

No, I really don’t think it will put a financial burden on them. I think that the studio-network system will continue to thrive, that one network or all three networks or three and a half networks will not have the strength or the desire or the financial wherewithal to corner the marketplace in talent. And as long as studios continue to pursue talent to produce programs for themselves, the system as we presently understand it will continue to thrive. I think it will reduce the number of programs being produced by the studios, but I don’t think it’s necessarily going to decrease efficiency, nor do I think it’s likely to decrease profits tangibly. If anything, if we can get to a point where there’s more of a share-the-pain, share-the-gain situation, it may even increase profits by decreasing risk.

**It has been said that a lot of CBS’s programing problems can be traced to a poor relationship with the Hollywood community, specifically in bringing in half-hour talent. Brandon Stoddard was viewed very favorably by the Hollywood community. Do you think ABC has lost a step in the transition?**

No, I don’t. I think maybe we skipped a beat slightly, because clearly there was a need for people to step back a bit just to see who I want to get a chance to come in. But for two reasons we didn’t lose any ground. First, I rolled up my sleeves and got right in there meeting people. It was just extraordinary, it was a whirlwind tour of meetings and lunches and dinners and getting a chance to associate myself and allow others to associate themselves with me. But then beyond that, and I think maybe this is more important, is that on the creative side, in terms of our development force, by naming Stu Bloom as executive vice president and putting all development under him, he was a person the community was familiar with and very comfortable with. And by doing that and really giving Stu the development reins, I think that sent a message to this community that things were not going to change in terms of the way we deal with this community. And that was very important. I think it was an extremely smooth transition. I also did not throw out any of the development that had been under way by the prior regime. It was a little difficult at the time anyway, because all the pilots were committed to. Many of them were in production, so there was very little I could do there. But I really did maintain pretty much the same course developmentally as Brandon had set, and that was important.

**How is the relationship between you and Brandon Stoddard? Do you have first look on everything that is produced by ABC Productions?**

Yes, essentially we do. And that doesn’t preclude someone from going to him and saying we’d like you to produce a concept for us. He’s not obligated if someone else generates us, to give us a shot at that. He’s really only been up and going for a year, but he’ll have three pilots for us this year.

*My Life and Times* was one that sounded particularly interesting.
Does that have a green light on the schedule?

No, nothing has a green light on our schedule. But Brandon and I have a good relationship, personally and professionally. He’s been a trusted adviser over the year, he’s counseled me on a number of situations. And I’m very lucky, because frequently what happens when the president of an entertainment division exits is, that they exit completely. And I’m fortunate enough to have him still working here so that I can draw from his tremendous experience and his talent. It’s been handy.

Is this your schedule now?

Yes, other than Twin Peaks, Equal Justice and Capital News, which were developed under Brandon.

There was very little shakeup when you took over the department. Do you have the team that you want in place?

Yes. We have a staff that is extremely deep and experienced, Stu Bloomberg and Ted Harbert, senior vice president, prime time programming and myself have over 45 years of experience with ABC. I did come to this job with 15 years of network experience. You pick up an awful lot. That’s not to say it immediately qualifies you to be president of ABC Entertainment, but in terms of scheduling, in terms of promotion, in terms of dealing with advertising and sales and research and affiliates and creative forces, there’s a lot of experience gleaned, and I brought a lot of that experience with me and it’s helped. I have a staff that I’m not only comfortable with, but I have a tremendous amount of confidence in.

There are a number of shows that appear to be on the bubble—China Beach and The Young Riders, for example. What decisions have been made regarding their future?

I can’t say anything now. Now that it’s April, the next six weeks is an extremely sensitive time for shows both new and old, and it’s something that I didn’t understand as well last year because I was so new at it, but I realize when I sit down with people and say, “you’re off the air” or “you’re on the air” or “you’re picked up” or “you’re not picked up yet,” that we’re dealing with people’s lives here, and their jobs, and their careers, and the ego part is secondary to all of that. I am very proud for a variety of reasons of some of the shows you mentioned, China Beach being one, which won an Emmy and a Peabody award, was nominated for an Emmy for best drama last year, probably will be nominated again and might even win. I would hope that we’ll be able to find a place for it on our schedule. It has not been picked up next year, but that shouldn’t be an indication that it won’t be.

This has been a good season for us, I think for a number of reasons. When you think about the shows that have been introduced on all three networks this year, and you think about Doogie Howser, for instance, and Young Riders, Father Dowling…. Father Dowling had a 20 share against Cosby last week. I think that’s the first time we had a 20 share against Cosby since it’s been on, clearly the best performance we’ve had. A show that was on another network, and you know the old adage, the old rule, you can’t move a show from one network to another. But it doesn’t lose that much, and we’ve seen what can happen in this day and age with shows like Videos and Life Goes On, which is pretty much second in its time period many weeks. I think on the season average Disney might be slightly ahead of it, but we have a high quality project. We’ve picked up Life Goes On for next year.

It will be back in that time period?

Yes, and we’re very proud of it—and the fact that we have not gone down. We feel good about ourselves. I’m not bullish to the point of predicting number one. We may never be number one, but I think we’re a network that’s going somewhere, the network that’s being talked about. Not only in terms of where we are but where we’re headed. We’re still a network of opportunity, when you look across our schedule and you see the launching pads we have for new shows, we probably have more than the other networks at this point. It’s a pretty rich schedule.

You have a development deal with producer James Brooks [whose credits include The Simpsons and Tax]. What about the Brooks deal? What projects does he have in the works right now?

Three series. Something that went largely unreported and I guess because of the timing, is that Jim hired, on an exclusive basis, a bevy of talent that he has worked with not only on TV programs but in motion pictures, so that our exclusive deal with him includes the creative forces behind most of his successes.

Have you given him any parameters?

No. One thing I’ve discovered in this first year is that if you live by hard and fast rules in terms of what works and what doesn’t work and what you should be doing here and what you shouldn’t, you die by those rules immediately. That’s not to say it’s a free-for-all, but I think the business has changed so rapidly and radically that the unbendable rules of the past have been thrown out. There’s no formula. If anybody is seeking to abide by a formula, I don’t think you’re going to see their names in interviews for very long.

Can you give us some examples?

The Simpsons. If somebody had tried to apply some creative or developmental rule to that concept or idea or even the scheduling of that they would have told Fox they were crazy. And yet they have a breakaway hit on their hands. I think probably the same can be applied to us on Videos. But as we talk about doing a cop musical, which even a year ago might have been laughed at, scoffed at by many insiders and outsiders in this business, I realize and we realize as a group here, that no one can say “Hey, you can’t do a musical on TV, it just won’t work.” Because no one knows.

The point is, if you’ve got a creative entity you believe in, you’ve got to give it a shot. And that’s what the business is all about right now. It’s about giving [Twin Peaks producer] David Lynch the chance to do a network series; no matter how bizarre, no matter how different it feels, no matter how different an experience for the viewer Twin Peaks will be, you have to give that a chance. And when we stop doing things like that, when we stop taking chances, when we stop giving people with different ideas and different backgrounds and different concepts a chance, then we’re dead. The only rule I have right now, aside from the fact we have to constantly be aggressive in marketing our product, is that there really are no rules.
Tale of the tape

The half-inch composite digital videotape format developed by the Japanese broadcasting network NHK and broadcast equipment manufacturer Matsushita may have gotten a big boost in its bid to become a legitimate universal broadcast tape format thanks to two developments announced at NAB: Matsushita has been chosen an official supplier for the 1992 Olympics in Barcelona, Spain, and the games will be recorded on the half-inch digital format.

Also at NAB, JVC Corp. became the second company, following Matsushita’s Panasonic Broadcast Systems, to announce it will make and market equipment in the half-inch digital format.

The first studio recorders in the D-X format, as the half-inch digital system is commonly known by its Japanese developers, will be available from Panasonic late this year. It will be in competition with D-2, the two-year-old, three-quarter-inch composite digital format. Companies offering D-2 at NAB this year included Sony, Ampex, Hitachi Denshi and Broadcast Television Systems.

JVC had one of the longer lists of new products at the NAB exhibition. Many of those introductions involved equipment in the S-VHS half-inch and S-VHS-C 8 mm formats, which were invented by JVC. Panasonic Communications and Systems Co. and JVC are selling S-VHS as a replacement format for broadcasters operating with U-Matic (three-quarter-inch) equipment. At the same time, Sony is promoting its Hi8 format as either a replacement for or a complement to the U-Matic system.

For the Olympic games, Matsushita will supply 400 D-X tape decks to the International Broadcasting Center in Barcelona, which is being built by Radio Television Olimpica '92 (ROTO), the official broadcast organization for the games. At the same time, RTO also named Pesa Electronica S.A., Madrid, as an official broadcast equipment supplier. Pesa will supply audio and video routing systems, satellite uplink equipment, character and graphics generators and other equipment to the broadcast center.

ROTO is expecting some 10,000 representatives of the worldwide broadcast and print media from 170 countries to converge on Barcelona for the 1992 games. “The International Broadcast Center will have perhaps the highest concentration of studios,” hopefully surpassing the facilities that were provided for the 1988 games in Seoul, said Manuel Romero, director of the RTO, at an NAB press conference, which also included representatives of Matsushita, Panasonic and Pesa. Romero estimated that there will be about 500 cameras and 2,500 VTR’s in use during the games. The timetable for the D-X format calls for the production models of the studio deck, which were demonstrated on the NAB floor, to be ready for shipment late this year. The new camcorders, which were shown in a working prototype version for the first time at Panasonic’s NAB hospitality suite, and a portable EFP recorder, which was also shown as a prototype this year, are both scheduled for release next year. However, Matsushita and Panasonic have not been able to find any customers for the new format and some have questioned whether they will go forward with the system without a major customer. “Yes, we already have,” said Stan Basara, president and chief operating officer, Panasonic Broadcast Systems Co., Secaucus, N.J. “We are completely dedicated to the broadcast industry and we think that our digital half-inch product will offer many advantages.

D-X’s cause might have been helped by the announcement that JVC will be licensed to manufacture and market the format. JVC’s announcement did not come as a great surprise. JVC and Matsushita have long had a close business relationship and JVC is partially owned by Matsushita. JVC also sells equipment in Matsushita’s MH half-inch component analog video (CAV) format, while Panasonic makes and sells equipment in the JVC-invented VHS and S-VHS consumer and professional formats.

“[It is likely that in the next half decade the shift to digital video will occur at a rapid pace],” said Neil Neubert, engineering manager, JVC Professional Products Co., Elmwood Park, N.J. Like Panasonic, JVC is looking forward to video acquisition in the D-X format. Along with a demonstration of a prototype half-inch digital recorder, it displayed a mock-up of a D-X camcorder it plans to introduce. However, the JVC digital plans announced are very long range. The company does not intend to begin delivering products until 1992 and has yet to estimate prices.

There have been constant rumors that Hitachi Denshi will become the third company to support the D-X format, although Hitachi has so far denied it. Hitachi is just now beginning deliveries of D-2 studio recorders. Among the other videotape recorder manufacturers, especially those that currently sell equipment in the Betacam SP CAV format, there is little support for D-X. Some question whether the half-inch system will be ready by 1992. “That surprises me, that there would be a commitment” to D-X at the Olympics, said R. Bland McCarthy, general manager, small
format products for Ampex Corp.'s recording systems division, Redwood City, Calif. "That's really pushing the technology from where it is now," he said.

Among the two leading D-2 dealers, Ampex and Sony, the emphasis at this year's convention was on expanding product lines. Currently, both companies have full lines of studio decks. Sony worked its way up to the DVR-18, a high-end studio recorder, at NAB 1989. Both companies now have D-2 studio recorders starting at about $60,000 and both now have recorders for post-production that accept all cassette sizes.

The overall theme of the Sony booth was "The Digital Era." It tried to sell the concept of digital equipment as a complete studio system including not just tape formats, but also automated library systems, video effects systems, editors, switchers, digital audio systems and others. People have had the perception in the past that digital systems automatically require a very high cost," said Peter Dare, vice president, product management. "It's our intention to illustrate that implementing a digital system is indeed not as expensive as you may have thought. Even an all-digital system challenges analog implementation. This is primarily through the development of a large number of VLSI's [very large scale integration]."  

Sony featured an updated version of its portable DVR-2 D-2 field recorder, introduced last year, to demonstrate how D-2 can be used in the acquisition link in the video production process. The DVR-2's durability was a main selling point. In a special torture test demonstration on the exhibit floor, a DVR-2 in the playback mode was subjected to forces of up to 40 G's. The pictures from the recorder continued playing back during and following the jolt and without jumping or shaking. This year, Sony introduced the BVR-2, a remote control unit for the DVR-2, with stand-by, stop, play, record, rewind and fast forward functions. It is expected to be available for delivery in June.

Ampex followed up its original VPR-300 with three new D-2 studio decks for various applications in the broadcast and post-production studio. The VPR-350 was introduced as a less expensive version of the original recorder, which will accept only two of the three D-2 cassette sizes. In addition, Ampex introduced the VPR-200 series, a lower-cost version of the 300 series designed for broadcast applications.

Ampex does not seem to be planning to follow Sony into portable D-2 equipment sales anytime soon. "The ability of getting the cost of the D-2 down and the equipment compacted is certainly there," he said. "I don't see how the market gained [Betacam SP] in the market is substantial," said Doug Rowan, senior vice president, sales and marketing. "It would take a great deal to unseat [Betacam SP] in the short term. Long term, if D-2 catches on the way we hope it will, it may very well be an acquisition format."

Ampex and Sony have also differred in their sales approaches for D-2 studio VTR's. When both companies introduced studio recorders in 1988, Ampex came out with the VPR-300, a high-end recorder meant for post-production facilities, while Sony introduced the lower-priced DVR-10, which would hold only the small and medium-sized D-2 cassettes. "One thing that has been interesting is that in the DVR-10 and the VPR-300, the signal performance between the two is radically different," according to Rob Corrigan, a regional manager based at Ampex's Carrollton, Tex., office. Corrigan conceded that the lower price allowed Sony to sell more of the early D-2 decks than Ampex.

Ampex claims that by beginning with the high end, it better prepared them for design of the VPR-200 series. Corrigan said that its introduction was delayed because of problems in the VPR-300 that arose last year, forcing a recall of the decks that had been delivered. In spite of those problems, he said, attendees visiting the Ampex booth were reacting well to the VPR-200 introductions.

There were few new products in the CAV Betacam SP and MII formats. Panasonic Broadcast Systems introduced three MII products designed to replace earlier model recorders and players. They are smaller and lighter than their predecessors, due mainly to improvements in another advanced VLSI technology. These products include the AU-66S studio recorder with 9-bit digital time base corrector and optional component digital output ($35,500, available in November); the camera dockable AU-410 ($8,500) and the higher-end AU-410S ($9,500, both available in August); and the AU-63 playback-only unit ($13,000, available in October). NBC, Panasonic's biggest MII customer, having bought over 2,000 units since it began converting to MII three years ago, will buy another $2 million of MII equipment, "going mostly to our foreign bureaus to replace the last vestige of three-quarter-inch equipment that we have running on those systems," said Michael Sherlock, president, operations and technical services for NBC. "The rest will be distributed throughout our domestic bureaus."

With the introduction of the D-X format, which could be used in all the same applications as MII but with higher quality, some at the Panasonic press conference questioned what MII's future will be in the coming years. "There will be plenty of room in price between where MII exists and the digital half-inch format is. They are two different products," Basara said.

A great deal more activity was centered on the lower-end ENG formats, such as JVC's S-VHS. JVC had introductions in both half-inch S-VHS and 8 mm S-VHS-C. Both formats are being promoted as replacements for U-Matic. "S-VHS-C offers numerous advantages. The cassette weighs a quarter of a pound and the Federal Express shipping limit is a half a pound for the $9 overnight rate. You could not do that with the three-quarter tape and you cannot do that with D-2," said JVC's Neubert. Among the introductions for the smaller system was the BR-S420CU S-VHS-C camcorder for ENG applications. It records 400 lines of horizontal resolution on cassettes with up to 20 minutes of playing time. Future product introductions planned for S-VHS-C include an editing system and the automated cart system, Neubert said.

Among the products added to the conventional S-VHS line was an upgraded EDITMASTER interface unit, the SA-F200U, for computerized off-line editing and the new EDITTRACK software to go with the system. The system can also be configured to control MII and U-Matic decks as well. A/B roll editing can be accomplished with the addition of the new RM-G860U edit controller, which can be used with special effects generators and audio mixers. Rounding out JVC's new S-VHS product was a new portable half-inch recorder, the BR-S405U for ENG/EFP applications, which will be available in October at a suggested price of $2,700.

One of two featured S-VHS introductions by Panasonic Communications and Systems Co. was the AG-7750 editing VTR. In the past, the chroma signal has been one of the weakest parts of the S-VHS signal, according to Terry Gardner, marketing manager, professional video. The AG-7750 was designed with wider chroma bandwidth, he said. Other features include built-in time base corrector, a noise reduction system to improve moving images, faster search speed (32 times faster than regular playback speed) and improved multi-generational capabilities. "We have continued to improve the picture quality so that we can now go five generations," Gardner said. Earlier recorders allowed for only three, he said.

A rather formerly weak link in the S-VHS system was the lack of Y/C (luminance/chrominance) switches available to produce simple effects, Gardner said. The second featured S-VHS unit, the EGP-7 eight-input production switcher, is designed to fill that void. It is built to interface with the Panasonic AG-A800 edit controller.
to perform A/B roll editing. It has a number of built-in effects, including wipe patterns. Both the switcher and editing VTR will be available this fall.

To keep pace with the improvements in S-VHS editing, Sony introduced a new desk-top editor to its line of Video Hi8 (8 mm) videotape products. In the past, Hi8 images have typically been transferred to U-Matic for editing. The introduction of the Sony EVO-9700 editing recorder will now allow for completion of simple productions in Hi8 without any transfers to other formats. The EVO-9700 records over 400 lines of resolution and along with basic editing functions provides slow motion, freeze frame, simple titling and audio mixing. It will be available in July at a suggested price of $6,950.

Sony is also introducing the EVO-9500 Hi8 VTR for studio playback and satellite recording. It is scheduled for delivery next month at a list price of $2,300.

Getting greater graphics

Many of the hundreds of monitors at the Georgia World Congress Center were filled with such animation and graphics that it was hard to get past the “Wow” stage and down to the nitty-gritty particulars of what made everything work. But after four days of split screens, digital rolls, 2- and 3-D animation and fancy dissolves, the two things left perfectly clear were that “integration” is on the increase and “real time” was the technical buzz-phrase of NAB 1990.

The consequence of widespread integration is that many of the traditional standalone components now do a bit of what other components used to do exclusively. And those that still perform single functions have been designed to work within a system more easily, usually through key switches on sophisticated editors and switchers.

The integration and open architecture is designed, in part, to make purchasing a component less risky in what many feel is a time of uncertain transition toward full system digital. “It would be a tough decision to buy now” said Tom Edwards, post-production supervisor, TNN-The Nashville Network, who was demonstrating Chryon’s CMX line of switchers. But he added that as long as high-quality digital-to-analog converters exist, or if a company had to get “the latest gizmos through the door” whenever they became available, the current market is ideal because each piece can be so easily integrated into existing and future systems.

Sony created a great deal of excitement in 1989 when it demonstrated a prototype of its DVE system, the DME-9000 System G. Sony sold its first DME-9000, which sells for $350,000, during this year’s show. This year Sony also added a lower cost version, the DME-5000, which had an NAB show price of $78,000.

Microtime joins Abekas, Ampex, Grass Valley, Quantel and Sony at the top of the “real time” DVE mountain with its introduction of Impact. It is expected to be delivered by August, said Joe P. Wellman, marketing manager, and has as its greatest strength its relative low cost for the functions it performs. Prices range from $88,000 for the basic models, to $115,000 with the complete option package.

Ampex, whose ADO systems have been around for eight years, introduced a full digital component option for its low-cost ADO 100, said Ampex Product Manager Craig McCartney. The ADO 100 now has three input-output configurations. McCartney called response from NAB 1990 “great,” saying that there was “lots of interest from small-market broadcasters, mom and pop production houses and in-house corporate users” for the ADO 100. He said that more than 900 units have been shipped since July. The ADO 100 with 2-D software will cost around $20,000, with a ceiling of about $30,000 for full 3-D effects and Infinity software interface, whereas the ADO 2000 sells for about $60,000 and the ADO 3000 for about $100,000.

Software writers are having greater say in the hows and whys of what gets done because hardware has become more universal and inexpensive, according to Paul Hansil, Abekas vice president of marketing and sales. Abekas introduced “corner pinning” and “solids building” software for its A53-D real time animator. Hansil said that “by Saturday, we had already surpassed last NAB’s orders total.” The software upgrades, part of the special program on remote terminals (SPORT) package, will be sent free to all 500 or so users that already have the A53-D, which sell from $47,500 to $150,000. The “solids building” software creates geometric solids based on size and positioning of the first image, said Hansil, by letting IBM and Apple Macintosh compatibles “crunch the numbers.” The use of PC’s, said Hansil, “is designed to make it all easier to do.” The “corner pinning” package simply lets the user reposition the four corners of the video any place on the screen, which allows for rolls, folds, turns, warps and other effects.

The Grass Valley Group introduced new software for its Kaleidoscope effects system. Called the Kurl Option, it allows page turns, non-linear transformations, circular modifications and interfaces with existing Kaleidoscope functions and has the ability to store page turns in keyframes. Skip Youd, product manager, said that sales of Kurl “were higher than expected.” He added that Kurl can “now do the widest variety of effects,” many of which “used to require film opticals to do.” The Kurl option costs $13,500 and a single-channel base Kaleidoscope system sells for $170,000, with other options available.

Integrated video production systems are becoming more commonplace, and virtually every component on the floor was made with wide interface capabilities, making editors and switchers more capable of performing component functions through key switches. said Jeffrey B. Banke, Ampex Manager, U.S. Sales Support. For smaller independent production houses and lower budget broadcast and cable TV programmers, many agreed, this means that the gap between what they can purchase on their smaller budgets and what high-end users can acquire is rapidly narrowing.

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The integration news from Quantel was the Harriet graphics workstation. Designed as a low-cost, off-line production system modeled after its Harry editing suite, it puts virtually all video and digital graphics effects in a single user system. In addition, it combines Quantel’s Paintbox with random access picture store. Pinnacle, which according to its chairman, Ajay Chopra, patented the phrase “video workstation,” introduced software upgrades for its Prizm digital effects option. The full system combines digital effects, paint, still store, 3-D modeling and animation and can cost, depending on options, up to $60,000. More than 1,000 have been installed, said Chopra.

At the lowest cost end, NewTek used a video by the comedy team of Penn and Teller to demonstrate its new $1,595 Amiga 2000-driven work station, Video Toaster. Mark Randall, director of marketing, said that NewTek “set out to make a complete system that anyone could afford,” and that it is intended for low-end professional production users and consumers. NewTek expects to begin delivery by late June.

Many of the 3-D systems that operate slower than real time have, nevertheless, grown considerably. The strength of these systems is in the wide range of things they are capable of doing, including modeling, still manipulation and animation of some kinds, as well as integration. The big development is that these systems play back in real time without special (or simpler) coding for sequential play or any need to copy frame by frame.

Chris Laskey of Magno Video demonstrated Cubicomp’s new Vertigo 9 series, and said that its greatest strength “was that its interface is the most user friendly” and that the system can hold many functions in keyframes while easily integrating stills. The system offers 2-D sketch and 3-D modeling and, according to Laskey, was the system used to create the Bud Bowl Super Bowl promotions.

New from Colorgraphics is its Artstar 3-D Plus, which integrates
full color paint, cut and paste, character generation and some real
time animation.

Dubner added new software for its Graphics Factory 3-D anima-
tion system that integrates modeling and paint, character generation
and still store. It also added software that facilitates real time
playback.

The distinctions between 3-D animation and paint systems have
been muddled by 2-D animation systems such as Symbolics' Paint-
Amation, Digital Audio Systems' DIVA and ColorGraphics' Morph
the Animator. Symbolics showed off its 2-D, $73,000
PaintAmation for the first time. D.A.S. introduced its DIVA 200 2-
D digital animation system, which, according to product manager
Mike Seymour, "is designed to serve a niche." He added that
the beauty of the system is that the artist need only draw the first
picture and the last of its intended sequence, and the processor
creates the animation in "a matter of minutes, not hours or days."
Colorgraphics President Ken Simmons introduced the company's
Morph software package for its DPMosaic system. DPMosaic links
paint and animation with digital disk recording that, according to
Vice President Bob Miller, becomes the only quad four system that
features 2- and 3-D animation capabilities. With Morph software, it
processes 100 frames an hour and can create the full animation on
five stills, according to Miller.

Paint systems have, out of necessity, grown more sophisticated,
quicker and easier to use, while integrating some manipulation
features and digital storage, and still systems offer more character
generation. Aurora claims to have integrated real time, multi-plane
animation hardware and software for its AU 280 Cadet paint
system. Additionally, Aurora announced a price reduction from
$135,000 to $79,000, due to hardware changes and a drop in the
profit margin.

Integration was also apparent in many character generators that
now have stillstore and some limited animation. Chyron introduced
iNFiNiT! 4200 with Motion II and upgrades for its Scribe line of
camera character generators. The iNFiNiT! has two fully independent
channels, allowing full page slides, wipes, mixes and effects be-
tween channels. It's software options create in real time, said
Chyron's Patricia Noble, product marketing and support manager.

Abekas had SPORT software for its A72 digital character gener-
at, which allows the user to create fonts, call from a vast stored
library of more than 1,500 typefaces, create graphics, use some
digital effects and down-load text from PC's.

Laird had new software for its Legend series charactergraphics
generator, including an option that allows Legend to display and
manipulate graphics generated on different systems.

Sony is set to deliver its DNS-1000 digital stillstore network that
has two options for storage. The WORM (write once, read many)
stores 1,800 images per disk for about 25 cents per image, accord-
ing to Peter Dare, vice president of Product Management. Also
available is a reusable 5.25-inch Magneto Optical (MO) disk that
holds 500 images. The DNS-1000 is mouse controlled and software
includes playback sequencing and image manipulation.

All of these improvements have had the designed effect of
making things quicker to do. One of the big winners of the speed
game is weather graphics, which will now more closely resemble
the quality of other news graphics and stills. The reason for the
difference has been that sets of high quality graphics simply took
too long to create three, four or five times a day, according to
Accu-Weather President Joel N. Meyers. But station news direc-
tors, said Kavouras Vice President William Schlueter, have been
pushing for weather graphics that are more like news graphics in
quality.

Kavouras introduced its Weatherlink Vista, which features 64
levels of gray scales in its high-resolution paint and animation
system. The system costs $75,000 and provides weather data,
software and hardware. The weathercaster has to put the graphics
together.

Accu-Weather announced its own upgrade of delivered graphics,
Ultragraphix. Ultragraphix can be accessed through either Color-
graphics Liveline IV and V or Macintosh-based Ultragraphix 240.
Cost will be $24,500 plus $3 per image. The company also an-
nounced that its low-cost alternative, Amiga Weather Graphics
system, could be leased for four years with no money down. -PJ5

Perhaps the most prominent trend in cameras during the NAB
exhibition was to the smaller and lighter units for electronic news-
gathering. Two years ago, Sony Corp. introduced the lightweight,
one-piece BVW-200 camcorder, which the company claimed as the
first camcorder under 20 pounds. A number of other companies
have now added their own products to that market. The latest one-
piece products are being equipped with the three frame interline
transfer (FIT) close-coupled devices (CCD), providing much high-
er-resolution and noise-free pictures than the BVW-200.

Development of all-digital processing cameras, a technology
introduced at NAB 1989 by Panasonic Broadcast Systems, is
progressing in the other direction. The first cameras were equipped
immediately with FIT chips. This year, Panasonic is seeking to
widen the market for all-digital processing cameras with an inter-
line transfer (IT) system.

No other manufacturer was showing digital processing cameras
except co-owned Panasonic Communications & Systems Co.,
which specializes in tape products for the S-VHS format. (Both
companies are owned by Matsushita of Japan.) It showed a proto-
type of an all-digital processing camera dockable to S-VHS record-
ers as well as MII to test the market demand for even lower-end
digital processing cameras.

Several companies had new studio cameras to show as well.
CCD chip cameras have become the rule rather than the exception
now for both studio and field cameras. Several companies had no
pick-up tube units, new or old, on display this year. But one
company, Hitachi-Denshi America, did introduce one tube-based
product.

The BVW-400 represents the third generation in one-piece cam-
corders from Sony, following the BVW-200 in 1988 and the BVW-
300 last year. It is superior to both earlier cameras in its use of FIT
chips, producing fewer artifacts such as vertical smear and lag.
Using Sony's hole accumulated diode (HAD) sensor, which was
introduced into other new Sony cameras this year, the camera
provides images with 700 lines of horizontal resolution and better
dynamic resolution than was possible with the earlier IT chips. It
weights slightly over 15 pounds and runs for about 50 minutes on an
NP-1A battery.

The viewfinder of the BVW-400 has been enhanced to help
cameramen avoid shooting images in what will be the overscan
region on home receivers. Also, a kit is being provided with the
camcorder to allow for hook-ups to external recorders. It will work
with nearly all Betacam SP external recorders. (The internal
recorders on all of the one-piece camcorders shown by Sony and
other companies on the NAB floor are Betacam SP.)

Ampex Corp., Redwood City, Calif., which is licensed to build
and sell Betacam SP products, introduced the CVR-400, its equiva-
 lent of the BVW-400. Like the Sony model, it incorporates FIT
chips and HAD sensors. Ampex announced a June availability for
the CVR-400 at a price of $48,000.

"There is no established Sony product that compares to" the

Panasonic's WV-F700 all-digital processing camera
new HL-V55 one-piece, three-chip FIT unit from Ikegami Electronics, Maywood, N.J., said Thomas M. Calabro, director of engineering. He claimed better general construction for the HL-V55 as well as better sensitivity, which is f/6.2 at 2,000 lux compared to f/5.6 for the BVW-400. Calabro also claimed superior colorimetry. Record time at 30 minutes is, however, shorter for the Ikegami model. Delivery of the HL-V55 is planned for the end of 1990 at a price of $50,000, not including lens.

A fourth one-piece camcorder was introduced by BTS Broadcast Television Systems, Salt Lake City. At 14 pounds, the LDK-391 was the lightest of the one-piece systems shown. It uses the same proprietary FT (frame transfer) CCD’s used in BTS’s LDK 91 camcorder. Its specifications are nearly identical to the other companies’ models, with the exception of signal-to-noise ratio, which at f/4 (ergs) is about 1.5 lower than the figures given by the other.

There are a number of advantages for broadcasters offered by all-digital processing cameras, said Stan Basara, president and chief operating officer, Panasonic Broadcast Systems Co. There is an increase in operating stability, reduced size and weight “and a feature which was before reserved for only high-priced studio cameras, the ability to store and recall set-up parameters quickly and easily in the field,” he said.

Panasonic’s new all-digital processing camera is the AQ-11, a follow-up to the AQ-20 FIT camera, which has been available for delivery since late last year. Although priced and availability for the new IT unit have not yet been announced, it is expected that it will be less than the $32,000 list for the AQ-20. The AQ-11 offers 700 lines of horizontal resolution at f/4.6 at 2,000 lux and an S/N ratio of about seven points (without VTR). It will dock to VTR’s in any of the current half-inch formats without an adapter. A prototype of an all-digital processing studio camera, the AQ-111, was also demonstrated. “It will be a full-featured studio camera offering 700 lines of resolution using our 400,000 pixel frame interline CCD,” Basara said.

Panasonic Communications & Systems Co. demonstrated the prototype WV-F700, an all-digital processing camera, to determine how much demand there is in the professional market for such a sophisticated field system. It produces 750 lines at 60 dB, has a variable electronic shutter and docks to S-VHS, MII or Betacam SP VTR’s. The chips are specially developed to produce either NTSC and Y/C (luminance/chrominance) component signals for S-VHS.

“There’s a lot of very new circuitry in these cameras,” said Terry Gardner, marketing manager, professional video, Panasonic Communications.

The only new tube-based camera introduced at this year’s show was the SK-H50 from Hitachi Denshi, Woodbury, N.Y. It uses Harpicon tubes, a technology Hitachi co-developed with Japan Broadcasting Corp. (NHK) while researching pick-up technologies for high-definition television imaging. Hitachi claims the SK-H50 provides 700 lines of resolution with sensitivity of f/4 at 2000 lux, three times greater than the sensitivity of conventional Saticon tubes. Its best application is for “sporting events where lighting is a real problem,” such as golf matches at dusk, said Bret W. Shisler, a Hitachi field engineer.

Although not an introduction, the year-old HK-323 was highlighted at the Ikegami booth as a high-quality yet economical alternative to CCD studio cameras. It produces 650 lines with f/4.5 at 2,000 lux.

At the same time, Ikegami was also promoting the HK-355 FIT CCD camera, an 800-line camera introduced at NAB 1989. “We were the first to deliver studio FIT cameras in the United States,” Calabro said. Just before the show, HK-355’s were shipped to U.S. West and noncommercial KCTS-TV, both Seattle. As a follow-up to the HK-355, this year Ikegami introduced the HK-353 IT CCD studio camera which produces 700-line pictures. Sony also offered new CCD cameras for the studio with its BVP-370 and BVP-270 models. The BVP-370, an FIT system providing 700 lines, is suggested for both mobile production and “demanding” studio applications. The BVP-270 is a lower-resolution IT system, designed for general studio use. Both utilize HAD sensors, have signal-to-noise ratio of 62 dB and sensitivity of f/5.6 at 2,000 lux. They are both available now.

Just before the beginning of the show, Sony announced the first sales for the two cameras. Three BVP-370’s were sold to Viacom International for use in the new Nickelodeon Studios, which are being built at the Universal Studio Florida complex in Orlando, due to begin operation in June. The first BVP-270 sales went to two noncommercial stations, WTU(TV) Bloomington, Ind., and WDSF-TV Duluth, Minn. Both stations bought three cameras. Immediately after the exhibition, Sony announced a preliminary figure of 11 cameras of both types sold during the show.

Hitachi introduced the SK-F750, a second-generation camera for the studio and electronic field production following the introduction of the SK-F700 at last year’s NAB. The F750 is an FIT camera offering 800 lines of resolution, about 100 lines more than the F700. Its price, $75,000, is about $9,000 more than the earlier version.

In the area of dockable ENG cameras, Hitachi introduced the Z-ONE, a three-chip IT unit which “is smaller than anything we have had before, and lighter.” It produces 750-line pictures at 60 dB and docks to Betacam SP, MII and S-VHS VTR’s. Features include diagnostic display through the viewfinder and a flip-up viewfinder for shooting at any angle.

Ikegami introduced a very specialized ENG camera, the HL-87M ULTRA, designed to operate in almost no light. The sensitivity for the camera is f/5.6 at 150 lux. It is a three-FIT camera that provides 380 lines of resolution. Past low-light cameras produced by Ikegami “have had a lot of problems,” said Phil Godfrey, director, engineering services, because use in regular light would damage the camera. That problem is eliminated in the upgraded version. The long-range goal for the technology is “ENG without additional lighting,” Godfrey said. Future camera crews will be able to cover an interview in an office or a press conference, for example, without having to provide additional light. The camera docks to either Betacam SP or MII recorders.

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**Hughes, GTE face off in SNG market**

Aside from providing a showcase for the latest satellite transmission and reception equipment, the NAB convention was the site for the first skirmish in what is shaping up to be a major battle between Hughes Communications and GTE Spacenet to be the dominant supplier of satellite time for satellite newsgathering into the next century.

GTE Spacenet dominates the market now, having targeted it in the mid-1980’s when it became clear that it would not be getting a significant share of the broadcast or cable distribution business and most telephone traffic migrated exclusively to earth-bound terrestrial networks.

In its NAB debut, Hughes made clear its intention to challenge GTE Spacenet by positioning its soon-to-be-launched SBS 6 satellite primarily as a newsgathering bird.

“We made a decision to focus on the SNG world and provide complete SNG services,” said Carl Brown, Hughes director, network services.

According to Brown, the “complete SNG services” include a computer system for reserving satellite time and a two-way voice communications system that will allow satellite newsgathering vehicles (SNV’s) to patch into the terrestrial telephone system.

To implement the communications system, Brown said, Hughes has dedicated a portion of SBS 6’s capacity to voice communications and construction of a “hub” to act as the satellite-to-telephone switch. The system is compatible with the SNV gear installed in SNV to make use of the GTE communications system, he said. Both are based on Skycom technology, he said.

In addition to the value-added services, Brown said, Hughes is offering prospective customers “competitive pricing” and “life of bird commitments that will lock in SNG costs for the next 10 or 12 years.” Many broadcasters are concerned about the availability of Ku-band capacity after 1994 or 1995, he said. GTE Spacenet’s SNG satellites begin approaching the ends of their lives at that time.

Initially, Brown said, some of SBS 6’s capacity may be leased for nonnews applications, program distribution or private video and data networks. But if the SNG marketing campaign goes well, he...
said, the entire satellite will eventually be given over to satellite newsgathering. "I think one satellite could serve the SNV market nicely," he said.

GTE Spacenet is not about to relinquish any significant part of its SNV business without a fight. "Hughes will carve a niche for itself," said Jerry Porter, director, satellite services, GTE Spacenet. "We hope to keep that niche as small as possible."

According to Porter, GTE Spacenet will answer Hughes's promises with reminders of GTE Spacenet's years of experience in dealing with broadcasters and satellite newsgathering and its proven performance. "We have trained...dedicated SNV technicians," said Porter. "That's all they do."

GTE has demonstrated that it can deliver "efficient access and an interference-free operating environment," he said.

And if Hughes does, GTE can deliver the long-term commitment for SNV users. If all goes well, GTE would launch late this year GSTAR IV, which will have a useful life of at least 10 years. And like GSTAR II, GSTAR III and Spacenet I, GSTAR IV will be configured for Skyvoice voice communications.

(GTE estimates that nearly two dozen of the 38 transponders on GSTAR II, GSTAR III and Spacenet I are available during peak news hours for satellite newsgathering.)

GTE Spacenet also introduced a new communications package for SNV's. According to Porter, the package will take up 41% less space in the invariably tightly packed SNV vehicles and, in a three-channel configuration, costs $37,500—$6,000 less than the bulker system it replaces.

Porter challenged Brown's assertion that the Hughes voice system would be compatible with equipment already installed for the GTE Spacenet system, even though both are based on the same technology.

Because GTE Spacenet uses a proprietary frequency plan, Porter warned, GTE Spacenet gear will not work with the Hughes system unless it is modified. Such modification will not only degrade performance, but will also void the GTE Spacenet warranty.

Brown acknowledged that the equipment would have to be modified. As for voiding the warranty, he said, "basically, we haven't run into anybody who is concerned about that."

Brown claimed that Hughes has begun making inroads. He said it has a memorandum of understanding with a major SNV user, but declined to identify the company until a formal contract is signed in a few weeks.

With increasing demand from broadcasters and private network operators for Ku-band capacity, the price of time has been going up while the availability has been going down.

If nothing else, the GTE Spacenet-Hughes competition and the launch of the two new Ku-band birds within the next year should help balance supply and demand and keep prices down.

That is good news for all users. Jim Vautrot, vice president and general manager, broadcast services, BAF Communications, which in addition to being a leading supplier of SNV's is a broker of Ku-band time for SNV, said BAF is looking forward to the launch of SBS 6 to inject some healthy competition into the market. "I pray for a successful launch of SBS 6 every night," he said.

According to Vautrot and Bob King, BAF vice president, sales and marketing, demand for SNV's has picked up in recent months. The orders are coming from broadcasters as well as from colleges and universities, "jobbers" that provide uplinking service on a contract basis and the private network operators. "Use [of the SNV's] begets more use," said King. "The audience has come to expect it," he said. "We are talking to three stations that are looking at a second truck."

Barry Cohen, sales manager, broadcast market, Andrew Corp., a major supplier of antennas to BAF for its SNV's, confirmed BAF's assessment of the market. BAF ordered three antennas from Andrews during the convention and two since, he said in a post-convention interview.

Midwest Communications, the other leading supplier of SNV's, was less excited about the SNV market. Jay Adrick, executive vice president, Midwest said there has not been a "trough of the year" in demand lately. But, he said, it has evolved into a solid business for Midwest, which delivers about three trucks a month.

CBS may stimulate the SNV market. Two weeks before the convention, it notified its affiliates that it was extending its SNV reimbursement plan, under which CBS will cover the cost of SNV's for their affiliates in exchange for some access to the trucks when news breaks.

The reimbursement plan is apparently part of a larger effort by CBS to increase its satellite newsgathering capabilities. It went into NAB looking to buy steerable fixed uplink-downlink for affiliates without trucks. It talked to at least two vendors about the contract at the show, but, as of last week, had not placed an order.

Responding to the growing demand for trans-Atlantic satellite capacity, Communications Satellite Corp. introduced at the convention a 30-day lease option for the Intelsat system tailored primarily for major upcoming sporting events. As the U.S. partner in Intelsat, Comsat is the sole purveyor of time on the Intelsat global satellite system needed for the events. As the U.S. partner in Intelsat, Comsat is the sole purveyor of time on the Intelsat global satellite system needed for the events. As the U.S. partner in Intelsat, Comsat is the sole purveyor of time on the Intelsat global satellite system needed for the events.

According to Robert Twining, director of broadcast services, NBC has already taken advantage of the 30-day tariff to lease several transponders for its telecast of the 1992 summer Olympics. Twining said he expects CBS to follow suit for the 1992 winter games.

The 30-day lease offers Intelsat users significant cost savings. For instance, said Twining, on a one-week lease, a 36 mhz zone-beam transponder goes for $29,500 a week or $118,000 for four weeks. By contrast, he said, the same transponder can be had for 30 days for just $102,000 under the new tariff.

In addition to the one-week and 30-day leases, Twining said, Comsat also offers time on a full-time, three-month and occasional-use basis.

According to Twining, another Intelsat offering—a medium-power 16-transponder Ku-band satellite that is scheduled for launch in late 1991 or early 1992—also attracted considerable interest at the show, not only from SNG-minded broadcasters but from companies looking to distribute programming in Europe. The latter includes cable operators and programers, he said.

The satellite is ideal for SNV, Twining said, because of the power of the transponders (60 watts) and because it will allow for two-way voice and data communications.

Two companies offered gear capable of squeezing two broadcast-quality video signals into satellite bandwidth normally used for one, which could help alleviate the growing shortage in Ku-band capacity.

Sony Broadcast Products showed a prototype of its digital encoder-decoder, or codec, that, the company claims, achieves two-to-one compression without degradation and produces digital signals that require less power to transmit and smaller dishes to transmit and receive. Also, Sony said, the equipment will take far less space in the SNV's.

Midwest Communications is interested in the technology, said Adrick. "It is quite small for what it does," he said. "We feel we could integrate it into our S-18 1.8-meter vehicle." The S-18 is built on a Ford Econoline E350 van, he said.

But like others, Adrick is reserving final judgment until Sony produces a finished product with a price tag. The unit has come a long way from what it was when it was first shown at the International Television Symposium in Montreux, Switzerland, last June, he said, but "things need to be done." The "packaging" has to be improved and a voice communications system has to be incorporated into it, he said.

In the Ikegami booth, Comsat Systems Division demonstrated its Time Multiplexed Video Transmission (TMVT) system, which is fully compatible with satellite FM transmission and reception equipment. The system can actually compress three signals into a 36 mhz transponder, but not at what even Comsat was calling "broadcast quality." The move from two-to-one to three-to-one compression drops the signal-to-noise ratio from 53 db to 46 db.

Comsat developed the system, but Ikegami put it into hardware. According to Stephen Day, vice president-ventures, Comsat Systems Division, Ikegami is licensed to sell the system throughout much of the world, but Comsat has reserved to itself the U.S. broadcasting and cable rights.

What sets Comsat's TMVT system apart from Sony's codec system is that TMVT is ready to be put to work in broadcast and cable distribution networks, Day said.
Hughes drops Tuxxedo, citing Alabama obscenity law

Jury indictment of American Exxtasy, sister service of Tuxxedo, concerns satellite carrier of adult service

The Tuxxedo Network lost its first legal battle to resume transmission of its adult cable PPV service last week, when a U.S. federal judge in New York denied its request for a temporary restraining order that would have reinstated the service on Galaxy 2, one week after Hughes Communications pulled the plug on the service.

The order to discontinue the service came from Hughes parent General Motors, and relates to GM’s concerns over obscenity indictments handed down by an Alabama grand jury against Tuxxedo’s sister TVRO service, American Exxtasy. Among those indicted were officials of GTE, the satellite carrier for AE.

Hughes Communications pulled the plug on Tuxxedo on April 6, saying Tuxxedo was carrying material that ran afoul of Alabama’s obscenity law and was in violation of its agreement with the programer. Tuxxedo vehemently denies that the material it carries violates federal or state law, but because of events in Alabama, all three of its services have been shut down and 85 of its 100 employees have been fired.

The ball began rolling in February when a grand jury handed down indictments against American Exxtasy and GTE as a result of investigations by Montgomery County ( Ala.) district attorney Jimmy Evans, who is running for attorney general. According to the Montgomery Journal, Evans had prosecuted a dozen area businesses distributing obscene tapes from American Exxtasy. (A 1989 Obscenity Act passed by the state included satellite transmissions.) Later, a parent brought evidence to Evans that students were passing around such tapes at school, the paper reported.

After the jury handed down the indictment against American Exxtasy, the service was pulled from the air March 9 by its satellite carriers. Evans remains committed to prosecuting that case, as the indictments say the service violated both federal and state law.

On April 6, Tuxxedo’s parent sold its 20,000 subscriber Stardust Theater to Showtime, attributing the sale to the negative financial impact on the public company caused by the termination of Exxtasy.

On the day Hughes pulled the plug (April 6), Tuxxedo President Jeff Younger wrote to the company, stating: "I’ve learned that General Motors is concerned with the operation of Tuxxedo Network. Please be assured that you should not be concerned about Tuxxedo. Specifically, no indictments have been returned nor have any subpoenas been issued related to this channel.”

Younger went on to point out that Tuxxedo carried only edited versions for its 1.2 million addressable homes, including Prime, United and Warner Cable; that the signal is scrambled twice, first on the satellite and second at the cable headend, and that Playboy, Rendezvous, Cinemax Late Night and Starion also carried the identical titles.

Although Tuxxedo had not been indicted district attorney, which through one indictment has shut down three services. Younger defended the programing on Tuxxedo and said the piracy problems involved issues beyond Tuxxedo’s control.

Other purveyors of adult programing, while following the situation, express confidence they have nothing to fear, and in fact several of them stand to pick up some subscribers from Tuxxedo, which was in

Younger said the whole situation has been a "well orchestrated issue" by the 1.2 million addressable homes.

On the issue of similar product, a Playboy spokesman said there were very few crossover titles and that its programing is different, softer core in nature, than Tuxxedo. Rendezvous, a Graff PPV service, said its carriers, Compact Video and GTE, have no problem with its service. Graff, however, does not have any subscribers in Alabama and is a cable-only service.

Cinemax is also on a Hughes bird, but carries only a few R-rated titles in late night time periods. And, according to the Journal, the other services are not targets of Evans’s probe.

The actions in Alabama appear to spark a conflict between state law and FCC policy. The guidelines on whether satellite and common carriers are liable for the material they transmit stem from an FCC 1987 declaratory ruling in an MDS case. The ruling is open to some debate among communications lawyers, but in essence, according to the FCC, carriers are not liable for the material carried unless they are "on notice," the definition of which could range from a subscriber complaint to an adjudicated matter. Evans has been in contact with the FCC, the commission said, and it added, "We are aware of the situation and are reviewing what the FCC’s involvement should be.”

Irving Gastfreund, an attorney with Kaye, Scholer, Fierman, Hays & Handler, which represents U.S. Satellite, the common carrier for Tuxxedo and American Exxtasy, said U.S. Satellite "acted promptly and responsibly" in light of the indictment in closing down the service. But he points out that the Communications Act prevents common carriers from discriminating against any potential customer, and only if a matter has been adjudicated and
the parties informed can satellite carriers be held liable. The case represents, he said, an "apparent collision between state law and FCC policy."

Cable operators carrying Tuxxedo were busy last week replacing it with other similar services. Jerry Maglio, senior vice president, United Artists, said three of the six UA systems carrying Tuxxedo have replaced it with Rendezvous, with the other three evaluating their options. Maglio said UA introduced and marketed the service responsibly. "We were doing fine," he said. "We have a very loyal segment," he said, that was dislocated by the Hughes move.

Warner has replaced Tuxxedo with Rendezvous in seven or eight systems. Although Maglio said UA lawyers are looking at the matter, possible cable action among operators appears unlikely. Said Maglio: "We don't want to create another problem for Tuxxedo," and Warner said it is considering no legal action.

The Satellite Broadcasting & Communications Association, in reaction to the events, called for vigilance on the satellite and cable industries to protect "further erosion of viewers' First Amendment rights."

Mark Ellison, SBCA's general counsel, said the industry must think about "what these local actions could mean for mainstream services such as HBO or Showtime. Who is to say that some district attorney in some other jurisdiction won't find an 'R' rated movie on HBO offensive under community standards?"

Tuxxedo's next court date is today, when it enters the same court that refused its TRO and asks for injunctive relief.

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**Metzenbaum says diversity will protect consumers**

**Senator says cross-ownership restrictions should be imposed on cable to prevent it 'from co-opting potential competitors, such as DBS'; he is keeping 'open mind' about telco entry**

U.S. Senator Howard M. Metzenbaum (D-Ohio) delivered the third annual telecommunications policy lecture, sponsored by the New York Law School and the Center for Media Law, last Tuesday (April 17) at the New York Law School. The topic of Metzenbaum's speech was "protecting consumers by promoting diversity."

Metzenbaum expressed concern that telecommunications policymakers during the Reagan administration "lost sight" of the importance of the fundamental goals of public policy. Said Metzenbaum: "By restraining market power—either through competition or regulation—we insure that consumers have access to information and entertainment services at competitive prices."

The Senator added that restrictions on cross-ownership and vertical integration are currently out of favor and are viewed by many as "outmoded." "Cross-ownership and vertical integration are a danger of content and conduct, regarded as a danger in the past," he said, "are now regarded as the key to success in the global communications industry of the future."

Metzenbaum pointed to the Time Inc. and Warner Communications merger as the epitome of "the new way of thinking." However, he said the debate created by the merger focused Congress's attention on the problems of competition in the cable industry. Consequently, said Metzenbaum, "Congress is seriously considering legislation to restrain the market power of large, vertically integrated cable companies, and to expand the government's authority to regulate cable rates."

Congressional concern with the cable industry, said Metzenbaum, stems from the fact that in the 1990's, cable TV will become the predominant medium for delivering information and entertainment to the consumer. He said: "That means that unless things change, decisions about the mix and price of television programing watched by three-fourths of Americans will be made by vertically integrated, unregulated monopolists."

Metzenbaum told the gathering that he believes the government's authority to regulate cable rates will be expanded by the end of this year. "Congress seems poised to adopt a more realistic definition of effective competition for cable," he said. And effective competition, for Metzenbaum, can only come in the form of second cable systems, wireless cable, direct broadcast satellite program packagers or eventually, the phone companies.

The cable industry has managed to stay ahead of the competition, said Metzenbaum, by involving itself in the "most promising alternative technology—direct broadcast satellite." Said Metzenbaum: "I believe that cross-ownership restrictions should be imposed on the cable industry in order to prevent the industry from co-opting potential competitors, such as DBS."

The senator also pledged to keep an 'open mind' on the subject of telephone operator entry into cable, but he cautioned against allowing one monopoly being replaced by another. He noted: "If we cannot pass a bill this year that restricts cable's monopoly power and limits vertical integration, then I am certain that many in Congress will find telephone company entry more and more attractive."

Metzenbaum said he did not have "some sort of vague Orwellian concern that the dominant telecommunications firms will purposefully limit the kind of information and entertainment which will be made available to consumers." But, he cautioned that the lessons of history and the laws of economies have shown that vertically integrated telecommunications companies "do favor their own suppliers and their own distributors." Metzenbaum said it was the role of Congress and the goal of public policy to protect consumers by promoting diversity within the industry.

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**Allen Ginsberg, Morality in Media square off over indecency**

"Whitman believed, 'First thought, best thought,' that candor ends paranoia," said Allen Ginsberg, a Distinguished Professor at Brooklyn College and author of "Howl," a widely read if controversial poem, and of volumes of poetry, including such pieces as "Sunflower Sutra," regarded by his admirers as works of power and beauty and denounced by its critics as pieces of scatological trash.

Joseph J. Reilly Jr., president of Morality in Media, who would probably put himself in the second category and who may have taken exception to Ginsberg's suggestions that all of the panelists harbor the same sexual instincts and lusts as he but choose simply to express them differently, was moved at one point to say of the poet, "If he relies on spontaneity to achieve clarity, he should know it can sometimes get you a pop in the nose."

It wasn't all that lively last week at the Federal Communications Bar Association's seminar on the issue of indecency in broadcasting that was sponsored by the Federal Communications Bar Association's Continuing Legal Education Committee. Many of the arguments had been heard before. But presenting an artist whose work, if performed on the air, might at a minimum involve the broadcaster in a long and costly correspondence with the FCC, in its role as enforcer of the law barring the broadcast of indecency and obscenity, was new. For one thing, he gave a powerful reading of "Sunflower Sutra," which he describes as "a panegyric to individual self-empowerment" and in which four-letter words and sexual allusions seemed an integral part of the fabric of the poem.

But Ginsberg was not making things easier for either side. Asked if he thought it would be appropriate for a seven-year-old to hear his poetry, Ginsberg responded without missing a beat: "Absolutely."

Timothy Dyk, counsel for broadcast and citizen groups challenging the law imposing a 24-hour ban on indecent programing, was not necessarily on Ginsberg's side of that issue. He would not object to legislation that would help parents protect children from indecent material. But he said that can be accomplished by limiting such broadcasts to times when parents are in a position to supervise their children. "It's not government's business to decide what children should know," he said.
NAB opposed to restrictions on beer and wine ads

The National Association of Broadcasters "is strongly opposed" to a bill that would require health and/or safety warnings in alcohol ads. In a letter to the Hill, the NAB said that the “bill would reduce the ability of broadcasters to serve the needs and interests of the communities they are licensed to serve.” A bill introduced in the Senate by Al Gore (D-Tenn.) and in the House by Joseph Kennedy II (D-Mass.) would require that warnings appear in rotation within television, radio, print and outdoor advertising for alcoholic beverages (Broadcasting, April 9). "There is no evidence that advertising causes abuse or encourages young people to begin consuming alcohol," wrote Jim May, executive vice president, government relations. The NAB also included materials outlining the work broadcasters have done in the area of public service announcements on alcohol and drug abuse. can hear," Dyk said. Nor does government have any business protecting adults in their home. "What about people who want to hear such material?" he asked. "The First Amendment," he said, "is not designed to protect speech the government likes."

Reilly said his organization favored a 24-hour ban on indecent programing "because of the checked record of the broadcasting industry" in policing itself. He said standards and practices chiefs at the three networks have told him of having trouble with producers wanting to expand the window of opportunity." But, Reilly said, if the public "does not have its way" — that is, if what Reilly's group sees as the rising tide of indecent programing "spills over" to the FCC and the Justice Department. "The department is authorized to enforce a statutory ban on obscene and indecent language whose violation could cost a broadcaster a $10,000 fine or two years in prison, or both.

On one thing he was certain: Broadcasters have a lesser degree of First Amendment protection than the print press. He cited the Supreme Court in the landmark 1978 case on indecency, Pacifica Foundation v. FCC, as his authority. As for broadcasters uncertain as to whether a particular piece of material would be considered indecent by the commission, he quoted with approval the advice of a communications attorney who had been published in the press: "When in doubt, leave it out." Neither of the two remaining panelists had trouble with Reilly's approach.

Peggy Coleman, who is legal counsel to the American Family Association, assisting local prosecutors and attorneys in First Amendment matters, including obscenity law enforcement, said that, as government licensees, broadcasters are obligated to operate in the public interest. "To put the burden of protecting children on the parents," she said, "is a distortion of the licensing system." And Commissioner James H. Quello, indicated he does not shrink from enforcing the rules against indecent programing. He said he has a vote and the responsibility. "If we're wrong," he said, "the court will tell us." He also put his finger on the source of Ginsberg's problem: Congress, which he noted is elected by the public, "is fed up."

Ginsberg, for his part, was short on the legal arguments but long on the artistic reference and the sweeping political pronouncement, or denunciation. He compared the "censors" on the panel to the campaigns against "spiritual pollution" in Chi-

na and to the book burnings by the Nazis in Germany. He suggested that Senator Jesse Helms (R-N.C.), author of the legislation directing the FCC to impose the 24-hour ban on indecent programing, was "obsessed with homoeroticism." Applying William Blake's words, he said, "They became what they beheld.

Finally, he defined the problem as he saw it. "We're faced with a technological problem. There are communications in every direction. The problem in a hypertechnological civilization is more a problem of monolithic thought control than of libertinism." -LZ

FTC, Texas attorney general take on Twin Star's infomercials

The Federal Trade Commission has charged Twin Star Productions Inc. and six Twin Star officers with making false and unsubstantiated claims in the company's program-length commercials (infomercials) for a weight-loss product, a baldness product and an impotence product. The commission also charged the Texas-based company with representing its infomercials as something other than paid commercials. The state of Texas, through the attorney general's office, has also charged Twin Star with making false claims and misleading viewers.

Twin Star, the FTC said, will pay $1 million, and Jerald Steer, Allen Singer, Douglas Gravink, Peter Claypatch and Steven Singer will pay $500,000 in consumer redress over 18 months.

In Texas, Twin Star has agreed to stop marketing the products in question and has agreed to insert disclaimers in any future infomercials informing viewers that they are watching paid programing. Twin Star paid the attorney general's office $95,000 in investigation costs and agreed to provide refunds to any consumers requesting them.

The three products marketed by Twin Star were Foliplexx, a baldness cure, Y-Bron, an impotence cure and Diet Patch, a weight loss product.

Under the FTC agreement, Twin Star and the six individuals also agreed not to air the infomercials of another product, a book titled "How to Make Money By Doing Business With the Government."

The FTC investigation was conducted from its Seattle office. Barry Cutler, FTC director of the Bureau of Consumer Protection, said the settlement is the first in which the commission has obtained consumer redress from an infomercial marketer and "sends a signal to the booming infomercial industry that deceptively formatted programing will not be tolerated."

A consent agreement is only for settlement purposes and does not constitute any admission of guilt or violation of law. Any violation of the agreement can result in a civil penalty of up to $10,000.

Monitor upset over ABC News report

A segment last week on ABC News's World News Tonight focusing on the major expansion of the Christian Science Monitor's broadcasting operations sparked a reaction from the head of the church's Radio and Television Broadcasting service. John H. Hoagland, the editor-in-chief, said in a letter to ABC News President Roone Arledge that the segment provided an example of why the church entered the mass media business with its newspaper in 1987. It was "in part, as a reaction to "decent" commercial journalism" at a time when the news scene was dominated by a relatively few mass-circulation dailies fighting for dominance with a power that was "excessive."

The piece at issue, by Morton Dean, said that at a time when the church is losing members, it is spending millions on its broadcast properties. Dean noted the Monitor's UHF in Boston, WQTVTV, which represents an investment of more than $50 million, is losing money and that church members have been asked to contribute $37 million to pay for a major international shortwave radio network. He also said the flagship property, The Monitor, has lost almost $1 million in the last year, ending the last April. But what Hoagland focused on was Dean's reference to the Monitor's "nightly newscast on cable" that, Dean said, is "drenched in red ink—losing more than $20 million a year."

ABC News, whose budget must be $40 million or more annually, described our nightly news, with a budget of $20 million, as a "prolific," said Hoagland. "In effect, ABC challenged our right to exist and prosper in your world." Yet, he said, "in a world in which the knowledge gained from television is so important to the public, more rather than fewer sources of news are needed."

ABC News said its review of the Dean piece revealed no error. Walter Porges, vice president, news practices, said the reference to the church's "aim" was "carefully worded," and was based on talks with church members, including some who worked on the Monitor newscast and some who are former officials of the church.

As for the assertion that ABC News is, "in effect," challenging the right of the Monitor's newscast "to exist and prosper," that is "not so," Porges said. "We welcome all competition."
**Meredith sells rep firm MMT Sales to latter’s managers**

Buyout led by MMT President Jack Oken; although terms of deal were not released, group owner Meredith is expected to take loss

The Meredith Corp. announced last week that it had reached an agreement in principle to sell its rep firm MMT Sales Inc. to the management of MMT Sales. Meredith is a Des Moines, Iowa-based group owner of seven TV stations and publisher of several magazines, including Good Housekeeping. It purchased the rep firm in October 1987 for $40 million (Broadcasting, July 13, 1987).

Terms of the deal were not included in the brief statement released by Meredith. Officials of Meredith did not say how much cash, if any, was changing hands, who was financing the deal, whether Meredith would retain any equity in MMT, or whether there would be any employee stock ownership plan (ESOP) for the new version of MMT. Industry sources were in agreement that MMT would probably take back some paper on the deal.

Some industry sources said that whatever the price, Meredith will likely take a loss on the deal.

According to Meredith's 1989 annual report, MMT Sales lost $1.9 million last year on revenues of $28.9 million, following a loss of $1 million in 1988 on sales of $22,583,000. In the last year, MMT went from 64 stations represented to 30. The drop was due in part to a company decision to let go of small market stations and the loss of some major clients, including group owner Media General.

The management buyout is led by Jack Oken, MMT president. He also declined to elaborate on the deal, except to say that the purchasers include both the senior and middle MMT management. Other MMT executives involved in the buyout reportedly include Executive Vice President Charles Lizzo and Senior Vice Presidents Ted Van Erk and Murray Berkowitz.

MMT Sales was founded in 1972 by Gary Scollard to serve Meredith Broadcasting's five stations, and Meredith helped Scollard with a loan to get MMT off the ground. Scollard left the company last year and is now president of the New Canaan Conn.-based Info-Edge company, Hot-Net, an electronic communications system that links buyers and sellers of media time via IBM computers.

There had been rumors around the industry about MMT for some time, including a possible merger with another rep firm or another group owner buying the company. Rep firms considered to be possible merger candidates according to some reps included Katz Communications and

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**Revving up sports**

Regional cable sports service operator Prime Network is forming a new division to buy and sell sports TV programming worldwide.

Prime Network, founded by cable pioneer Bill Daniels and Tele-Communications Inc., has acquired through the new division U.S. telecast rights for more than 200 hours of sports programming, including five of the PGA European Tour's golf tournaments, the Sun互 Japan Open Tennis Championship, LeMans and the Australian Open golf championship, among other events.

Prime International, to be based with the parent company in Denver and opening an office in London and later in Miami, Tokyo and elsewhere in Europe, will also import weekly Australian rules football league matches and German A-league soccer.

The division will export Prime Network's domestic sports library, as well, with more than 2,200 hours, including a variety of water and winter sports, tennis, boxing, motor sports and collegiate basketball, football and baseball.

In other news, Prime Network, which owns and/or operates six regional sports networks serving 5.6 million cable subscribers in 20 states, is adding two half-hour weekly auto racing series, Indy Car Racing and This Week in CART.

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

**WMTF-TV Jacksonville, Fla.** Sold by North Florida 47 Inc. to Krypton Corp. for $3 million plus assumption of certain liabilities. **Seller** is headed by Tom and Frank McGeehee, brothers, and has no other broadcast interests. **Buyer** is headed by C.E. Tettmar and has no other broadcast interests. WMTF is on ch. 47 with 1,200 kw visual, 120 kw aural and antenna 980 feet. **Broker:** Changing Hands Associates.

**KJUL(FM) Las Vegas** Sold by Carrigan Communications to Waldron Partners for about $2.2 million ("In Brief," April 16). **Seller** is headed by group owner Ragan Henry, who purchased 49% share in October 1989 and had option to buy rest. **Buyer** is headed by Patrick Swygert and Larry Wexler and has interest in WMSR(FM).

**WJAO-FM Bainbridge, Ga.** and **WMN-FM Kokomo, Ind.** In addition, Waldron has bought, pending FCC approval, KKKI-AM-FM Shreveport, La., KBFM-FM Edinburg and KFLN(FM) Fredericksburg, both Texas, and KWWY-FM Moss Point, Miss. Swygert is executive vice president of Temple University of Commonwealth System of Higher Education, licensee of noncommercial WHIP(FM) Philadelphia and permittee of noncommercial WCUC(FM) Summertdale, Pa. Henry's wife, Regina, is nonvoting shareholder of Waldron Partners. **KJUL** is on 104.3 mhz with 100 kw and antenna 1,115 feet above average terrain. **Brokers:** Doyle Peterson & Associates and Sailors & Associates.

**KHAT-AM-FM Lincoln, Neb.** Sold by Marathon Communications Inc. to Tate Communications for $1.325 million. **Seller** is headed by Patrick Shaughnessy and owns KBLU(FM) Carson City, Nev., and WMP-FM Mobile, Ala. **Buyer** is headed by Harvey Tate and owns KKNM(FM) Pharr and KTVX(FM) Brownsville, both Texas, and KMCK(FM) Sikeston, Ark. **KHAT** is daytimer on 1530 khz with 5 kw. **KHF** is on 106.3 mhz with 2.9 kw and antenna 145 feet above average terrain. **Broker:** Chapman Associates.

**WGAY-AM-FM Lapeer, Mich.** Sold by W3HM Broadcasting Co. to Covenant Communications Corp. for $510,000. **Seller** is headed by David R. and John F. Sommerville, brothers, and has no other broadcast interests. **Buyer** is headed by Paul Allan Parker, Richard John Boyse, Jay Brent Alexander, Sherwood L. Breish and Gary and Nancy Dewitte. Parker and Alexander are employees of WHM Broadcasting Co. **WGAY** is 5 kw daytimer on 1530 khz. **KGAY** is on 103.1 mhz with 3 kw and antenna 298 feet above average terrain. **Brokers:** Chapman Associates.

**WVOY-AM-FM Oak Hill, W.Va.** Sold by Thomas Radio Co. to Adventure Communications Inc. for $500,000. **Seller** is headed by Helen G. Thomas, Curtis W. Butler, Robert R. Thomas III and Helen L. Thomas and recently sold WCATU(FM) Oak Hill ("Changing Hands," March 12). **Buyer** is headed by Michael R. Shott, Karen A. Shott and John H. Shott, and is licensee of WHZAM-WHLAM Bluefield, W.Va. **Advertisement Communications has interests in WKEE-AM-FM Huntington, W.Va., and WSCS(WA)-WFAP(FM) Statesville, N.C. **Michael R. Shott owns 49% of permittee of WDEY-FM Wheeling, W.Va. **WVOY** is on 860 khz with 10 kw day and 5 kw night. **WMAK** is on 94.1 mhz with 25.5 kw and antenna 650 feet above average terrain. **Brokers:** Chapman Associates Inc. to Albert Louis Swainston for $400,000. **Seller** is headed by Peter L. Arnow and Robert A. Linder and has interest in WMTR(AM) Morningside and WOAM(FM) Dover, both New Jersey. **Buyer** has no other broadcast interests. **WDEY** is on 107.1 mhz with 3 kw and antenna 200 feet above average terrain. **Brokers:** Chapman Associates.

**KWBE(AM) Beatrice, Neb.** Sold by ERM Associates to Community Media Inc. for $325,000. **Seller** is headed by J. Taylor Monfort and has no other broadcast interests. **Buyer** is headed by Benton E. and Diana H. Werner, husband and wife, who are officers and directors of Warner Enterprises Inc., which owns KURL-AM-FM Caron City, Colo.; KARI(AM)-KSAU(FM) Abilene, Kan.; KURL-AM-FM Lincoln, Neb.; and KTRI-AM-FM Grand Junction, Colo. **KWBE** is on 1450 khz with 1 kw full time. **Brokers:** Chapman Associates.

**WKEA(AM) Oshkosh, Wis.** Sold by North American Progressive Inc. to Sunbright Broadcasting Inc. for $325,000. **Seller** is handled by James R. Coursolle and Paul Linder and has interest in WACD(FM)-WGOD(FM) Waupun, Wis. **Buyer** is handled by Robert P. Hansen and Steve Rose, and has no other broadcast interests. **WKEA** is 250 w daytimer on 690 khz. **Brokers:** Chapman Associates.

For other proposed and approved sales see "For the Record," page 69.
Ailing oligopoly: TV station rating business

New Petry study confirms that more stations are giving up either Arbitron or Nielsen

If both Nielsen and Arbitron are making money on their local TV ratings services, most expect they are doing so at a reduced operating margin. A major cause of reduced profitability would be TV stations dropping one or the other service, a trend whose magnitude has recently been documented in a survey by Petry Television. And the trend toward 'single service' stations may increase as ratings become more technologically-oriented and expensive.

In its just-released annual report, Nielsen Media Research's parent company, Dun & Bradstreet, noted the existence of 'price competition for its local-market television services,' in the first sentence discussing the division's 1989 operating results. It made no such mention about 1988.

Petry, in its recently released study, said that in the top 50 markets, more than 40% of TV stations subscribed to just one service for the November 1989 ratings book. The number of single-service subscribers in the top 50 markets is double what it was just three years ago, according to the study. In markets 100-plus, single-service stations now represent more than half of all stations, said Petry.

Nielsen's own numbers confirm the rapid increase in single-service stations. Between November 1989 and a year earlier, 98 additional commercial TV stations were listed as subscribing to a single service. 'Except for stations that previously dropped one or which perhaps never used a service before, all of the newly won exclusive accounts represent a loss for either Arbitron or Nielsen. The latter's study indicated Arbitron lost the most, by almost a 3-1 margin. Petry said that Nielsen now has more exclusive accounts, although in the top 50 markets the two services had, as of November 1989, suffered equally.

The station defections cost Arbitron and Nielsen between $12 million and $15 million annually in lost revenue, said Pierre Megroz, Arbitron's vice president of sales and marketing for television network and station services. 'That is, perhaps 10% of total local station revenue for the combined service,' he said. 'It has reduced profitability for the business,' said both Megroz and Roy Anderson, executive vice president, director of marketing for Nielsen Station Index.

Most of the reasons that have led stations to cancel one of the services seem still to be in place. Station margins, for the most part, are continuing to decline and revenue is not growing fast enough to take the pressure off cost control. Coming up for renewal (and in many cases non-renewal) are five-year and seven-year contracts signed during more robust times. Even when renewed, some contracts may have little or no rate increases.

Second, stations are finding other uses for their research budgets including, said the Petry report, "the growing use of surveys and/or databases providing more in-depth audience and customer profiles." Personnel are needed to analyze data, another justification for using just one ratings service.

Also, according to several of those commenting, computerized technology has enabled agencies to better manage data, so they no longer rely on stations for ratings data. Some of those commenting said the relationship has been reversed, with many station salespeople now depending on the agencies to provide data.

Both Nielsen and Arbitron contend that it is not cost effective to cut back on ratings information. However one rep firm's director of research said cost effectiveness is a difficult point to prove: "Stations have asked us what the bottom line impact is of subscribing to one service...the ratings services can't quantify it or they would do a better job in keeping stations..."

Unfortunately for the ratings services, it is the stations that have historically provided up to 90% of the cost of the local market service. And raising costs on the agencies 10% has been difficult recently due to agency consolidations and similarly modest revenue growth. Said Arbitron's Merroz: "Most of the agencies do not buy dual services... If they buy two services it is because they have accounts that want to be bought on one or the other service." What many clients and observers are wondering is at what point will reduced profitability lead to either Nielsen or Arbitron getting out of the TV station rating business. Said Gary Chapman, president of LIN Broadcasting's Television Group: "It's too early to tell which one is losing the battle...but it certainly could be a critical blow if the trend continues. It's possible that the loser goes out of business."

Ironically, the chances of either service collapsing may increase as both provide more accurate and useful information. Both companies have, in recent years, invested in meter-based, as opposed to diary-based, methodology which requires both a higher capital investment and higher maintenance costs, said Nielsen's Anderson.

In markets where only one service has...
chosen to meter, they have been able to raise rates significantly, thereby increasing the likelihood that the other, diary-based service will be dropped.

Nielsen has continued to meter while Arbitron has been investing in ScanAmerica, a "single source" service, combining peoplemeter and product-usage information that is intended to replace traditional meters in larger markets. Arbitron is hoping that broadcasters will bear a much smaller portion of paying for ScanAmerica which Arbitron said has a projected $125 million development cost (BROADCASTING, Nov. 6, 1989). Megroz said that they were expecting a third of the revenue to come from broadcasters, a third from agencies and a third from "other."

Until Arbitron's new service is rolled out most observers expect it to lose some market share in Nielsen meter-only markets. And diary-only markets are expected to continue producing defections from both services. Said Ted Reynolds, vice president of research at Petry Television: "I am willing to bet that when the study is done again in May, we will see another jump."  

---GF

**Sluggish first quarter for TV groups**

Weak revenue gains and some declines

**ABC network reports major profit gain**

First-quarter results for TV station group operators indicate slight revenue gains. Some group owners reported revenue declines, even though gains in last year's first quarter were generally modest. As a result, operating income in the just completed period fell for several group owners, and the industry's best news, instead, came from the ABC Television Network which reported strong revenue and profit gains last week.

For ABC, the broadcasting segment, which includes cable programming interests, had a 15% revenue increase, to $992.5 million, and a 10% cost increase, resulting in a 35% jump in operating income to $200.5 million for the quarter. The results are even more impressive if ABC acquisition-related accounting adjustments, which favor the prior year's first quarter more than the just completed quarter, are excluded.

ABC said advertiser demand was responsible for a "significant increase in revenue" for all television network dayparts, except for nighttime, where ratings weakness hurt the comparison with the prior-year's period. While ABC Video Enterprises also showed strong revenue and profit increases, the owned TV stations and radio division had only "moderate" revenue increases. As a result, operating profit for the TV stations was up "slightly" while radio income declined.

NBC, which had the Super Bowl in last year's first quarter, posted a decline in both operating revenue and income, according to parent company General Electric. Also reporting a decline was Gannett Broadcasting, where revenue fell 3% to $87.5 million. The company did not comment on the division's operating income.

NBC-oriented affiliate group, Multimedias, said broadcasting revenue, including radio operations, declined 4% to $28.5 million. The company cited "sluggish retail advertising environment...depressed local automotive advertising...and the delayed start of the 1990 Major League Baseball season." Operating income for the division fell 11%, to $9.6 million.

McGraw-Hill reported a 3% increase in revenue, to $22.3 million, citing "softness in some of our markets." The company said that higher programing costs caused a 10% decline in operating income to $4.9 million. Media General cited weak television advertising as the cause of declining operating income for its stations.

A 2% revenue increase, to $50.9 million, was reported by Scripps-Howard Broadcasting for both its television and radio operations. The company blamed "weakness in advertising as the network affiliates." However, the company said syndicated programing costs declined slightly, allowing the division's operating income to increase 7%.

Both a local economic rebound and political advertising in the Texas gubernatorial primary election allowed A.H. Belo to report an 11% revenue gain for its television stations. The company did not comment on the division's operating income.  

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**CBS Marketing study shows aging audience**

According to a new study by CBS Marketing and Ephron, Papaziman & Ephron, in 10 years we will be up to our hips in old people." The study, introduced last week at a CBS Marketing press briefing, documents the costs to advertisers of "marketing too young as the country grows older." The presentation, "Coming of Age: Targeting the Middle of the Market," will be presented to agencies and advertisers during the next two weeks.

"Our time has arrived," said Thomas Leahy, president of CBS Marketing. He was referring to the fact that CBS is constantly championing older viewers to advertisers. The study says that the current median age of the population is 33 and that in the year 2000 that age will be 36 and the median age of the consumer-targeted adult population will be 43. The 18-34 age group, according to the study, will shrink by 7% over the next 10 years, while the 35-65-plus age group will grow by 24%.

An analysis of last season's upfront marketplace in the study said that of 42 advertisers targeting the 18-49 demographic, 17 should have targeted 25-54 and 19 should have targeted 35-54 if they really wanted to reach the median age of their consumers.

The study said that the "popular assumption that older consumers are far less likely to switch brands than younger consumers has been proven invalid by a growing weight of research."

The 55-plus demographic, the study said, will remain the most loyal to the networks. However, there has been some loss of older demographics to cable, according to David Poltrack, CBS senior vice president, planning and research. Poltrack said the loss of 35-54-year-old viewers is due to the three broadcast networks "chasing kids."

Other points in the study:

- Consumer spending peaks today in the 35-54 household. This is also the group with the highest percentage of college graduates. The lowest spending group is under 24, not over 65.
- Since 1966, per-household food purchases for home use have increased substantially in older (45-65-plus) households (more than 45%) and decreased just as substantially in younger (under 25-44) households (39%).
- This news, CBS said, is something for all the networks to consider, since they anticipate that network prime time will continue to erode, probably in the 18-34 demographic. Leahy said that he could make this presentation for NBC, the CableTelevision Advertising Bureau or barter syndication. Poltrack said that the presentation was not designed to tell advertisers that CBS has the right audience. He said that the best median age for a network is 40, with CBS's median age currently at 45, ABC's at 37 and NBC's at 40. CBS, Poltrack said, still has to "get younger."
State Department says problems, including questions of press freedom, that caused withdrawal still exist

Six years after the U.S. withdrew from UNESCO, the Bush administration says the time has not yet arrived for the U.S. to rejoin. Among those problems, State says, is UNESCO's position on freedom of the press.

The U.S. withdrew from UNESCO in 1984, citing what it said was the organization's excessive politicization, poor management and long-term lack of budgetary restraint, as well as what it considered an equivocal stand on the freedom of the press issue. A paper prepared by Freedom House in 1983 said that UNESCO "has been used to create a certain repressive climate in the field of international communications," and that "the doubt and suspicion of the press provides a fertile field for the press-controller to do his worst." The report said the paper was a factor in the U.S. decision to withdraw.

For more than 20 years, UNESCO had been riven by debates over a move by Third World countries to establish a New World Information and Communications Order. The industrialized west, led by the U.S., opposed the concept, seeing it as a move to legitimize government control of the press. Proposals for licensing the press and for assuring "balance" in news coverage were advanced under the concept.

But in 1978 a "vague and ambiguous" compromise—as the State Department report described it—was adopted that contained elements unpopular in the West, such as a balanced flow and a right of reply for those who felt unfairly attacked. It was accepted by the Carter administration as better than what would have been adopted if the U.S. had not participated in the drafting. Over the next several years, as the report said, a consensus developed in the West that the price being paid for agreement was too high.

The State Department report credits U.S. nonmembership with spurring some improvements. And the replacement in 1987 of the controversial Amadou-Mahatar of Senegal by Frederico Mayor Zaragoza of Spain as director general was regarded with relief. Still, the State Department concludes that a renewal of U.S. membership "would require that we accept promises of change in lieu of real reform" and "vitalize our strategy, which has borne some fruit to this point, and might negate the limited movement toward reform which can be detected in certain crucial areas."

As for the U.S. position on UNESCO policy on communications, the report says "palpable similarities" exist between UNESCO's "current text on communications and those which preceded it over the past 15 years." It says that "the program remains one in which freedom of the press and freedom of expression are 'balanced' against the desires of governments to control the flow of information to and from their citizens." Furthermore, it says, "the so-called New World Information and Communications Order is still perceived by Third World UNESCO delegates as an 'article of faith' with them and as 'a continuing evolving process.'"

UNESCO responded to the report with a statement expressing "dismay" that the State Department finds the organization has made no progress in its communications policy. Alain Modoux, director of UNESCO's Office of Public Information, noted that a resolution of the General Conference approved by all member states last November mandated UNESCO "to take concrete measures" to encourage freedom of the press and the freedom of journalists to report and have access to information, and to promote the development of private news media.

Modoux also cited the UNESCO-sponsored meeting in Paris in February of representatives of emerging, free media in Eastern Europe with media professionals from the West, including the U.S. He said the meeting led to efforts to establish in Warsaw a Center for Communications for Central and Eastern Europe to train journalists and provide research services for the new, independent media. UNESCO has pledged $20,000 towards the founding of the center. (The State Department report took note of the meeting, acknowledging it was "essentially" a pro-free press celebration.)

Nor was that all. Modoux said on April 25 a joint delegation of UNESCO and the World Press Freedom Committee—an organization committed to working for press freedom around the world—will travel to Warsaw in connection with the Center project. And on the same day, Modoux said, a second East-West press meeting will be held at UNESCO's headquarters in Paris. This one will be devoted to emerging independent broadcast media.

As for the State Department's concern regarding the NWICO, another UNESCO spokesman, Andrew Radolf, said that "there is nothing in any operational program calling for a New World Information and Communications Order." He said it is mentioned only in the context of a resolution, adopted last fall, explaining why the issue was being dropped: "The controversy surrounding it had tarnished the organization's image. The resolution said the NWICO grew out of the concern of Third World countries that felt they had been treated unfairly by the media.

The State Department, in its report, did not only say UNESCO has failed to deal adequately with the problems the U.S. had found in 1984. It also questioned the director general's selection of Henrikas Yushkivitishus as head of UNESCO's new Communications Sector. An article in The New York Times last month quoting unnamed sources as describing the former vice chairman of the Soviet Union's State Committee for Television and Radio as a life-long censor was greeted with outrage by members of the television engineering community who have known him for years. Julius Bar-
Mass Media Bureau’s Eads says commission is working hard to find solution to rules hindering construction of new FM’s; revised lottery regulations also clarified

A top official of the FCC Mass Media Bureau assured a group of communications attorneys in Washington last Tuesday (April 17) that the bureau is doing all it can to revamp strict Federal Aviation Administration interference standards that are blocking the construction of new FM stations and modification of the transmission facilities of existing ones.

Larry Eads, chief of the bureau’s audio services division, said bureau staff had met several times with FAA officials to try to work out new standards that would both protect airports’ instrument landing systems from FM interference and permit the construction of new and modified FM facilities authorized by the FCC. “I think we are making some progress,” he said.

The FAA standards were the chief complaint voiced by attorneys attending a panel session sponsored by the Federal Communications Bar Association and featuring bureau Chief Roy Stewart and the four bureau division chiefs—Eads, Barbara Kreisman (video services), Chuck Kelly (enforcement) and Douglas Webbink (policy and rules). Many of the bureau’s branch chiefs who report to the bureau chiefs were in the audience to mix with the attorneys.

Barbara Waite, an attorney with Venable, Baetjer, Howard & Civilett, said the standards amounted to a “de facto freeze” on FM construction permits to build or modify FM stations. Broadcasters go through lengthy regulatory processes at the FCC to get a construction permit from the FCC only to be told by the FAA that they cannot build, she said.

Eads also said the bureau has, over the past few months, managed to reduce from four years to one year the amount of time it takes to review a mutually exclusive application for a new FM station and designate it for hearing, despite a continuing shortage of manpower in the bureau. When more than one group applies for a frequency, the FCC holds a hearing to determine which one would best serve the public and be awarded the license.

The reduction in processing time results from shifting of responsibilities and priorities, Eads said. FM sale applications were sent to the video services division to free up attorneys in the FM branch to concentrate on the FM backlog, he said. In addition, attorneys were trained to do some of the basic technical review of the applications, he said. And, he added, the staff is no longer giving top priority to petitions for reconsideration of dismissals as it was during the chairmanship of Dennis Patrick.

On another front, the enforcement division’s Kelley said the Charity Game Advertising Act of 1988, which gives stations additional freedom to broadcast information pertaining to lotteries and which goes into effect May 7, is the subject of a lot of confusion among broadcasters.

Trying to clear up the confusion, Kelley said the law does two things. First, he said, it allows stations to broadcast advertising for state lotteries in non-adjacent states. Under the old law, he said, broadcasters were limited to in-state lotteries and lotteries in adjacent states.

Second, Kelley said, the new law permits stations to carry advertising for lotteries or other games of chance sponsored by non-profit organizations. It extends to lotteries run by commercial enterprises, but only if the games are “clearly occasional and ancillary to the primary business.”

In both cases, Kelley said, the lotteries or the games themselves must be permissible under state law.

Broadcasters opposed to FCC proposal to reimpose nonduplication rules

AM operators balk at FCC ‘survival of fittest’ plan to weed out weak AM’s

When the FCC released its long-awaited proposals to help shore up the ailing AM band (“Top of the Week,” April 16), at least one proposal sparked the observation that the commission has decided to “kill off AM in order to save it.” The proposal in question: that of reimposing the AM-FM nonduplication rules which the FCC, under the tutelage of former chairman Dennis Patrick, had eliminated in 1986 in a flurry of deregulation.

Under current rules, any radio operation with both the AM and FM in the same market can simulcast its programming 100%. This effectively allows broadcasters the flexibility to not program two separate stations, thereby helping to reduce AM operating costs. Also, in the view of the current FCC, it prevents licensees from adequately fulfilling their responsibilities to serve the public interest.

William Hassinger, assistant bureau chief at the FCC Mass Media Bureau, explained that the elimination four years ago of the nonduplication rules generally has resulted in a surge of AM carbon copies of the FM. “In most cases simulcasting is being used simply to shore up weaker stations, to help a station that cannot survive on its own programming,” Hassinger observed. “We want to reexamine the whole notion of simulcasting and determine what benefits it might still hold for the listening public. In some cases there might be some legitimate uses for it, but the pervasive one at present is that an AM can’t bring in an audience on its own.

More measurement

The Arbitron Co. will increase its measurements of three radio markets to twice yearly. Effective with the fall 1990 ratings survey, Lincoln, Neb.; Dothan, Ala., and Redding, Calif., will be measured in the spring and fall. Prior to this, those markets were only measured in the spring.
Paraphrasing the official stance of FCC Chairman Al Sikes, Hassinger conceded that the FCC’s primary intent in eliminating simulcasting was to “allow a natural weeding-out process to take place. We don’t want to force the issue, but it’s sort of like a mother bird pushing her chicks out of the nest. Some will fly, some will fall.” Hassinger said that, through its action, the FCC is not trying to make stations go silent, but “we do want them to carve out a niche, to survive on their own.”

Hassinger said he expects an outpouring of positive and negative comments from broadcasters who will be affected by this proposal. He said the FCC definitely will examine these comments for “cogent arguments that involve the public interest.”

According to many broadcasters whose “self-interest” in AM-FM simulcasting also is guided by the bottom line, the FCC is changing the rules in the middle of the game. Bobby Denton, vice president and general manager, WIVK-AM-FM Knoxville, characterized the last 10 years of “commission inaction” as throwing the AM band into a fierce battle for the “survival of the fittest.” WIVK, a country station which received a 34.2, adults 12-plus share in the fall 1989 Arbitron survey, is one of more than 100 stations in the top 100 markets that began simulcasting when the FCC relaxed its rules.

If thinning out the band is the FCC’s intent, “they should have moved on it a long time ago,” Denton said. “Listeners left AM a long time ago, and this isn’t going to do a thing to bring them back. It will only cause a rash of stations to go dark.”

If the FCC truly had wanted to help AM, they should have done it 10 years ago by approving a standard for AM stereo, he said.

Beautiful music station WPAT-AM-FM New York also began simulcasting in 1986 when the FCC lifted its nonduplication restrictions. General Manager Gene Hobicorn said he isn’t anxious to split the signals again, largely because of the added financial burden in equipment and personnel. “We save money by running the stations as a combo, and it would create a lot of confusion if we had to operate them separately,” he said.

Hobicorn said that before 1986 the AM actually had a heavier commercial load than it does today. “If pressed, we could do it, and we probably could make it financially viable. But at present we don’t have the energy or the resources to effect such a change.”

Milt McConnell, general manager at KZSS(AM)-KZRR(FM) Albuquerque, N.M., said any order from the FCC to halt simulcasting “would be very detrimental to our station and to AM radio.” Noting that many AM’s would go dark if they couldn’t duplicate the sister FM’s signal, he said; “to fund a separate AM facility would be virtually impossible at this time. The only alternative for many simulcasters would be to carry a satellite feed,” which McConnell noted wouldn’t be any more in keeping with the public interest mandate than what the FCC currently is proposing.

“With many markets, Albuquerque is very depressed at the moment,” McConnell said. “I don’t think requiring separate and distinct facilities will add anything positive or add to public service. It will continue to detract from people looking for inventive ways to save radio.”

Jake Russell, vice president and general manager at WROW-AM-FM Albany, N.Y., was generally stoic about the proposal. “If this is imminent, we probably can make an opportunity out of our AM,” he said. “As with many combos, we’re sort of in limbo until we determine which is the best route.
to take. If the FCC forced me to move, I'd just move my timetable up quicker. I'd have to do something with a gun to my head without giving it proper thought, but with the speed at which the FCC works I don't feel the clock really ticking. Not yet.'

Assessing the impact on the AM band in general, Russell was a bit more ominous. "Those AM's that don't come up with a viable alternative probably will shut down, and that's unfortunate," he said. In lieu of going dark, he speculated that many failed AM's likely could be turned over to churches and schools and other charitable organizations "just for the tax write-off, and that will be a sad state for radio to fall into."

L. Lowry Mays, National Association of Broadcasters board chairman and president of Clear Channel Communications, said he doubted that AM-FM simulcasting had much effect on the deteriorating health of AM radio. Some AM broadcasters suggest that reimposing the rules might force better programming and increase listenership, but I don't go along with that kind of thinking," he said. "We shouldn't look at the negative impact FM might have on AM, but rather, the positive effect good programming will have on drawing people to the AM dial."

Mays noted that, except for New Orleans combo WQUR-AM-FM, each of Clear Channel's AM's have created a profitable market niche without the benefit of an FM. Still, Mays observed that programming decisions should be left up to the broadcaster, not a regulatory agency. "It wouldn't be productive for the FCC to prevent simulcasting," he said. "The commission probably is looking to create diversity and greater listenership, but I don't think this is the way to do it."

Neither does the NAB, Mays added, stating that the association's position "is contrary to that of the FCC."

Observing that NAB membership most likely was split over the issue, NAB general counsel Barry Umansky recalled that "the last time this went to a full [NAB] board vote they decided there should be no nonduplication rule." This, in general, is in keeping with NAB's position that stations should have their own choice as to how they best can use their own facility, he said, indicating that the subject was sure to be discussed at the association's June board meeting.

"At the moment it's difficult to tell whether this issue is central to the FCC's notice, since the central issues generally are technical," Umansky said, adding: "This is the only programing issue that's been raised."

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Westwood One posts net loss, revenue gain

Westwood One last week announced a net loss against an overall revenue increase for the first quarter of 1990. The company reported that its revenue increased to $31.8 million from $20.6 million for the same quarter last year. This increase, said company president Bill Battison, was due to revenue increases from network operations and the purchase of KOLZ(FM) Los Angeles, which the company acquired in March 1989.

The net loss of $7.7 million compared to a net loss of $3.1 million in 1989. Westwood One said the loss was expected and resulted from seasonal revenue fluctuations, higher interest costs, and increased expenses due to new programing investments.

Word from Olympia

Seattle-based Olympia Broadcasting, owner of three AM's and five FM's, reported an operating loss of $1.12 million on net revenue of $15.8 million for 1989, versus operating loss of $410,000 on net revenue of $13.5 million they reported in 1988. The company also reported a net loss of $11.03 million for 1989 versus $10.32 million in 1988.

The decline of AM radio can be halted, but only if producers make the medium more exciting. That was one consensus reached by a panel hosted by the Washington Chapter of American Women and Radio in Television Inc. last Wednesday (April 18).


Piper said that AM radio is "too important" to abandon, and expects that more talk programs will be aired on FM stations. The great strength of radio, he said, is its ability to do longer segments than TV. "Radio has to work harder to capture and keep listeners' attention," he said. One of the biggest problems facing producers is that "publicists don't understand radio. They think radio is a sideline," he said.

Ferrante said a key for radio is to produce programs that appeal to a person's curiosity, and to worry less about targeting specific demographics. He added that although the long term health and planning of a station—and talk radio in general—is important, he said that producers are more concerned with "surviving the week." Breeden predicted that radio is less likely to dominate in the future by "big deejays," relying more heavily on people with journalism backgrounds who can do "a bit of everything.

Before the discussion began, FCC commissioner Ervin Duggan, who was attending Broadcast Pioneers reception in his honor at the NAB, dropped by to encourage AWRT members to "come by and educate me" on issues important to them. He said he felt "like a freshman still trying to take it all in." He told those gathered for the AWRT panel discussion that two of his three staff members are women, and the success he has enjoyed since coming to Washington are due in large part to the guidance of many "strong, competent women."
As compiled by Broadcasting from April 12 through April 18 and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—altitude; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D-day—Day-Directional antenna; Doc.—Document; ERP—Effective radiated power; Freq.—frequency; HAAT—Height Above Average Terrain; H&V—Horizontal and vertical; kHz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi—miles; mod.—modification; N—night; pet.—petition for reconsideration; PSA—presubmit service authority; pw—power; RC—remote control; S—Scientific Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; w—watts; yrs.—years; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

Ownership Changes

Applications

KJDN(FM) Madera, CA (BAF900320GV; 107.3 mhz; 3 kw; ant. 328 ft;—Seeks assignment of license from Madera FM Inc. to Patrick R. Ryan for no financial considerations (sale is transfer of CP for new FM). Seller is headed by Manuel Jimenez and has no other broadcast interests. Ryan is director and general manager of Madera Broadcasting Inc., licensee of KHTO(FM) and KKMX(FM) Madera, CA. Filed March 20.

Radio Ventures I, L.P.

has acquired

WMXB(FM) Richmond, Virginia

Richmond, Virginia

WXTR(FM) Washington, DC

from

Ragan Henry Communications Group, L.P.

Communications Management National, L.P.

We are pleased to have brokered these transactions.
Buyer is headed by W. Carlson, WPLZ(FM) and has no other broadcast interests. Buyer is headed by Horace Cor- nett and has no other broadcast interests. Filed March 19.

WOAY(AM)-WVMA(FM) Oak Hill, WV (AM: BAL9003125G; 94.1 mhz: 2 w-kw; FM: BAL900315GN; 94.1 mhz: 25 kw; ant. 650 ft.). Sells assignment of license from Thomas Radio Co. to Adven- ture TV Inc., license has no third party interests. Buyer is headed by Helen G. Thomas, Curtis W. Butler, Robert R. Thomas III and Helen L. Thomas and recently sold WOAY(TV) Oak Hill ("Changing Hands."). March 12.) Buyer is headed by John H. Short, and is licensee of WHIS(AM)-WHAJ(FM) Bluefield. WV. Adventure Communications has interests in Adventure Two TV, Inc. license is granted to BWT(UV) and Adventure Four Inc., licensee of WSKCM(WFMX(FM)) Statesville, NC. Michael R. Short owns 49% of Adventure Three TV Inc., licensee of WIYBU-FM Wheeling. WV. Filed March 15.

W7LKE(AM) Oskosh, WI (BAL900320EA; 690 kw; 250 w-d). -Seeks assignment of license from North Ameri- can Progressive Inc. to Sunbright Broadcasting Inc. for $335,000. Seller is headed by James R. Courville and Paul Linder and has interest in WLKM(AM)-WQQO(FM) Waus- wi. Buyer is headed by Robert Hansen and Steve Rose, and has no other broadcast interests. Filed March 20.

Actions

KLHFM(FM) Glenendale and KONCF(M) Sun City, both Arizona (AM: BTCH900115ED; 1360 kw; 5 kw-D; AM: BTCH900117ED; 106.3 mhz; 3.5 w; FM: BTCH900117ED; 1360 kw; 5 kw-D; license granted to American Broadcasting Co. for $560,000. sale is transfer of stock within company. Tiffiff is selling his 50% interest in co. Buyer is headed by Steven M. Tastish. Tastish has 25.5% of the stock. Geoff Armstrong has 11.68%. Eric D. Becker has 13.1%. Doug- las Becker has 13.1%. Rudolph C. Heoeh-Saric has 13.1%. Bruce A. Erb has 13.08% and Thomas Elden has 0.76%. Action filed March 9.

KSRB(AM) Hardy, AR (BAL991227EB; 1570 kw; 1 kw-D).-Granted assignment of license from A. L. Ferenc to John H. Ferenc. Buyer is headed by John H. Ferenc. Seller has no other broadcast interests. Buyer is headed by John J. Shields. John W. Shields and James R. Adkins. John Shields has 50% of the stock. Malcolm W. Troutman, AR and 33.1% of the stock. KDRS(AM)-KLZQ(FM) Panama, AR. John W. Shields owns 50% of KXRO and one third of KDRS(AM)-KLZQ(FM). Adkins owns one third of KDRS(AM)-KLZQ(FM). Action filed March 11.

WMBBT(AM) Panama City, FL (BCALT900212LE; ch. 13; 61 kw-V; 63 kw-A; ant. 437 ft.). -Granted license of record. Buyer is headed by Arthur Busse. Buyer is headed by W. Carlson, WPLZ(FM) and has no other broadcast interests. Buyer is headed by Horace Cor- nett and has no other broadcast interests. Filed March 19.

KTLS-FM Ada, OK (BCHT900120G; 93.3 mhz: 100 kw; ant. 630 ft.). -Seeks license of assignment from Oklaho- ma Broadcasting Co. to The Washington Post Co. for $10,000. Seller is headed by Walter F. Barton. Buyer is headed by Danny Joe Hoover who owns KADA(AM) Ada, OK. Buyer is headed by Katharine Graham and Richard D. Silbey. The chain owns four TV and several cable systems. Filed March 12.

WENR(AM)-WGHP(FM) Englewood, TN (BAL990315EB; 1090 kw; 1 kw-D).-Seeks assignment of license from Middle Tennessee Radio to Middle Tennessee Christian Radio Inc. for $10,000. Seller is headed by Lee Roberson, his son John C. Roberson, Donald M. Mowry and Ernie Hahn, and has no other broadcast interests. Buyer is headed by Ralph L. Ely and his wife and their daughter, Ann Marie Ely. John C. Roberson is President and wife and their daughter, Ann Marie Ely. They have no other broadcast interests. Filed March 15.

WVHJ(AM)-WGHJ(FM) Newport News, VA (BAL990316EG; 1310 kw; FM: BAL900316G; 97.3 mhz; 74 kw; ant. 415 ft.). Sells assignment of license from Suquehanna Radio Corp. to Parton Broadcasting Corp. for $350,000. Buyer is headed by Glen Mahone and is licensee of WCVG(AM)- WPLZ(FM) Petersburg and WPLC(FM) Spotsylvania, both Virginia. Buyer is headed by Robert Chance and W. Carlison, and has interests in KFQG(SF) San Francisco, both California. Seller is headed by WMSM(AM)- WRMRF(FM) Cincinnati. "WARM"(AM) Sco, Wisconsin. WMGS(FM) Wilkes-Barre and WSBA(FM)-WARM-FM York, all Pennsylvania. KLLC(AM) Dallas, KLPX(AM) Fort Worth, and W570UZ-W570U2-PH Phil. House, as well. Filed March 16.

WDXC(FM) Pound, VA (BAL990319GU; 102.3 mhz; 190kw; ant. 1150 ft.). -Seeks assignment of license from Southfork Broadcasting Corp. to WD XC Radio Inc. for $150,000. Seller has no other broadcast interests. Buyer is headed by Howard Cor- nett and has no other broadcast interests. Filed March 19.
**New Stations**

**Actions**

- Longmont, CO (BP9900283AM) — Returned app. of Saint Vrain Communications Co. for 104.3 mhz; 31,623 kw; ant.: 1,413 ft. Address: 7753 S. Waco St., Aurora. CO No change. Appt. by Michael L. Glaser and has no other broadcast interests. Action April 3.

- Gooding, ID (BP9906283ME) — Granted app. of Greater Philadelphia Broadcasting Corp. of Gooding Inc. for 101.1 mhz; 7,625 kw; ant.: 150 ft. Address: 400 E. S. W. 109 St. Circle Miami 33186. Principal is headed by Robert G. Asienten, James H. Nettleton and David Horowitz, and has no other broadcast interests. Action Feb. 23.

- Marietta, PA (BP8600721BO) — Granted app. of Way Church of Faith, Hope & Love Inc. for 88.7 mhz; 57 kw; ant.: 469 ft. Address: United Christian Way, 246 Front St., Marietta, PA 17547. Principal is headed by Jesus Charles Wagner II and has no other broadcast interests. Action Feb. 23.

- Blountville, TN (BP8604040A) — Granted app. of Blountville Education Association Inc. for 88.3 mhz; 47 kw; ant.: 889 ft. Address: P.O. Box 569, Blacksburg, VA 24060. Principal is headed by Hal Massengale and has interest in WBZI-AM-FM Xenia, OH. WKG(M) AM, WPM(F) FM and WERST(F) Onancock, all Virginia. Action April 2.

**Facilities Changes**

**AM's**

- Yuccaia, CA KHPY(AM) 1530 kHz — March 14 application for Mod of CP (BP9606300A) to modify standard radiation pattern.

- Dry Prong, LA KDV(P) 89.1 mhz — May 5 application for CP to change ERP: 40 kw H&V: ant. 308 ft.; freq: 89.3 mhz: class: C2.

**FM's**

- Lake Village, AR KUUZ(FM) 99.3 mhz — May 15 application for CP to change ERP: 6 kw H&V; ant. 328 ft.; TL: 701 S. Commercial St., Harrisonburg, IL. Install DA.

- Sullivan, IL WSAK(FM) 106.3 mhz — March 20 application for CP to change ERP: 9.50 kw H&V; ant. 558 ft.; TL: 78 S. Salem, SC; and to change class: descending 3rd to C to C.

- Eldorado, IL WEBQ(FM) 102.3 mhz — March 9 application for CP to change ERP: 6 kw H&V; ant. 328 ft.; TL: 701 S. Commercial St., Harrisonburg, IL. Install DA.

- Selkirk, IL WSJI(AM) 107.7 mhz — March 20 application for CP to change ERP: 9.50 kw H&V; ant. 558 ft.; TL: 7731 S. Commercial, Redmond, IL. Install DA.

- New Smyrna Beach, FL WJLU(FM) 89.7 mhz — March 20 application for CP of Mod of CP (BP9600460B) to change ERP: 39 kw H&V; change ant. 328 ft.

- Tucora, GA WLJU(FM) 106.1 mhz — March 10 application for CP to change ant. 980 ft.; TL: atop Lydia Mtn., 1.5 m. N. of Salem, SC; and to change class: downgrading 4th to 2nd.

- Eldorado, IL WEBQ(FM) 102.3 mhz — March 9 application for CP to change ERP: 6 kw H&V; ant. 328 ft.; TL: 701 S. Commercial St., Harrisonburg, IL. Install DA.

- Sullivan, IL WSAK(FM) 106.3 mhz — March 20 application for CP to change ERP: 9.50 kw H&V; ant. 558 ft.; TL: 78 S. Salem, SC; and to change class: descending 3rd to C to C.

**FM's**

- Big Rapids, MI WBN(F) 100.9 mhz — Feb. 26 application for CP to change ERP: 6.00 kw H&V; ant. 318 ft.

- Vissani, MI WEMU(FM) 89.1 mhz — March 30 application for Mod of CP (BP8607031K) to change direct application.

- Cloverdale, IN WQZQ(AM) 1180 kHz — March 8 application for a new CP to change ant. supporting structure height.

- Plymouth, IN WPNI(AM) 100.1 mhz — March 20 application for CP to change ERP: 13 kw H&V; ant. 357 ft.; change ant. system.

- Big Rapids, MI WBN(F) 100.9 mhz — March 30 application for Mod of CP (BP8607031K) to change direct application.

- Dover, NH WQKH(AM) 97.5 mhz — May 5 application for Mod of CP (BP9903080G) to change ant. supporting structure height.

- Plymouth, IN WPNI(AM) 100.1 mhz — March 20 application for CP to change ERP: 13 kw H&V; ant. 357 ft.; change ant. system.

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- Dover, NH WQKH(AM) 97.5 mhz — May 5 application for Mod of CP (BP9903080G) to change ant. supporting structure height.
Call Letters

Grants

Existing AM's

KCEO(AM)
KVSU Tri-Cities Broadcasting Inc., Vista, CA.

KGDO(AM)
KPRE Ray and Marcia Eller, Paris, TX.

KINF(AM)
KXAM Henry C. Seales, Sherman, TX.

KJ AA(AM)
KOKE(AM) KYOR Gila County Broadcasting Co., Globe, AZ.

KJJO(AM)
KINF Ray H. Park Broadcasting of Minnesota Inc., St. Louis, MN.

KLNT(AM)
KCLN K to Z Ltd., Clinton, IA.

KOKH(AM)
KPNK Keymarket of Austin Inc., Rollingwood, TX.

KORC(AM)
KBMB KBBM Radio Inc., Waidport, OR.

KRM(AM)
KMI AmCom of Louisiana Inc., Shreveport, LA.

KSB(AM)
KBMO Garamella Broadcasting Co., Benson, MN.

KVQG(AM)
KZK2 Greenwood Community Bg, Corporation, Greenwood, AR.

KWIC(AM)
KUIU John J. Dunkay, trustee, Beaumont, TX.

KXAM(AM)
KZP Embree Broadcasting Inc., Mesa, AZ.

KXEB(AM)
KBLN Henry C. Seales, Trustee, Sherman, TX.

KZBO(AM)
KUSJ Mountainwest Broadcast Investments Inc., Billings, MT.

KZIZ(AM)
KFRS KHIIZ Broadcasting Inc., Summer, WA.

KZMQ(AM)
KMMZ KOUS TV Inc., Greybull, WY.

WASY(AM)
WDAK Solar Broadcasting Corp., Inc., Alexander City, AL.

WAXUI(AM)
WBRE Kentucky Radio Ltd., Partnership, Georgetown, KY.

WBCP(AM)
WJTX WBCP Inc., Urbana, IL.

WBC(AM)
WBLW Athena Broadcasting Corp., Royston, GA.

WCHB(AM)
WMK Bell Broadcasting Co., Taylor, MI.

WMNT(AM)
WANE Broadcast Equities Inc., Charlotte, NC.

WECY(AM)
WSUX Beach Broadcasting Inc., Seaford, DE.

WHNK(AM)
WRLT GKM Communications of Tennessee Inc., Madison, TN.

WHNR(AM)
WYYY Florida Community Radio Inc., Cypress Gardens, FL.

WIPC(AM)
WJZK JBC of Florida Inc., Lake Wales, FL.

WIWS(AM)
WCIR Southern Communications Corp., Beckley, WV.

WKGL(AM)
WFXA Alabama Radio Inc., Huntsville AL.

WKQJ(AM)
WTIP Chenery Broadcasting Corp., Parsons, TN.

WSVT Smyna Broadcasting Corp., Smyna, TN.

WLKQ(AM)
WJBA Buford Broadcasting Inc., Buford, GA.

WLPZ(AM)
WGGT Porter Communications Systems Inc., Westbrook, ME.

WCHB Great Lakes Radio Inc., Inkster, MI.

WVSW 530 Route 94 Corp., Cornwall,

Services

Broadcasting Apr 23 1990

72
HELP WANTED MANAGEMENT

GM wanted: Looking for GSM to promote to GM of medium market Northern Urban station. Inquires confidential. E.O.E. Box F-1.

Are you tired of the hassle of running a radio station? Would you like to be your own boss with an excellent income? If you would like to travel (two state area) and have radio station management experience, send picture and resume to Box F-47 EOE.

Terrific opportunity for aggressive sales oriented experienced radio station manager. 100,000 watt FM. 5:00 AM in St. Ignatius, Petoskey, Michigan area. Call evenings: 517-321-1763. EOE.

President: Seeking well qualified executive with operations and people skills to lead a medium market, 12 station radio group. Must be well versed in sales, programming, strategic planning and bottom-line performance. If you are looking for a top opportunity and possess a successful management record, please respond in complete confidence. Box F-48. EOE. MF.

General sales managers: Group broadcaster in Mid-Atlantic area has immediate openings for managers and account executives. Must be experienced, a leader and a motivator. Good benefits, advancement possibilities. Resumes: Tishchey Communications Corp., 15 Campbell St., Luray, VA 22835. 703-743-9300. EOE.

Equity position: Charleston, SC. Urban FM seeks general manager with extremely strong sales skills. Experience with an acquisition would be a plus. Send resume to Box F-68 EOE. MF.

Management wanted: Expanding group needs general manager for 50,000 watt FM in New York State. Must have experience in management. Send resume to CEO, PO Box 511, Beacon, NY 12508. EOE.

HELP WANTED SALES

WHP-AM and W-97.3 want only the best radio sales people. Benefits, continual training and management support. Resumes to only Russ Whinhin, WHP, PO Box 1507, Harrisburg, PA 17105. EOE.

West coast sales/marketing rep: Broadcasting affiliated national corporation seeks an energetic, dedicated, person-oriented individual. Must be a self-starter. Familiarity with West Coast and West Coast sales programs and knowledge of radio and/or TV operations necessary. Moderate travel. Salary commensurate with experience. Send resume and salary history to Box F-69 EOE.

WPFX-WNLK, Fairfield County, CT seeks dynamic sales manager. Applicants should possess at least three years of radio sales experience, or have held the position of radio sales manager. All applications will be kept confidential. Send resume and earnings requirements to: Don LaCerentza, General Manager, WPFX-WNLK, 414 East Ave., Norwalk, CT 06851 EOE.

Brand new Northeast AOR station seeking quality sales manager and sales reps. Live, work and play in one of New England’s most beautiful areas. Send resume and cover letter today to RPM Associates. 1217 Ivy Dr. Richmond, VA 23225. EOE.

Advertising/marketing: Southwest Michigan’s most successful radio station seeks a creative, motivated person to join our staff of marketing professionals. Strong verbal and written communication skills and a desire to help businesses solve problems are essential. Outstanding training programs and career growth potential with our 15-station group. Excellent quality of life on Michigan’s Sunshines Coast. Minority and female applicants encouraged. Send complete resume and a letter outlining your professional goals and philosophy to: Robert Murithum, General Manager, WKY & WRX, Box 107, St. Joseph, MI 49085-0107. EOE.

Salespeople wanted: Expanding group in need of experienced sales people for powerhouse one station in NE. Send resume and samples to: Mike Christopher, Radio Station WWKI, 519 North Main St., Kokomo, IN 46901. EOE. MF.

HELP WANTED PROGRAMMING & PRODUCTIONS

WHOT AM/FM: Youngstown, Ohio is looking for an enthusiastic, bright, energetic, mature street team leader. If you are an organized self-starter, with a demand for excellence, send resume and references to Sales Manager, WHOT Radio, 4040 South Ave. Sales experience in a small or medium market is preferred but not required. Equal Opportunity and Affirmative Action employer.

Sell for #11Z-93, Amarillo, Texas’ highest rated station seeks experienced AE. Legendary CHR offering great list for right person. Call Dan Caney at 806-353-6636 now EOE.

HELP WANTED GENERAL SALES

One of America’s top rated Christian radio station has an opening for a morning drive air personality. WMUZ FM Detroit is looking for an upbeat one-on-one communicator. Time and temp is not what we’re looking for. Contemporary Christian music format with strong, relevant message. Send tape and resume to Frank Franciosi, 12300 Radio Place, Detroit, MI 48228. EOE.

HELP WANTED TECHNICAL

Radio Ventures, based in Washington, DC, is seeking chief engineer for WWAX-FM (Class B) in Richmond, Virginia. Must be hands-on, self-motivated with excellent technical, administrative, communication skills. Requires good programming and interpersonal skills and benefits. Send resume and salary requirements to Radio Ventures, 5120 Autm Rd., Suite 402, Malvern, PA 19354. EOE.

HELP WANTED NEWS

Announcer: Overnight opening on 50,000 watt giant FM in New York. Send T & R to Operations Director, WSPK, PO Box 1703, Poughkeepsie, NY 12601. EOE.

Network sports journalist: We need an experienced, professional, sound sports radio/reporter. Good writing a must. Travel likely. Hours likely to include nights and weekends. Resumes to Box F-55. EOE. Tapes upon request.

News professionals: Washington-based news service needs polished journalists for temporary assignments. Must have strong air and/or copy writing skills. Send resume and audio cassette to Box F-60 EOE. Tapes upon request.

News/sales/announcer. Qualified beginners with sales ability acceptable. Learn it all! KQSS, Box 292, Miami, AZ 85539. EOE.

Hudson Valley AM known for its commitment to local news and information seeks full-time news person. News gathering, reporting and writing skills. Send tape and resume to News Director, WBNK, Box 25, Peekskill, NY 10566. EOE.

Morning show/reporter for public radio station WFSU FM, Tallahassee, Florida. Strong on air and writing skills needed. Degree in communications or English and one year experience in radio needed. Experience can be substitut- ed on a year to year basis for degree. Salary $17,300 plus benefits. Call the Florida State University personnel office at 904-64-6534 to apply for position number 53748 Broadcast Specialist. An AA/EEO employer.

Attending AWRT? Washington’s WTOP NewsRadio 15 is recruiting for future openings, and an immediate opening for full-time traffic reporter, and will be interviewing select candidates in DC. Send audio cassette, resume, refer- ences, writing samples to: Roland Cooke, Operations Manager, WTOP, 3400 Idaho Ave., NW, Washington, DC 20016. No calls. Equal opportunity employer.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

Wanted: Advertising copy writer. Creativity a MUST. Two years experience. Send resume to: Bucky Maguire, Manager, WWRL, 4330 Plymouth Rd., West Bloomfield, MI 48322. EOE.

Candidates must have solid background in talk and sports programming and promotion. Strong people skills a must with major market experience. Send resumes to: Ron St. Pierre, President & General Manager, 401-433-4200. EOE.

Program director: WVUF-FM, Fordham University, Bronx, NY. Fordham University’s WVUF-FM radio station is searching for an energetic, creative program director. Broadcasting since 1924, WVUF has established an extraordinary reputation for shaping the daily folk program, conducting artist interviews, and producing feature and live concert broadcasts. This person will represent WVUF at Fordham University, also interface with the rest of the school. The program director will also direct and manage Fordham University students interested in music programming. Qualifications for the position include appropriate college degree and at least 3 years of professional experience, public radio background and knowledge of Contemporary Acoustic music, and must enjoy working with volunteers and students. As a University employee, the salary, benefits, tuition remission and vacation plan make a very competitive package. Send resume to: Dr. Ralph Jennings, General Manager, WVUF, Fordham University, Bronx, NY 10458. Deadline for application is April 30th, 1990. Search re-opened. EOE.

SITUATIONS WANTED MANAGEMENT


Assistant to general manager or chief financial officer for multi-station company with stations located in top 50 markets. Seven years finance experience with strong marketing and communications skills. MBA from top school. Looking to obtain immediate, hands-on management experience leading to eventual station ownership. Geographic preference: Midwest, Mid-Atlantic, Northeast, and South. Reply to Box F-49.


Veteran pro returning to radio. Currently GM allied field. Strong sales management experience. Seeking small-medium market station. 5SK minimum. 305-770-5149.


SITUATIONS WANTED SALES


SITUATIONS WANTED ANNOUNCERS


Easy Listening, Big Band: 28 years experience. Base- ment voice, Warm climate. Coastal stations only! 717-675-6982.


Former baseball broadcaster (Triple-A) seeks radio/TV sports-PBP and great environment to raise our son. All sports. Excellent references. Relocate USA/Canada, John Quinlan, 209-781-7456, 351 S. Beverly, Porterville, CA 93257.

Classified Advertising
HELP WANTED MANAGEMENT

HELP WANTED NEWS

HELP WANTED SALES

Account executive for strong ABC affiliate. Seeking energetic, dedicated person-oriented professional strong on new sales techniques, including telemarketing and computer skills. Resume and letter detailing why you are the best are welcome. USA Network, 7 East 54th St., New York City 10022.

HELP WANTED SALES

Account executive for strong ABC affiliate. Seeking energetic, dedicated person-oriented professional strong on new techniques, including telemarketing and computer skills. Resume and letter detailing why you are the best are welcome. USA Network, 7 East 54th St., New York City 10022.

HELP WANTED TV

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HELP WANTED PROGRAMMING PRODUCTION & OTHERS

Immediate opening for position for Chicago-based production company. Able to prioritize and organize; coordinating movement of five crews. Handle all production scheduling (including post animation, offline). Must know all types of production equipment. Knowledge of word processing required in order to develop production/programming. Make travel arrangements, build relationships with vendors and freelancers. Job skills: strong management, problem solving. Send resume and salary history to: Jeff Gray, Director of Creative Services, WTVD, 801 North Green Bay Rd., Milwaukee, WI 53217 E/M.

Creative services director: Capital Cities/ABC owned station looking for a creative services director who has experience as a promotion producer or manager specializing in on-line promotion. Strong writing skills with hands-on production ability are important. Real opportunity in the broadcasting industry. Requires expertise in computer graphics as well as print design. AVA-3 Print experience and desktop publishing is preferred. Send your tape and resume to Dave W. Axt, c/o WWAR-AM, 8400 Yors Rd., Daleville, MD 20121.

Promotion director: Sunbelt, top 30 market network affiliate seeks creative person with proven skills in writing and producing on-air and print advertising. Minimum 3 years experience. No tapes. EOE. Box F-56.

Group owned Fox affiliate seeks a commercial director/editor. Must have at least 5 years of production, scripting and editing responsibilities. Experience in corporate training, computer editing, and desktop publishing is desired. Send your resume to Best-10, 661 Mainstream Dr., Nashville, TN 37228. EOE. Box F-32.

Assistant to either chief financial officer or strategic planning for multi-station company owning and operating stations in the Midwest and Mid-Atlantic. Seven years finance experience including analysis and evaluation of strategic plans. Strong marketing and communications skills. MBA from top-ten school. Looking to obtain immediate, hands-on management experience leading to eventual senior or ownership position. Geographic preferences are Midwest and Mid-Atlantic. Reply to Box F-52.

SITUATIONS WANTED MANAGEMENT

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CPAMA with 15 years radio, TV and cable operations, lends itself to a senior level station management position. Hands-on skills in accounting, systems, personnel, budgets, acquisitions, audits, supervision. Box F-15.

SITUATIONS WANTED SALES

New UHF TV transmitters: Klystron, MSDC Klystron, Klystrode, all power levels 10kw to 240kw. Call TTC. 303—665-8000.

RCA UHF transmitter: 30 or 60kw, available as is, or converted to MSDC Klystrons with new TTC warranty. Call TTC. 303—865-8000.

New LPTV transmitter: UHF and VHF, all power levels. Turn-key installation available. Call TTC. 303—665-8000.

FM antennas, CP antennas, excellent price quick delivery from recognized leader in antenna design. Jampro Antennas, Inc. 916—383-1177.


Broadcast equipment (used): AM-FM transmitters, RPU's, STL's, antennas, consoles, processing, turntables, automation, tape equipment, monitors, etc. Continental Broadcast Equipment (used): New or used, 36 – 60 months, no down payment, no hidden fees. Raycom 10, BVW 15, BVW 35, PVM 90, Dubro 5K, Pioneer 2100, Soundcraft 200, TVE, Panasonic VX-810, VTR's, Sony BVW 135, Panasonic BHS, remote monitoring and components mounted in handheld, hand crafted solid wood, modular console. System fully engineered, ready to plug in and start producing revenue, less than a year old., full warranty. May be seen in our Orlando office. Video Brokers - 800-476-4595 or 407-851-4595.


New Ampex VPR 8’s with Zeus TBC’s - Full warranty, ready for delivery. Video Brokers - 800-476-4595 or 415-363-6464. Call today!

VPR 80’s, BVH 2000’s, BVH 1100’s, Betacam SP BVW 75’s, 2 Rankin Cinelux 113 telecine, new BVU 800’s, GVG WaveLink, RCA TK479, Udha 9606 routing switcher, Ampex ESS3, Ikegami portable microwave system (PP-7 -13). Available from stock, ready to deliver, call today for special pricing. Video Brokers - 800-476-4595, 407-851-4595 or 415-363-6464.

Equipment sale. Microwave, transmitters, studio, and production. America's oldest used equipment broker. Maze Broadcast; 205-956-2227, Fax 205-956-5027.

Equipment financing: New or used, 36-60 months, no down payment, no financiers required under $25,000. Refinance existing equipment. Exchange National Funding. 800-342-2093.

Save on videotape stock. We have 3/4” & 1” evaluated broadcast quality videotape. Available in all time lengths. Call for best prices. IVC, 800—726-0241.


Used transmitters, 1” & 3/4” Betacam VTR’s, cameras, DVE’s, switchers, satellite, microwave. We buy, sell broker fair rates, best service, Jaywomen Broadcast, 818-594-5265.


1200 feet of 6 1/16 inch. 50 Ohm, coaxial transmission line, 20 foot sections. Contact John Gordon, KTBV-TX, 3706 NW 63rd St., Oklahoma City, OK 73116. 405-848-1414.

Betacam for sale: Ikegami HL9585 camera w/board Sony BVV1A Beta recorder. Canon lens, inc. CA-95 adapter, NiCad batteries, 3/4” back. 3 yrs. Call 212-825-8996.


Unused 3.0 meter Comtech satellite antenna with receiver and programmable controller. Reasonable. For information, call Greg Smith, Montgomery Community TV, 301-424-1730.

Wolcoath ENG van: 1980 Ford Sid E350 w/42” Wilbur mast, AC compressor, DC compressor, Norco, QuickSet pan/tilt. 4Kw Onan, 4Kw Honda. 1Kw inverter, charger, three equipment racks, power panel, AC/DC wiring, platform roof. Dual/Air A/C, storage (no electronics), $9,250 or $9,055-496-942.

Sony DVC-M7 video camera with Canon 15:1 zoom lens & accessories. Privately owned, pristine condition. $7,495 OBO. 213-851-0734.


RADIO

Help Wanted Sales

93.5 KNF RADIO (LA Suburbs)

KNF RADIO is seeking experienced individuals with retail sales experience. Benefits include health/dental plan. Salary against commission commensurate with experience. Account list to start.

Send resume to: PO Box 3520, Ontario, CA 91761

Attn: General Manager

Help Wanted News

NEWS DIRECTOR

The public radio service of Western Kentucky - WKU-FM, Bowling Green, KY 42101

is seeking news director with strong news gathering, production, and management abilities to supervise full-time news staff, plus stringers and interns.

May also be involved with WKU-TV.

Requires Bachelor's degree, Master's preferred; minimum three years journalistic experience; demonstrates high level of writing, production and on-air skills. Salary range in $20,000s, plus excellent University benefits.

Open until filled.

Send letter of application, resume, three letters of reference, examples of written work, plus audition cassette containing at least one major newscast, an in-depth interview, and sample document work demonstrating production skill to:

Office of Academic Affairs, WKU-FM News Director Search, Western Kentucky University, Bowling Green, KY 42101.

Women and minorities are encouraged to apply. An Affirmative Action, Equal Opportunity Employer.

Help Wanted News Continued

SCHOLARSHIP

Washington Bureau

National Public Radio seeks experienced individual to supervise daily news coverage. Individual will supervise preparation of air material, providing guidance to reporters, hosts, producers and staff. Over-all responsibility for editorial integrity and quality of air product. Requires Bachelor’s degree, 6 years journalistic experience, including national journalism and editorial experience. Demonstrated writing ability a must, broadcast experience preferred. Salary commensurate with experience. Send resume to: Personnel Manager, National Public Radio, 2025 M Street, NW, Washington, DC 20036.

HELP WANTED

TELEVISION

Help Wanted Prodiging Production & Others

WANTED

THE WEATHER SOLUTION

SAGin, National Weather Network

The 1988 National Weather Association Radio Contributor of the Year.

AMS Seal Certified customized weathercasts...

complete barter

CALL 1-800-722-9847

PRODUCTION MANAGER

SAN FRANCISCO

KRON-TV, the Bay Area’s #1 News Station, is seeking a Production Manager. Qualified candidates will have 5+ years experience as a production manager at a television station / production facility. Previous management experience and hands-on creative ability (e.g., director, editor, photographer, producer) is required.

In exchange for your expertise, we offer an excellent salary and benefits.

Send resumes in confidence to:

Lori Fava

Human Resources Administrator

KRON-TV

3412 Mission Street
San Francisco, CA 94119

Equal Opportunity Employer

Broadcasting Apr 23 1990

78
VIDEO TAPE EDITOR
The Family Channel now has new, state-of-the-art, post-production facilities for on-air promotion. Positions are available for editors who thrive in a creative, fast-paced environment. Consideration will be given to those with 3 to 5 years experience as an editor at a major broadcast facility or production house. Candidates must be proficient with GVG 200 and 300, AS3-D (with warp), Cypher and audio mixers such as MXP2000. Knowledge of DVR series (D2), BVH-3000, Mil desired. Program editing positions also available for those with less experience. Send resume to:
Russel Murphy
Family Channel
1000 Centerville Turnpike
Virginia Beach, VA 23453

SYSTEM DESIGN ENGINEER
PROJECT MANAGER
Rapidly growing consulting and design firm (no equipment sales) seeks stiff starters who can design and document audio and video systems for post production and broadcast systems. Experience with industrial and educational clients a plus. College graduates preferred, management and engineering experience, minimum 3 years in the business, comfortable with clients and budgets. Supervision of the installations you design. First rate company that wants exciting people who can do high quality work. Great team located in mid-East region. Some domestic and international travel necessary. Reply in confidence with resume and references to Box F-66, EOE

PROGRAM DEPARTMENT PRODUCER
Award winning Special Projects team needs an exceptionally talented producer/writer. Our department creates entertainment, public affairs, special event and sports programming, including Pittsburgh Steeler related shows. If you’ve had 2-5 years experience in medium to large markets writing and producing 4-10 minute stories or half and full hour programs, we invite you to look into this opportunity. Send resumes and tapes ASAP to:
Mark Barash, PD/OM Manager
WPXI-TV (NBC), 11 Television Hill
Pittsburgh, PA 15214

SHOW PRODUCER
KING BROADCASTING
KING 5 News needs an experienced Show Producer. If you’re creative, a strong writer and have solid news judgement send two copies of your resume, cover letter and recent air-check to:
Human Resources Dept.
King Broadcasting Co.
P.O. Box 24525
Seattle, WA 98124

No Phone Calls Please
Equal Opportunity Employer

SENIOR PRODUCER
CORPORATE TELEVISION
If you’re looking for creative challenge while enhancing your managerial skills in a corporate environment, send us your reel and resume today! Senior producer will work in our 16,000-square-foot production facility for a multi-state and international corporation headquartered in St. Louis. The person we’ll select will have demonstrated broadcast writing skills, knowledge of production techniques, commitment to meeting deadlines and budget requirements, and ability to manage people. Producer will utilize our state-of-the-art facility, including three edit suites mastering on 1" tape, audio post-production, paint boxes with 3-D and animation, digital effects, still store, two studios and Ikegamis 79E cameras. Some travel is required. Compensation for this management position includes excellent benefits. Send detailed resume and demo reel to:
Television Communications, Wheeler Station, PO Box 2, St. Louis, MO 63188.

Attention
College Graduates
With Career Goals In
ADVERTISING - PROMOTION COPYWRITING
Tribune Broadcasting Company has a limited number of entry level training positions available in advertising and promotion. You must have demonstrable creative ability, writing skills, and a willingness to relocate. College degree required. Send resume and non-returnable samples to:

TRIBUNE CREATIVE SERVICES GROUP
500 Plasters Drive
Atlanta, Georgia 30324

No Phone Calls Please
Tribune Broadcasting
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Media


Alan Hirschfield, former head, Columbia Pictures, Los Angeles, joins Wertheim Schroder & Co., New York securities firm handling mergers, acquisitions and corporate finance transactions for entertainment companies there, as managing director of Los Angeles office.

Helen Boehm, VP, Council of Better Business Bureaus, New York, joins Fox Children's Network there as VP.

William K. Geppert, general manager, Paramount Cable, Hillsborough, Fla., joins Cox Cable Jefferson Parish Inc., Jefferson Parish, La., as VP and general manager.


Tony Short, assistant director, media services department, Eastern Connecticut State University, Willimantic, Conn., joins WBGU-TV Bowling Green, Ohio, as director of television learning services, succeeding Patrick Fitzgerald ("Fates & Fortunes," Sept. 11, 1989).

Ronald F. Loewen, VP and general manager, KPLC-TV Lake Charles, La., joins co-owned WIS-TV Columbia, S.C., as VP, station manager, succeeding Dixon C. Lovvorn, senior VP and general manager, who is retiring. Replacing Loewen is James D. Serra, general sales manager, KPLC-TV.

Bob Cohen, general sales manager, KAJA(FM) San Antonio, Tex., named VP and general manager.

Steve Lapa, director of sales, WNWS(AM)-WLYF(FM) Miami, joins WAXY(FM) Fort Lauderdale, Fla., as general manager.

Maureen Knorr, general sales manager, WZRZ(AM)-WRXK(FM) Bonita Springs, Fla. (Fort Myers), named general manager.

Lew Warren, director of programming and operations, KVCR-TV San Bernardino, Calif., named station manager.

Sales and Marketing

Appointments at Paramount Pictures: Joel Berman, VP, off-network, feature planning, basic cable, New York, named senior VP, national sales manager. Dick Montgomery, VP, Western regional manager, Los Angeles, named senior VP. Gerry Noonan, VP, central regional manager, Chicago, named senior VP. Al Rothstein, VP, Southern regional manager, Fort Lauderdale, named senior VP. John Nogawski, Western division manager, Los Angeles, named VP, Eastern manager, New York; Stan Justice, central division manager, Chicago, named VP, Western division manager, Los Angeles; Mike Kerans, Eastern division manager, New York, named VP, and John Morrow, Southern division manager, Fort Lauderdale, named VP, Southeastern division manager.

Timothy S. Davis, president, Spenser Media Group, New York, joins Worldvision Enterprises there as account executive, advertising sales.

Scott Remy, account executive, DDB Needham Worldwide, Chicago, named account supervisor.

Jann Wisdom, from Anaheim Lincoln/Mercury, Anaheim, Calif., joins KPRC(AM) Houston as general sales manager.


Mike Wach, VP, sales, WHDH-TV Boston, joins WPIX(TV) New York as VP, general sales manager.

Mark Hughes, management supervisor, Bozeli Inc., Omaha, named VP.

Christina De Angelis, account executive, WBSC-TV Salisbury, Md., joins WGBS-TV Philadelphia in same capacity.

Patricia Montag, regional sales manager, KXDC-FM Carmel, Calif., named national sales manager.

Bill Whitlow, general sales manager, WN2Z(AM) Norfolk, Va., joins WNOR(AM) there as general sales manager. Cindy Perkins, general sales manager, WNIS(AM) Norfolk, Va., joins WNOR there as local sales manager.

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1990 Ohio State Awards

Award recipients and guests gathered at the National Press Club last Thursday for the 54th annual Ohio State Awards, which honor excellence in educational, informational and public affairs programming. Sponsored by the Institute for Education by Radio-Television, Director Dale K. Oustre introduced the 71 winners, which were divided into three categories: Social Sciences and Public Affairs, presented by Bob Edwards, host of National Public Radio's "Morning Edition;" Natural and Physical Sciences, presented by Alfred C. Sikes, chairman, FCC, and Performing Arts and Humanities, presented by Dr. Robert M. Batscha, president, Museum of Broadcasting.

Fred B. Schwartz, writer, producer, "Under New Management," was honored for his writing about the "passion and energy" of the Ohio State Fair. Among the honorees were: Bill Holman, moderator of WSYR's "Money Line;" Tom O'Dell, executive producer of "This Month in American History" on WTEP; and Bill Ward, executive producer of "The Best of the New." All three webcasts were presented by the Ohio State Fair.


Programing

Beverly A. Nix, VP, business affairs, Warner Bros. Television, Burbank, Calif., named senior VP, business affairs.

Jacqueline Hartley, director, West Coast sales, Warner Bros. Domestic Television Distribution, Burbank, Calif., named VP, Western sales, first-run division.

Eileen Opatut, director, co-productions, British Broadcasting Company, New York, named VP, co-productions.

Merrill Brown, editor, Channels magazine, New York, joins American Lawyer Media, partner of Time Warner, then as VP, program and corporate development.

Tom Sherman, program director, WELM-AM/WLVY(FM) Elmira, N.Y., joins WEGW(FM) Wheeling, W.Va., in same capacity.

Lisa C. Goldberg, personnel administrator, Douglas Elliman Gibbons & Ives, New York, joins Worldvision Enterprises there as personnel/office manager.

Sean Deneny, Mid-Atlantic sales manager, Viacom Enterprises, New York, named VP, sales, first-run, Eastern division. Doug Knight, manager, Central West division, Viacom Enterprises, Chicago, named VP, sales, first-run, Western division.

Anne Sweeney, VP, acquisitions, Nickelodeon and Nick at Nite, New York, named VP, acquisitions, MTV Networks.

Ellen Glick, VP, creative affairs, dick clark productions, Burbank, Calif., joins Patchett Kaufman Entertainment, Culver City, Calif., as VP, development.

Leanna J. Heath, partner, Maio & Heath, Beverly Hills, joins MGM/UA Communications Co., Culver City, Calif., as VP, senior production counsel.


Larry Ferber, supervising producer, Hour Magazine, Group W, Los Angeles, joins...
Tribune Entertainment there as executive producer, Joan Rivers Show.

Bill Gallagher, account executive, KXL-AM-FM Portland, Ore., named air personality, KXL(AM).

Lyne Zalewski Britz, anchor and producer, WGEE(AM)-WXIX(FM) Green Bay, Wis., joins WSNFN(FM) South Bend, Ind., as air personality.

Kelly Whelihan, editorial assistant, KFWB(AM) Los Angeles, joins KUZZ-AM-FM Bakersfield, Calif., as afternoon anchor and reporter.

Sander Schwartz, senior VP, TMS Entertainment Inc., Los Angeles, joins Columbia Pictures Television there as VP, business affairs. Charlene Markovich, manager, studio purchasing, named director, purchasing.


Nancy Schmidt, sub-agent, Camden Artists Ltd., Los Angeles, joins Ventura Motion Picture Group there as development executive.

Rob Miller, Eastern sales manager, Fox Lorber Associates, New York, named VP, domestic syndication.

**News and Public Affairs**

Tom Bogdanowicz, editorial coordinator, Eastern Europe coverage, ABC News, London, joins CNN there as producer.

Christian Amanpour, correspondent, CNN, New York, joins Frankfurt bureau in same capacity.

Appointments at WHDH-TV Boston: Bart Feder, director, WJXT(TV) Jacksonville, Fla., to assistant news director; Sasha Norkin, executive producer, named assistant director; Michael Sheer, senior producer, named executive producer.

Anthony Everett, freelance reporter, WCVB-TV Boston, named general assignment reporter.

Jane Gardner, 5:30 p.m. co-anchor, WVEC-TV Hampton Va. (Norfolk), joins WKTR-TV there as 6 and 11 p.m. co-anchor.

Tom McNamara, co-anchor and reporter, KTVK(TV) Phoenix, joins KOCO-TV Oklahoma City, as 6 and 10 p.m. co-anchor.

Gregory D. Champion, writer, Pacific Daily News, Agana, Guam, joins KFTV(TV) Santa Rosa, Calif., as assignment editor.

Daryll Smith, promotion producer and director, WMAZ-TV Macon, Ga., joins WXGA(TV) there as production manager.

Pete Gallivan, news director, WCW(AM) Warsaw, N.Y., joins WCHE-TV Rochester, N.Y., as part-time reporter.

Appointments at WHEC-TV Rochester, N.Y.: Rick Hager, sports producer, back-up sports anchor, named weekend sports anchor, weekday sports reporter; Ray Sullivan, part-time sports producer, named sports producer, and Scott Smith, part-time photographer, named part-time sports producer.

FCC salutes Radio Intelligence Division founder

Former Commissioner George Sterling (1948-84) will be honored this Friday at a ceremony observing the fiftieth anniversary of the founding of the Radio Intelligence Division (BID) which worked as an aide to various Government agencies during World War II in detecting subversive activities. Beginning operations July 1, 1940 after the President set aside almost $1,500,000 for this new service (Broadcasting, July 6, 1948) and disbanded at the close of the war, Sterling returned to the FCC as head of field engineering and monitoring bureau and was named Commissioner in 1948. The 96-year-old former commissioner will be receiving his award by videocassette.

Sol Steinberg, senior sports producer, KNBC-TV Los Angeles, joins Prime Ticket Network there as executive producer.

Kerry Kilbride, anchor, WXIA-TV Atlanta, joins KCAL-TV Norwalk, Calif., as anchor and reporter.


Enid Parkinson, community affairs producer, WSIN-TV Milwaukee, joins WYTV(TV) there as producer and director.

Margherita Finelli, producer, WKRC-TV Cincinnati, joins WTTE(TV) Columbus, Ohio, as community affairs director.

Jan Wilson, program and public affairs director, KOTV(TV) Tulsa, Okla., joins WLK-TV Green Bay, Wis., in same capacity.

James W. LaBranche, director, WLS-S-TV Roanoke, Va., joins WTG(TV) St. Petersburg, Fla., in same capacity.

Rickey W. Smith, weekend assignment editor, WAVETV Louisville, Ky., joins WLWT(TV) Cincinnati, Ohio, as night assignment editor.

Scott Ju Vette, video photographer and producer, corporate communications department, American Airlines, joins KTV(TV) Fort Worth, as chief photographer.

**Technology**

Jim Perkins, VP, subsidiary operations, Cable Services Group and CompuLink group, division of American Express Information Services, named director, Cable Services Group Information Services.

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Services, Omaha, named senior VP. Robert Specking, director, new business development, Cable Services Group, named VP, systems development and new products. Steve Selzer, VP and general manager of Integrated Payment Systems, joins Compu-Link, Englewood, Colo., in same capacity.


Bob Johanson, co-founder, JSC Video Service, New York, joins Image Mix, post-production facility of Image Group, there.


Frank E. McMinn, account executive, meeting services, Audio Visual Inc., Houston, named account executive, special services, Inglewood, Calif.

Promotion and PR

Appointments at NBC Network: James Johnston, manager, media services, Burbank, Calif., named director, media services, production; Richard J. Cutting, director of media relations, Columbia Pictures Entertainment Inc., New York, joins as manager, corporate communications there, and Leonard Cox, assistant VP, human resources, Shearson Lehman Hutton, New York, to director, employee communications there.

Kathryn Paolucci, marketing services manager, Media General Cable, Fairfax, Va., named creative services manager.

Lauren C. Maiman, research manager, Katz Communications, New York, joins Worldvision Enterprises there as station relations manager.

NBC Sets Sales Team

NBC announced several changes in the network's sales department culminating in the appointment of Bob Blackmore to executive vice president, TV Network. Blackmore, previously executive vice president, network sales, will be in charge of planning and developing long-range sales and marketing in connection with NBC, CNBC and SportsChannel America. Larry Hoffman, formerly senior vice president, network sales, becomes executive vice president, network sales, and will be responsible for managing the day-to-day sales activities. John Damiano, vice president, affiliate relations, will become senior vice president, affiliate relations.

The announcement from NBC Television Network President Pier Mapes completes NBC's reorganization of its marketing and sales department. Last month, NBC named John Miller executive vice president, marketing, television network. Blackmore, Hoffman, William Caulfield, vice president, network sales planning and pricing, Damiano and Miller will report to Mapes.

Allied Fields

Appointments at United States Department of State, Washington: Michael Fitch, chief, private radio bureau, and senior advisor to former FCC Chairman Dennis R. Patrick, FCC, Washington, named senior policy ad- visor to Ambassador Bradley P. Holmes. Warren Clark Jr., Principal Deputy Assistant Secretary of State, African affairs, named special advisor to Ambassador Bradley P. Holmes.

E. Eugene Pell, president, Radio Free Europe/Radio Liberty, Washington, named to Kentucky Journalism Hall of Fame, University of Kentucky, Lexington.


Marshall L. Snyder, VP, general manager, field operations and marketing services, Arbitron Co., New York, named executive VP of Arbitron and parent company, Control Data Corp. Ken Wollenberg, VP, sales and marketing, advertiser/agency services, Arbitron, named executive VP, sales and marketing, Arbitron and Control Data Corp. Kim Farrell, client service representative, advertiser/agency television services, Arbitron, named account executive.

Deaths

Robert Morten Werner, 73, television producer and programing executive, died of kidney failure April 14 at Kula Hospital on Maui, Hawaii. Joining NBC in 1952, Werner produced for Today, Home and Tonight shows, later leaving to become executive producer of western series Maverick. After stint with Young & Rubicam Advertising as vice president for broadcasting, Werner rejoined NBC in 1962 as senior vice president for broadcasting and talent for the next 10 years. He is survived by his wife, Martha; two daughters, Carole and Jill, and brother, John.

Benjamin Adler, 86, electronic engineer, died of pneumonia April 16 at his home in Larchmont, N.Y. He founded Adler Electronics Inc. in New Rochelle, N.Y., which built mobile communications equipment for Atomic Energy Commission, Central Intelligence Agency and Voice of America. Adler was advocate before congressional committees and Federal Communications Commission for use of ultrahigh frequencies to provide additional channels to mountainous areas. Survived by his wife, Beatrice; four daughters, Elizabeth, Susan, Pam and Jane, and four grandchildren.

Ted Mullins, 50, reporter, anchor and producer, died April 13 at Sutter Memorial in Sacramento, Calif., of heart attack. Mullins had over 25 years of experience in broadcasting, most recently as managing editor and anchor at KTXL(TV) Sacramento, Calif. Other stations he worked at include WGN(AM) Chicago; KETV(TV) Omaha, Neb.; KOVR-TV Stockton, Calif.; and WBN-S-TV Columbus, Ohio. He is survived by his wife, Cynthia; daughter, Shannon, and son, Andrew.
Paul Friedman is one of those fortunate: network news executives who over the past several months has been able to take pleasure in reading the Nielsen's each week. ABC News's 'World News Tonight with Peter Jennings' which Friedman serves as executive producer, has finished first in two ties, in 24 of the last 25 weeks (the last 14 in a row), a performance that would seem to establish it as the dominant newscast, a niche once long occupied by CBS News's 'Evening News with Dan Rather.' To what does the newscast owe its success? Friedman, who took over as executive producer on Jan. 5, 1988, points to a number of changes he has made he feels "distinguishes" the newscast from its competitors.

"Peter's been doing the show for six or seven years," Friedman says. "It takes a long time for a viewer to like or dislike someone. People like him. He's dominant." But it's not all been Jennings, Friedman believes. There have been changes, driven, it would seem, by self-confidence and a readiness to take chances, and a prejudice for analytical pieces.

"Over the last two years, we have increased the range of the broadcast's topics," Friedman says. "The program had been too focused, with each story hit from two or three angles. There was a limited opportunity to broaden the range." So he broadened the range. Then there was what he admits is "the oldest trick in the book—closers that were either funny or that had great impact, subject matter that people could identify with." The program had gotten out of the habit of such closers.

Then Friedman mentions the change he seems most taken with—the addition of "American Agenda," introduced a year after he had arrived. "Agenda" pieces, which run four minutes and are shown three or four nights a week, focus on what Friedman and his colleagues believe are the four or five most important domestic issues. The segments not only deal with problems in say, education, but "tell you something that's proposed as a solution," Friedman says. As a result, he says, the segment has become "a clearinghouse of ideas," ideas that have worked in one area of the country and might work in another. The seriousness with which Friedman approaches "American Agenda" is reflected in the resources he makes available to it: 10 correspondents and 20 producers.

If it is the changes that somehow make WNT different from its competitors, it may be considerable self-confidence that sets Friedman apart. For all three network newscasts operate under the same constraints, and pick their items of news, generally, from the same menu. But Friedman contends that WNT has stories that other network newscasts do not have—not necessarily major exclusives, but stories that help distinguish it from the others.

How does that work? Friedman eliminates or reduces the time devoted to stories already in the public domain. "We shouldn't spend time doing what was in the newspaper in the morning and on cable news and the local newscasts during the day," he says. "I'll do a 45-second spot just to keep viewers abreast of the development, or Peter will do a voiceover or use it as a text [an item the anchor reads]. But the time saved can be put into the 'Agenda' or another subject, and it works." Then, he says, "We tell our bureaus, 'Don't worry so much about the obvious.... Get us the stuff that's different.'"

Friedman, then, seems to be trying to break away from herd journalism. Friedman's self-confidence, though, merges sometimes with cockiness. Noting that Rather and NBC News's 'Nightly News' with Tom Brokaw are doing pieces he believes are similar to the style and feel of "American Agenda," he says, "They're catching up." Whatever, the self-confidence grows out of a varied background. Friedman "fell in love with broadcasting" when, as an undergraduate at Princeton studying political science, he worked at the university's 17 kw FM station. But he talks appreciatively of the assignments given him in a later life, at ABC News, particularly a stint as executive producer of the 'Today' show—"the best job I ever had"—in the late 1970's. He had two hours every morning and a mandate, he says, "to fill it with some class." He filled it with music and ballet and, when a major play opened on Broadway, excerpts from the show. "The job," Friedman says, "forced me to learn a lot about a lot of different subjects that are of interest to people, and also forced me to understand you must not underestimate the audience." Friedman joined ABC in 1982 as a senior producer in London, then moved into the position of director of news coverage for Europe, Africa and the Middle East, and began growing in a new direction—gaining a sensitivity to foreign news coverage. "You develop a feeling for footage that comes across [from foreign bureaus]," he says. "Is that a serious escalation of violence in South Africa," for instance, "or have you seen this before?"

Speaking of his tour at Today, he says, "I hate to think of the decisions I made without overseas experience." Of course, no amount of experience assures bulletproof protection. Friedman, WNT and, it seems, the entire ABC News operation were embarrassed by the Felix Bloch matter last summer. State Department correspondent John McWeathy had scored what seemed a major beat when he reported that intelligence sources had a videotape of Bloch, a high-ranking American diplomat, turning over a briefcase, presumably containing sensitive material, to a person believed to be a Soviet KGB agent. Not content with McWeathy's narrative, a producer ordered up an artist's rendering that would have the look of videotape pictures. Unfortunately, he failed to hit a button to label the picture "simulation."

"There is no question we didn't do that well," Friedman says. As for the future, Friedman sees WNT continuing "to move toward more analysis and in-depth coverage, and less a recitation of the events of the day." That combination works, he believes, "as long as you keep faith with the audience, as long as the audience knows you'll be all over something as soon as it happens, and not skip a story to make time for a highfalutin thumbucker about the importance of cotton to the economy of India."

It's a combination that, with Jennings in the anchor chair, seems to work well.
California's $28 million anti-smoking, anti-tobacco company campaign that kicked off last week generated controversy for both its content and way spots are being offered to stations. State is requesting free public service time equal to half of what state buys from station in paid time. One station manager, while vehement anti-smoker, said that his CBS affiliate was not carrying ads because of state's half-off request. "You want the time, you buy the time," he said. Another station not airing ads is KHOU-TV San Francisco. Sales Manager Kenneth Williams felt that running both paid ads and PSA's would be a violation of public trust and conflict of interest. "These stations [running the ads] are selling their public service," he said. Charles Kelley, chief of FCC Enforcement Division, said there could be problems if stations run state-sponsored PSA's without identifying them as such.

NBC's decision not to renew The Hogan Family became CBS's gain, as third-rated network, starved for 8 p.m. comedies, picked up option of four-year-old show and ordered 22 episodes for next season. Series had been airing Monday 8:30-9 averaging 14 rating/22 share for just-concluded season. Peter Tortorici, senior VP, program planning, CBS Entertainment, said time period has not yet been chosen, but acquisition gives immediate boost to network's sagging schedule. Tortorici also said pickup of series was done, in part, to improve relationship with Miller/Boyett, producers of show, as well as three ABC series. Producers also have development project starring Gregory Harrison under consideration at CBS. However, Tortorici said purchase of The Hogan Family has no effect on whether Harrison project will get nod for fall.

NCTA, in comments filed with FCC last week, said channels in 18 ghz microwave band should not be made available to private non-franchised cable operators and wireless cable operators until it is clear they will not be needed by conventional "franchised" cable operators. Responding to petition of New York operator of private or satellite master antenna television systems, FCC proposed early this year to open up 18 ghz band for video distribution. NCTA said it is "concerned" about availability of spectrum in future for cable television relay service, which franchised cable operators use for beamng programming from headends to hubs and other auxiliary functions. NCTA also used proceeding to argue for imposing cable's "public interest requirements" on competitive private and wireless operators. In particular, it said, they should be subject to signal leakage rules, sports blackout obligations and, where applicable, syndicated exclusivity rules.

Twin Peaks continued to lose audience in national ratings issued on Friday (also see page 35). Last Thursday's episode averaged 13.1/21 share against CBS's Max Monroe: Loose Cannon (7/3/92) and NBC's Cheers (2/9/93) at 9 p.m. and ABC's Don't Tell the Bride at 10 p.m. Peaks dropped more than three rating points and six share points from previous Thursday (16/2/92). And those numbers were down from two-hour premiere on Sunday, April 8 (21.7/33).

Justice Department and FCC said last week they would appeal February ruling by federal district court Judge Frank Kaufman in Norfolk, Va., that declared law prohibiting stations in states without state lotteries from advertising lotteries of adjacent states was violation of First Amendment rights of WMYK-FM Elizabeth City, N.C. Station, which is on Virginia border and wants to carry spots for Virginia lottery, challenged law in 1986, asking for declaratory relief and naming FCC as defendant. Judge Kaufman said law as it applies to WMYK-FM was unconstitutional because it was ineffectual. North Carolinians within WMYK-FM coverage area are exposed to Virginia state lottery information via Virginia media, he found.

Fox Television Stations Inc. received FCC approval of its purchase of WTTU Salt Lake City last Thursday (April 19), giving Fox Broadcasting Co. fourth VHFs of new seven O&O's. Price paid to MWT Ltd. for station has been estimated at $30 million-$55 million, but FBC spokesman would not comment on price. Spokesmen said purchase of Fox & O&O WFX(TV) Boston by Boston Celtics is still pending FCC approval, but should be OK'd soon.

CRB Broadcasting Corp. sold Wfas-AM-FM White Plains, N.Y., to High View Broadcasting Corp. for $12.5 million. CRB Broadcasting is headed by Edward G. Rosoff and has interest in WABE-AM-FM Allentown, Pa., WHRU-AM-FM Wilmington, Del., WZZRF(M) Stuart, Fla., and WNLX(AM)-WXPF(AM) Norwalk, Conn., and has sold, subject to FCC approval, WTCR(AM) Kenova and WCTR(AM) Huntington, both West Virginia, to Alpine Media ("Changing Hands," Feb. 26). High View Broadcasting Corp. is headed by David Cherboniak and Gary Starr and owns WRXR(AM)-WCRN(AM) Riverhead, N.Y. Wfas is 3 kw fulltime on 1220 kHz. Wfas/FM is on 103.9 mhz with 3 kw and antenna 669 feet above average terrain. Broker: Blackburn & Co.

PJM Broadcasters sold WRCI(AM) Salem and WNN/FM Canton, both New Jersey, to Ambrose-Byside Communications Inc. last week for $1.45 million. PJF is headed by Gloria Jennings and Ben Ferguson, who own WESI(AM) Onley and WESI-FM Onancock, both Virginia. Ambrose-Byside is headed by Robert Klein and has no other broadcast interests. WJJC is daytimer on 1510 kHz with 2.5 kw. WNN-FM is on 101.7 mhz with 3 kw and antenna 300 feet above average terrain. Broker: Media Marketing Inc.

Comcast officially became equity partner in E! Entertainment Television (formerly known as Movietime) last week. Comcast joins ABC, Continental, Cox, NewChannels, United, Warner Cable, Warner Communications and HBO.
Time Warner New York City Cable Group and city officials reached tentative agreement last week on renewing cable system's Manhattan franchises. May 15 is date set for Board of Estimate's final vote on agreement, although some issues have yet to be resolved. "We still need two or three more meetings to clean up the language and clear up some issues," said Dick Aurelio, president of group. But "as a practical matter we think we have a done deal." Time Warner also has announced plans to launch 24-hour New York news channel in 1991. While cable group currently has no plans to join local broadcaster to form network, "we haven't yet closed the door," said Aurelio.

Viacom Enterprises' fall 1990 companion strip to Superboy, Super Cop, has reached 100-market clearance mark (covering 90% of U.S.), capturing 28 of top 30 markets. Top Cop stations include WOR-Tv New York, KTLA-Tv Los Angeles, WGN-Tv Chicago, WPHT-Tv Philadelphia and KTVU-Tv San Francisco. Premier Advertiser Sales, with which Viacom recently signed agreement to handle both programs' barter sales, will be making Super Cop available to stations for 3½ minutes local advertising time, in exchange for 3 minutes national ad time.

FCC dismissed request for distress sale of KCBF-Fm [FM] and KTVF-[TV] in Anchorage, also waived one-to-market rule for stations' constitutional challenges. FCC has been deemed unconstitutional by U.S. Court of Appeals. FCC waived one-to-a-market rule and granted sale of KXGN-AM-TV from Lewis Moore and family to Stephen A. Marks for $693,750 citing stations more than 30 years of common ownership. FCC also waived one-to-a-market rule for sale of KروفM Fi Morhanks, Alaska, from Great Alaska Electric Radio Co. to Northern Television (licensee of KCBF-FM) and KTVF-[TV] for $569,000. FCC Review Board upheld granted application of Mountain Broadcasting Corp. for new UHF at Newton, N.J., while denying five competing applications.

Judge in London last week weighed needs of police and rights of free press, and found in favor of police. Judge Neil Denison, rejecting argument that press freedom is paramount, ordered Associated Press, two British news agencies and London Weekend Television to turn over to police all film of March 31 riot in London. Denison, following hearing in Old Bailey Central Criminal Court, said that right of press to report freely and need of police to trace serious offenders were in conflict and that one had to give way. In case at issue, it was press's rights, he ruled.

Lynne M. Gras, executive director of Broadcast Promotion and Marketing Executives, resigned last week ("Closed Circuit," April 2). Gras, who joined BPMF from Television Information Office in New York, was associated with organization for 20 years. Her reasons for resigning and her future plans were not made known. Search committee of board of directors has been formed under Bert Gould, BPMF president-elect. Gould told Broadcasting that while it would be desirable to have new executive director by time of June annual conference, committee was not locked into specific timetable.

Major League Baseball announced settlement of satellite piracy case it had brought against New Jersey sports bar. MLB, acting in behalf of Texas Rangers and Boston Red Sox, had charged Madison Square Sports Bistro in Hoboken with unlawfully intercepting and exhibiting some transmissions of those teams' games during 1989 season. Settlement, accepted by U.S. District Court in New Jersey last week, prohibits bar from intercepting and showing Major League Baseball telecasts without authorization, orders bar to pay $6,500 in litigation costs, and requires bar to pay MLB additional sum for any future unauthorized intercep-tions of MLB's satellite transmission in amount of $5,500 per telecast.

NBC news announced last Friday that Mary Alice Williams will join Garrick Utley as co-anchor of Sunday Today. Williams, who joined NBC news about one year ago, will continue "serving as substitute anchor on the NBC news programs and handling special assignments for NBC news special reports and breaking news coverage," announcement said.

Analysts at Mabon Nugent & Co. and Goldman Sachs & Co., upgraded their recommendations on Capital Cities/ABC from neutral to buy following company's meeting with securities analysts last week. Raymond Katz of Mabon Nugent said that ABC Television Network Group President John Sias said he expected upfront advertising expenditures to be as strong as last year.

Telesat Cablesvision Inc., subsidiary of FPL Group Inc., plans to sell its cable properties, serving 50,000 basic subscribers. All systems are in Florida, three of which serve approximately 38,000 subscribers.
Financial federation

While the warring broadcast and cable associations continued to maneuver in Washington, one professional group was going another way. The Broadcast Financial Management Association voted last week to be known henceforth as the Broadcast Cable Financial Management Association. The movement toward a federation long advocated by this page—and its predecessors—may have begun.

The BCFMA action recognizes what has long been the real world. There is no longer just a broadcasting industry within the Fifth Estate. On the television side, at least, there is an over-the-air universe and a wired universe, "inexorably linked," in the phrase of Joel Chaseman, the quintessential broadcaster who received the association's Avatar award last week. "Cable and broadcasting can work together," Chaseman said, acknowledging a reality that too few of his colleagues echo.

The conjunction will happen; it's inevitable. Many still remember when the animosity was so high between radio and (over the air) television that the National Association of Broadcasters had to be renamed the National Association of Radio and Television Broadcasters, to keep them apart and to give each its due. That day passed and so will this one, but it's good to keep the long view while we're stuck in the passage. That point of view was both preached and practiced by the BCFMA last week.

Using time wisely

In California, broadcasters who carry the state's anti-smoking advertising campaign are being asked to donate PSA time to that effort equal to half the time paid for. Either as a tactic for getting the time for half price or, as one sales manager suggested, a means of buying public service time, it sounds like a bad precedent. Adding to some broadcasters' unease with the campaign is its tone, which one major market general manager likened to "[step[ping]] on the line of personal attack." From the descriptions of at least one of the ads, the campaign appears primarily concerned with vilifying tobacco company executives and insulting smokers, characterizations that tobacco companies are by law disallowed from rebutting over the same airwaves.

Fortunately, we don't have to look far to find a more positive example of the donation of broadcast time to a cause, this one involving an illegal product.

"Cartoons may be able to beat the cartels," said Senator Joseph Biden in praising the all-industry anti-drug effort, Cartoon All-Stars to the Rescue, at a hearing in Washington called to draw attention to the special. Scheduled to simulcast Saturday, April 21, the 30-minute show—without commercials—was to be carried on the major networks, Fox, cable services, independent stations and various international broadcast services.

One congressman commented that it was "a humble beginning," perhaps unaware of the industry's ongoing anti-drug effort, estimated at some billion-plus dollars in donated time and energy over several years, of which this is indeed only one example.

But we tend to hope, along with Senator Biden, that television can be a more powerful weapon in the war on drugs than new prisons, more prosecutors and other proposed actions. If there is even a chance that is the case, it is certainly worth the effort broadcasters continue to put forth.

Hidden treasure

A new I Love Lucy episode? For those weened on endlessly recycled repeats of the classic CBS comedy, the news is roughly equivalent to that of the discovery of an unpublished Shakespeare play. Well, almost. But its recovery has more than entertainment value.

Last week, independent producer and former head of CBS programming Bud Grant announced that he had uncovered the lost pilot for the program, a missing link of sorts to the history of the pioneering comedy. For television historians as well as millions of Lucy fans, the find was a major one in that it brings renewed attention to the importance of preserving the television art. (That's right, art. It's high time television stopped hiding its phosphor under a bushel basket.) The pilot was on the Museum of Broadcasting's "Most Wanted List" of programs with historical importance to the medium.

"In many ways," said Museum President Robert Batsch, "TV is the literature of our time. Some of the country's most creative people have worked in the medium. It's important that we preserve their work as we would in any creative medium."

We agree. The Fifth Estate should be proud of its creative achievements and mindful of their historical value. Perhaps the lesson here is to pause before erasing.

Fun and profit

The food shortage was so pronounced at this year's NATPE convention in January—food and drink were banned from the booths for the first time—that one exhibitor gave out tickets redeemable for hot dogs and sodas at pushcarts strategically stationed along the street outside the convention hall. Such comical extremes—in concert with the New Orleans venue, against whose "les bon temps roulez" backdrop the enforced asceticism stuck out all the more—illustrated the principal deficiency in that enforced decorum: Most people prefer mixing pleasure with business.

According to the new NATPE program chair ("Closed Circuit," April 16), those strictures will be loosened when the new rules are voted on at the May 3-5 board meeting, and exhibitors will again be able to entertain their clients at the main gathering place at the main gathering of the year.

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Paul F. Harron, Jr.
Harron Communications

J. Bruce Llewellyn
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John J. Rigas
Adelphia Communications

James O. Robbins
Cox Cable Communications

Richard D. Roberts
TeleCable Corporation

Donald Sbarra
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