

The Fifth Estate

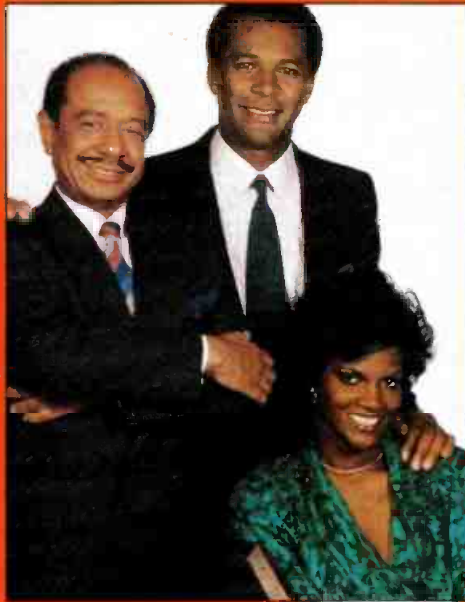
RADIO TELEVISION CABLE SATELLITE

# Broadcasting Jun 12

UNIVERSITY of SOUTHERN MAINE  
JUN 13 1989  
IN PORTLAND  
LIBRARY

V.116  
#24

Already sold in over 60 markets.



# amen

COMING ON STRONG.

Starring  
Sherman Hemsley  
Clifton Davis  
Anna Maria Horsford

Produced by Carson Productions Group, Ltd.  
Distributed by

**MCATV**

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38th Year 1989

SPECIAL REPORT  
**RADIO FORMATS**  
Broadcasting/Cable  
Interface III

# The After

In the late afternoon the complexion of the kids audience changes. Older kids return home from after school activities, and the demographic balance begins to skew away from the younger viewer. To succeed in this volatile transition time period, it's not enough to be a winner with Total Kids. A show has to be a magnet for the older 6 to 11 year old "tweeners" who control after school viewing. That's why "Fun House" is the perfect late afternoon transition strip.

			K2-11Sh	Increase	K6-11Sh	Increase
NEW YORK	WPIX	3:30PM C.O.P.S. 4:00PM FUNHOUSE	28 38	+36%	41 53	+29%
CHICAGO	WGN	4:00PM C.O.P.S. 4:30PM FUNHOUSE	20 33	+65%	19 36	+89%
PHILADELPHIA	WTFX	4:00PM DuckTales 4:30PM FUNHOUSE	33 34	+3%	33 34	+3%
BOSTON	WSBK	4:30PM DuckTales 5:00PM FUNHOUSE	26 36	+38%	26 37	+42%
DETROIT	WKBD	4:00PM DuckTales 4:30PM FUNHOUSE	40 44	+10%	35 48	+37%
CLEVELAND	WUAB	3:30PM Bugs Bunny 4:00PM FUNHOUSE	29 32	+10%	28 38	+36%
ATLANTA	WGNX	2:30PM Ghostbusters 3:00PM FUNHOUSE	17 26	+53%	13 34	+162%
PITTSBURGH	WPTT	4:00PM Alvin & the Chipmunks 4:30PM FUNHOUSE	7 10	+43%	8 13	+63%
PHOENIX	KUTP	3:00PM C.O.P.S. 3:30PM FUNHOUSE	4 6	+50%	4 7	+75%
HARTFORD	WTXX	3:30PM C.O.P.S. 4:00PM FUNHOUSE	13 18	+38%	9 15	+67%



# -Toon Hit!

In case after case it consistently builds on its animated lead-in's Total Kids Share. Best of all, "Fun House" has the unfailing ability to attract a disproportionate share of "tweeners" to its time period, the perfect Kids demo needed for late afternoon success.

So, after the cartoons go off, invite the kids in your market to "Fun House." The after-toon transition hit.

			K2-11Sh	Increase	K6-11Sh	Increase
NASHVILLE	WCAY	4:00PM Real Ghostbusters 4:30PM FUNHOUSE	14 22	+57%	14 23	+64%
COLUMBUS, OH	WTTE	3:00PM Alvin & the Chipmunks 3:30PM FUNHOUSE	46 50	+9%	36 45	+25%
OK. CITY	KGMC	4:00PM Bugs & Porky 4:30PM FUNHOUSE	6 17	+183%	6 20	+223%
MEMPHIS	WMKW	3:30PM Alvin & the Chipmunks 4:00PM FUNHOUSE	24 26	+8%	23 26	+13%
SAN ANTONIO	KRRT	4:30PM Jetsons 5:00PM FUNHOUSE	35 39	+11%	32 44	+38%
HARRISBURG	WLYH	4:00PM C.O.P.S. 4:30PM FUNHOUSE	11 17	+55%	12 19	+58%
DAYTON	WRGT	4:00PM DuckTales 4:30PM FUNHOUSE	38 45	+18%	43 51	+19%
JACKSONVILLE	WNFT	4:00PM Jetsons 4:30PM FUNHOUSE	21 22	+5%	23 25	+9%
MOBILE	WJTC	4:00PM Yogi Bear 4:30PM FUNHOUSE	8 20	+150%	4 21	+425%
TOPEKA	KTKA	3:30PM DuckTales 4:00PM FUNHOUSE	58 71	+22%	49 72	+47%

Source: NSI / \*ARB Marketron Feb. 1989

# FUN HOUSE™

A STONE TELEVISION  
PRODUCTION IN ASSOCIATION  
WITH



The After-Toon Hit!

WARNER BROS.  
DOMESTIC TELEVISION  
DISTRIBUTION  
A Warner Communications Company



## Unwelcome play for Time...

Proposed Time-Warner merger is complicated by Paramount's \$10.7 billion all-cash offer for Time, leaving financial community guessing who will make up world's largest media and entertainment company. **PAGE 27.**

## China's unfolding



ABC: Reporting live from China

**drama...**Fifth Estate journalists continue to find new ways around press restrictions in Beijing and Shanghai, where military officials warn that anyone seen with camera will be shot. **PAGE 29.**

**Industry interface...**Among highlights of third annual Broadcasting/Cable Interface: TV-Hollywood debate on fin-syn rules, **PAGE 61**; Representative Ed Markey urges President Bush not to veto fairness doctrine or children's TV bill, **PAGE 56**; CEO's agree on concepts of must carry and need for HDTV, but not on telco entry, **PAGE 62**; tabloid TV and anti-U.S. program quotas spark debate among programming executives, **PAGE 65**, and financial analysts take another look at cable TV and broadcast station values, **PAGE 66.**

**28/ \$120-PER-SHARE**  
McCaw Cellular Communications makes \$6.5 billion all-cash offer for LIN Broadcasting.

**30/ CHILDREN'S BLOCK ON FOX**  
Fox Broadcasting

announces plans to launch children's program block in fall 1990.

**31/ VOTE OF CONFIDENCE**  
CBS's management team gets strong endorsement from affiliates during meeting in Los Angeles.



Bartlett

## 34/ FOLLOWING THE LEADER

David Bartlett succeeds Ernie Shultz as president of Radio-Television News Directors Association, bringing with him varied radio and TV experience and desire for full First Amendment protection for broadcast journalists.

## 34/ SKY SUIT

Rupert Murdoch's UK Sky TV service settles its \$1.5 billion lawsuit against Disney.

## 35/ SOUND OF RADIO

Whether Country, Easy Listening or Variety, radio programmers continue to



search for program identity that will set their station apart. In this special report, **BROADCASTING** follows formats, examining experimental programming, morning drive and more.

## 48/ MONTREUX BOUND

World's leading TV engineers prepare for high-definition television discussion at biennial technology gathering in Montreux, Switzerland.

## 48/ LOOK AHEAD

Summer Consumer Electronics Show previews TV display technology of future, including machines capable of handling TV, PC and telephone tasks all in one.

## 55/ TAPS AT 'DAY'S END'

Following 13-week test in 26 markets, ABC cancels *Day's End*, network's late night show with co-hosts Ross Shafer and Spencer Christiansen.

## 87/ STATION ADVISER

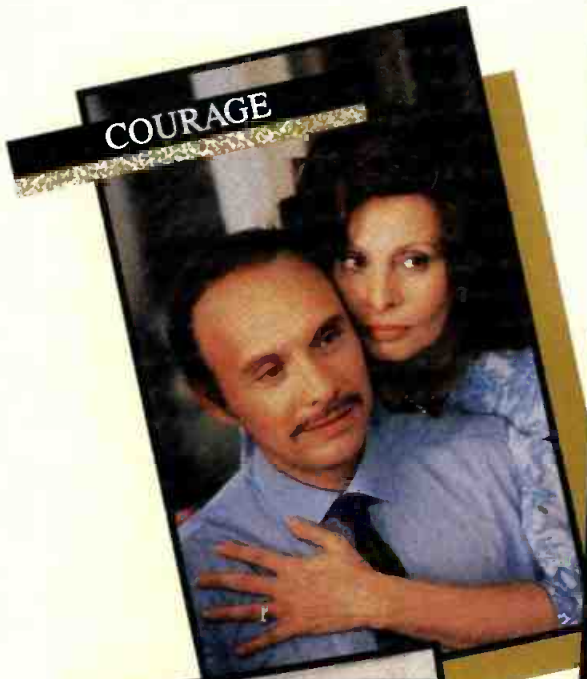
Petry's Dick Kurlander calls shows as he sees them, advising stations on their on-air strategies.

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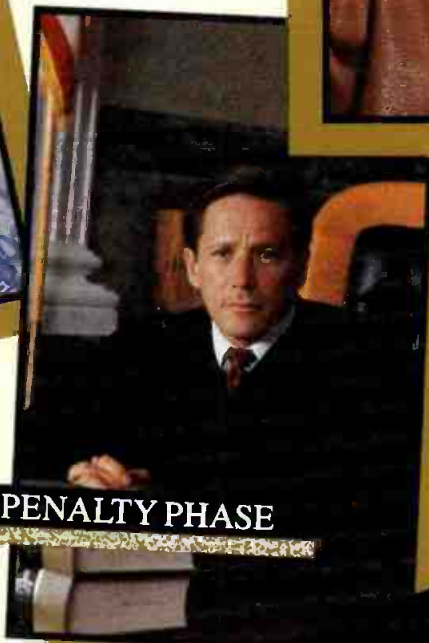
# NEW WORLD TV GOLD



COURAGE



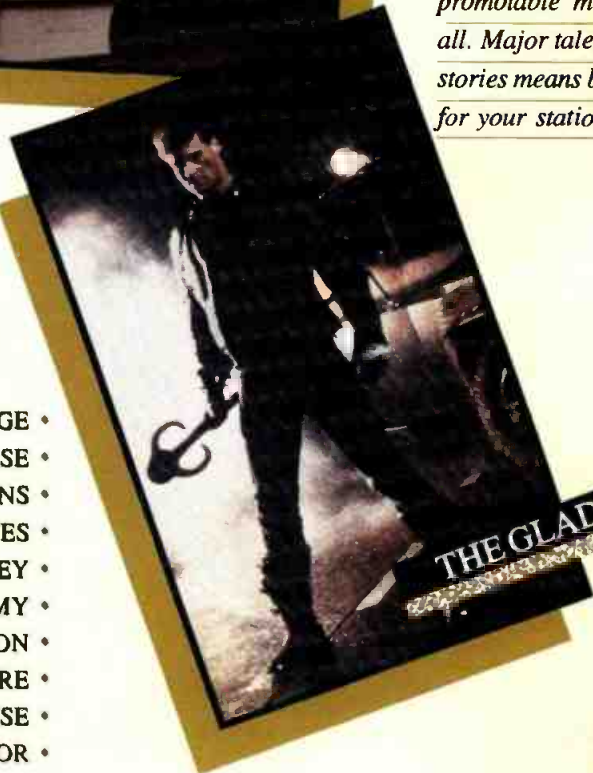
EASY PREY



PENALTY PHASE



AFTER THE PROMISE



THE GLADIATOR

**N**ew World Television Group is proud to present TV GOLD, an explosive package of made-for-television movies with superstar talent. A showcase of well known stars like Mark Harmon, Sophia Loren, Peter Strauss, Melissa Gilbert, Gerald McRaney and many more! TV GOLD is full of promotable movies that have it all. Major talent and exceptional stories means blockbuster ratings for your station!

- COURAGE •
- PENALTY PHASE •
- THE FANTASTIC WORLD OF D.C. COLLINS •
- WHEN YOUR LOVER LEAVES •
- EASY PREY •
- COMBAT ACADEMY •
- SOMETHING IN COMMON •
- PLAYING WITH FIRE •
- AFTER THE PROMISE •
- THE GLADIATOR •



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## NEW YORK

### Here comes upfront

Upfront is expected to break this week, and networks may first take care of auto advertisers due to their increased dollars and requests for special placement. ABC is planning to announce restrictions on use of 15-second commercials.

Network will be adding premium to "bookends" and will be adding fee to commercials broken from 30's to 15's at last minute. List of shows for which 15's will carry premium will be expanded. Among new shows with premium include certain theme weeks of *Good Morning America* and certain segments of *Home*. Additionally, 15's may no longer be subject to "equitable rotation," where networks give ads equally favorable placement within and/or among advertising pods.

### Second time around?

*Current Affair* anchor Maury Povich, who's been working without contract since May 1, is close to renewing pact with Fox. According to Povich, money issue is no longer main obstacle. Although he declined to talk numbers, company sources say he'll be in million-dollar anchor club, whose membership is limited to handful of network and major market anchors; that would represent more than doubling of current salary. But issues do remain. First and foremost, Povich told BROADCASTING last week, is "a long-term look at the future and my role in it" at Fox. Povich declined to discuss specifics, but sources familiar with negotiations said he is interested in doing local (New York) or syndicated talk show, and prime time specials. Povich also wants option to play prominent role in Fox network newscast if and when company gets into that business. Other companies are following Fox-Povich negotiations closely, with interest in making formal bid for his services should he and Fox not seal agreement by



Povich

end of July, at which time he's free to entertain all offers. Sources indicate King World has offered him \$4 million over two years to jump ship. There's no confirmation on that from company, however, or to reports that ABC and Paramount have also expressed interest in signing him.

### Rara avis

CBS ought to win footnote in world of tax certificates. Usual way for Fifth Estate company to defer capital gains tax with minority tax certificate is to buy broadcasting or cable property on private market—so-called qualified replacement property. Attendees at National Association of Broadcasters convention seminar pointed out, however, that theoretical alternative is simply to buy stock in publicly traded media company. Hitch is, according to IRS, such company must obtain more than half its gross income from broadcasting or cable, and its operations must be owned directly by parent company—not through subsidiary holding company,

as is common practice. CBS, set up in days before holding companies for stations became commonplace, appears to be one of few companies to fit the profile.

### Media hopping

Joining ever-increasing ranks of cable players looking to radio for expansion are Scott Rasmussen and Paul Orio of Rasmussen Communications Management of Charlotte, N.C. Company is looking to buy its first radio properties. Field has expanded in last year to include: Steve Dodge, Atlantic Ventures Corp.; Robert Tudek and Everett Mundy, TMZ Broadcasting Corp., and Vaum Broadcasting (broadcasting purchases are being overseen by Dick Rakovan, formerly of Outlet Communications).

### Close fit

CBS will have another retail tie-in at roughly same time as K mart promotion in fall. Network will air *Valvoline National Driving Test* in week before Labor Day. One-hour show simulates certain driving situations and conditions, and contains 25-question viewer test, answers to which will be available at gasoline stations distributing Valvoline products and at AAA and other automobile organizations. Producer will be Susan Winston, who earlier parted ways with CBS over direction of morning show and, more recently, completed work for Whittle Communication's Channel One project.

## HOLLYWOOD

### Looking around

With *Wheel of Fortune* spinning from NBC to CBS's daytime schedule, sources say Merv Griffin Enterprises (show's producer) is holding auditions to replace current host Rolf Benirschke. Among names auditioned in last six months: KNBC-TV weatherman Fritz Coleman and KCBS-TV entertainment reporter Steve Kmetko, according to network sources. Griffin spokesman would not confirm names, but said tryouts are "continuing to go on." Since Benirschke took over show from Pat Sajak in January, ratings dipped to 4.1/18 (Jan.-May 1989 average) from 5.4/23 average at same time last year. Sajak continues to host popular syndicated version of *Wheel*.

### Porcine program

First program for proposed Fox Broadcasting Co. children's program block (see "Top of the Week") may be animated show from Fred Silverman Co., called *Pigout*. Silverman sold FBC president Jamie Kellner on concept, and Kellner will make pitch to affiliate board at meeting in Washington today (June 12). Program was actually developed by Silverman's teenage daughter, Melissa, and is based on adventures of ensemble cast of pigs. Kellner will also review study commissioned by network indicating kids' program block could yield

## Dark horse throws shadow on FCC race

White House movement toward making nominations for three FCC seats—process that still appears inexorable—stalled last week because of China developments. Naming of Alfred C. Sikes as chairman and Sherrie Marshall and Andrew C. Barrett for other two seats is considered certain, with names going forward this week. (Paperwork on nominations accompanied President on recent European trip.) □ If there's indeed new urgency, it may stem at least in part from concern about drive by so-called pro-family, decency groups that include Reverend Don Wildmon's American Family Association and National Decency Forum, on behalf of candidate of their own. He is John Price, Indianapolis attorney whose practice includes communications—he represents Le Sea Broadcasting—and who says he has backing in Senate and House, as well as ties to Vice President Quayle. □ Observers note that fundamentalist types included in Price's backing have demonstrated considerable lobbying power, suggesting that further delay in releasing Sikes-Marshall-Barrett package could be invitation to trouble. As it is, Price last week seemed confident of his chances. "I think I'm on the short list."

# 227

---

**Numbers  
you can  
count on...**



# For





# Repeatability:

**94%**  
**of our viewers**  
**come back the**  
**second time.**

**227...a winner again and again.**



revenues of between \$30 million and \$40 million five years from launch.

**To window or not to window**

Decision about whether to include basic cable window in Televenture's upcoming *Pegasus II* movie package will be made within two weeks. Televentures' marketing of *Pegasus I* caused some backlash from broadcasters when company inserted basic cable window on USA Network in place of one pay cable run. Company asserted at time that move would decrease exposure of package, while stations contended otherwise.

**WASHINGTON**

**Paying papa**

Broadcasters and other spectrum users will soon be faced with higher filing fees at FCC. As required by law, FCC came up with new rate schedule with higher fees to reflect inflation over past three years (12.6%) and submitted it to Congress three weeks ago. When new schedules take effect in August, broadcasters and would-be broadcasters will have to pay \$2,255 (up from \$2,000) to apply for new AM or major change of existing AM facility and \$2,030 (up from \$1,800) for new FM or major change. Fee to go into comparative hearing jumps from \$6,000 to \$6,670.

FCC garnered \$55 million from filing fees in current fiscal year, but figure was boosted by flood of cellular radio applications. FCC is anticipating \$25 million in fiscal 1990, including around \$2 million as result of hike. In response to Congress, FCC is looking to impose filing fees of services heretofore untouched.

**Independently wealthier**

Preston Padden has signed new three-year contract as president of Association of Independent Television Stations. New pact was described by INTV Chairman John Serrao of WATL(TV) Atlanta as "considerable



Padden

improvement" over previous deal, which carried income of \$186,000 and benefits of \$16,850.

**Baggage**

Controversial legislation that would rid airwaves of violent, sexually explicit and drug-related material could wind up with even more issues attached as it moves through House. There is speculation that abortion opponents may see measure as vehicle for their cause. Such addition, however, might be final straw and result in bill's eventual demise. Senate passed initiative two weeks ago (BROADCASTING, June 5).

**Word from the top**

Independent broadcasters will hear from House Energy and Commerce Committee Chairman John Dingell (D-Mich.) on Tuesday (June 13), when he addresses general managers meeting hosted by Association of Independent Television Stations in Washington this week. Staunch supporter of must carry, Dingell is on record as saying there are two choices for cable: "competition or regulation."

**Thinking ahead**

WJLA-TV Washington, which last year picked up Jerry Lewis Labor Day Telethon from Fox Broadcasting's WTTG-TV Washington, is preparing to

announce that it will once again air charity broadcast. News should be relief to Muscular Dystrophy Association, since station did not say last fall whether or not it would air 1989 telethon. Former local New York host Tony Orlando will this year join Jerry Lewis in Las Vegas, while Sammy Davis Jr., who previously helped Lewis in Las Vegas, will take over Orlando's New York duties at WOR-TV New York's studios.

**NEVADA CITY**

**HDTV entry**

Nvision, new R&D company that will specialize in high-definition studio equipment designs, is being formed by Birney Dayton, who stepped down last week as engineering vice president for Grass Valley Group. Tektronix Inc., parent company of Grass Valley, is funding partner in lab and others are being sought. Offices have been leased at Grass Valley's building in Nevada City, Calif. Dayton said that lab will develop equipment for 1,125/60, 1,250/50 and any other proposed HDTV video standard. "That's what the 'N' in Nvision stands for—pick the number. We're in this to make a buck," he said. Dayton is also chairman of systems analysis working party, key subgroup of FCC's advisory committee on advanced television service.

**CLEVELAND**

**Fiscal followup**

In connection with 11th-hour jilting of suitor for wjw-tv Cleveland ("Closed Circuit," June 5). SCI Television is now attempting to renegotiate repayment schedule of company's bank loan, part of which was to have been accomplished through station sale. Of SCI's roughly \$600 million bank debt outstanding, \$156 million is said to be due in 1989. Bankers Trust-led syndicate is expected to accommodate revision, if for no other reason than desire to do further business with SCI's 45% owner and financial giant, Kohlberg Kravis Roberts & Co.

**LAS VEGAS**

**Laugh riot**

MTV and HBO will both be seeking out on-air talent for forthcoming comedy channels at this week's second annual American Comedy Convention, being held today (June 12) through Thursday at Las Vegas's Riviera Hotel. Event provides opportunities for up-and-coming comedians to meet with movers and shakers of comedy industry.

Stuart Smiley, senior vice president, original programing, HBO's comedy channel, will moderate seminar on "Comedy On Cable," and hold auditions throughout convention. HBO press release tagged "Las Vegas, June 13" officially announces nationwide hunt for talent, suggests aspiring comedy channel hosts write Smiley in New York. Tom Freston, MTV Networks president, will "meet and greet" and talk up "HA" TV, according to Barry Kluger, vice president, press and public affairs, also attending. VH-1 will be on hand to shoot segments for "Comedy Clips."

**BOULDER**

**Big ticket item**

FCC may send representative to shortwave frequency coordination meeting in Boulder, Colo., next month, after all. Commission, crying poverty, has not sent representative to last four seasonal meetings with representatives of four other countries—Canada, West Germany, United Kingdom and Netherlands. Result is that, while U.S. government agencies are represented, private shortwave licensees are not. And commission said that would be case in Boulder. But Board for International Broadcasting official suggested that his agency and Voice of America pitch in to fund trip for commission—about \$450 each (BROADCASTING, June 5). Now, VOA says no, that it is FCC's responsibility to fund trip and that if VOA and BIB picked up tab, it would weaken that sense of responsibility.

**SALES OF**



**ARE MULTIPLYING  
LIKE...**

# YOU KNO

**KSTW**  
Seattle



**KPDX**  
Portland



**KLSR**  
Eugene



**KTRV**  
Boise

**KSCH**  
Sacramento



**KTVU**  
San Francisco



**KSTU**  
Salt Lake City



**KWGN**  
Denver



**KPTM**  
Omaha

**KADY**  
Santa Barbara



**KBBL**  
Palm Springs



**KCOP**  
Los Angeles



**KUSI**  
San Diego

**KRLR**  
Las Vegas



**KPHO**  
Phoenix



**KTTU**  
Tucson

**KGSW**  
Albuquerque



**KAUT**  
Oklahoma City



**KHNL**  
Honolulu

**KCIK**  
El Paso



**KBVO**  
Austin



**KRRT**  
San Antonio

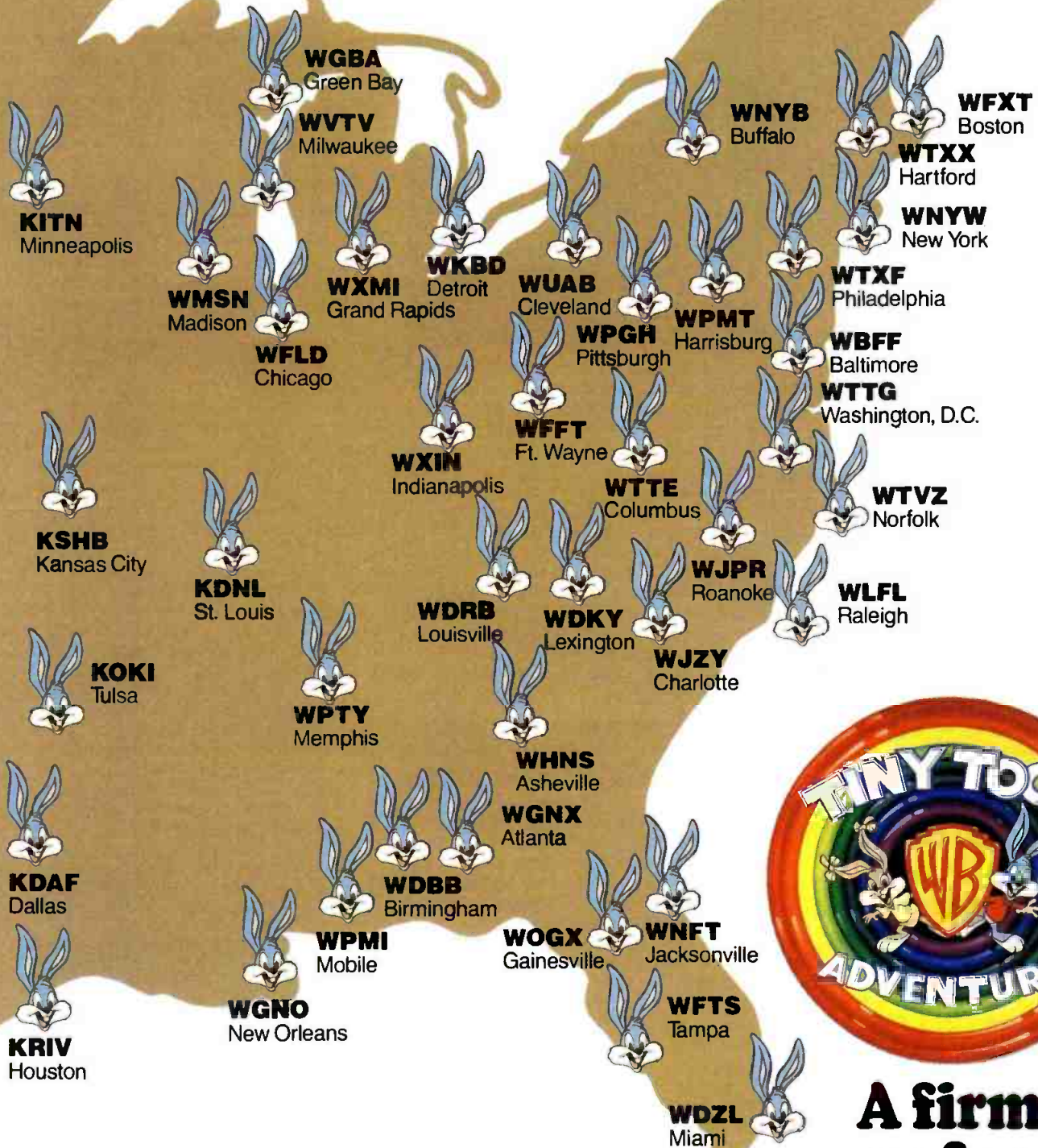


**WARNER BROS.**  
DOMESTIC TELEVISION  
DISTRIBUTION

A Warner Communications Company



# W W WHAT.



**A firm  
go for  
fall 1990.**

# Where Things Stand

Solid box denotes items that have changed since last issue.

## AM-FM Allocations

At March 30 open meeting, FCC created opportunity for as many as 200 new FM stations, authorizing new medium-power class of station. According to FCC, new Class C3 stations with up to 25 kw of power and antennas up to 100 meters above average terrain could go into communities where more powerful Class C2 station would cause interference and less powerful Class A stations would be "economically infeasible."

FM broadcasters are split over two proposed plans. Most Class A's support New Jersey Class A Broadcasters Association's plan for blanket upgrades. Most Class B and C stations support NAB plan for upgrading of about two-thirds of Class A's, excluding many in northeast U.S.

In hopes of curtailing adjacent-channel interference and ultimately of improving technical quality of AM radio, FCC voted April 12 to require AM broadcasters to adhere to industry-developed NRSC-2 standard limiting emissions, starting in 1994.

FCC voted Dec. 12, 1988, to give FM broadcasters greater flexibility in choosing antenna sites and plotting coverage by permitting limited "short spacing" of FM stations. National Association of Broadcasters, which believes move will lead to AM-ization of FM band, petitioned FCC to reconsider.

## Antitrafficking

Issue essentially boils down to reimposition of FCC's three-year rule, which required owners to hold broadcast properties for that long before selling. Quiescent at moment.

## Cable Regulation

Cable television industry remains under fire from allegations it is "unregulated monopoly." Bills have surfaced in Senate and House that would reregulate cable and permit telephone industry to compete as distributor of video services. Senator Howard Metzenbaum (D-Ohio), who chairs Senate Antitrust Subcommittee, convened hearing last April, where broadcasters, wireless cable industry, Consumer Federation of America and city organizations called on Congress to reregulate cable. Metzenbaum is also pushing for passage of bills he introduced in April: one would restore city authority to regulate rates while other would require cable programmers (particularly those in which cable operators have interest) to make their programming available to cable competitors such as wireless cable. It would also restrict horizontal concentration within industry by

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limiting number of subscribers company can have to 25% of cable subscribers in country.

Motion picture industry, independent broadcasters and National Association of Broadcasters are pushing for stricter regulation of cable until there is more competition in delivering cable programming to homes.

National League of Cities is unhappy with developments within industry, approving new policy week of Dec. 5, 1988, in Boston calling for overhaul of Cable Communications Policy Act of 1984 in 1989 to strengthen cities' regulatory grip on cable and to provide opportunity for telephone companies to offer competitive services. However, league has assigned action on cable legislation low priority.

## Children's Television

A bill that would limit amount of advertising on children's television is on legislative fast track. It was subject of House Telecommunications Subcommittee hearing week of April 3 and passed parent Energy and Commerce Committee following week. In Senate, bill that would establish \$10 million endowment for children's programming was adopted May 16 by Senate Commerce Committee. It is brainchild of Chairman Ernest Hollings (D-S.C.) and Communications Subcommittee Chairman Daniel Inouye (D-Hawaii). Inouye also convened hearing on matter (BROADCASTING, April 17).

Proponents of children's TV legislation suffered blow in last Congress when President Reagan pocket-vetoed bill on Nov. 5, 1988. Chief executive's rejection of bill has made it priority for 101st Congress.

Television networks and National Association of Broadcasters let White House know they backed legislation last year, but President found measure "counterproductive"

and at odds with broadcasters' First Amendment rights. Measure would have put commercial limits on children's programs of 10.5 minutes per hour on weekends and 12 minutes on weekdays. It also required broadcasters to serve "special needs" of children, which FCC would have to take into account at renewal.

Alternative approach to regulating children's TV has been offered by Representatives Tom Tauke (R-Iowa) and Al Swift (D-Wash.), who introduced bill that would remove antitrust barriers, allowing broadcasters voluntarily to agree on commercial limits.

## Comparative Licensing

To discourage groups from using renewal process to "extort" money from broadcasters, FCC at March 30 meeting restricted payments broadcasters may make to challengers in settlements of comparative renewal cases and for withdrawals of petitions to deny renewals.

FCC banned all settlement payments in return for withdrawing competing applications prior to initial decision in comparative hearing by administrative law judge and, after decision, limited such payments to "legitimate and prudent expenses." Likewise, it limited payments for withdrawal of petitions to deny to expenses.

FCC also required challengers in comparative renewal hearings to make more detailed financial and ownership disclosures and eliminated presumption that successful challenger would be able to acquire incumbent's transmitter site.

Apparently because of concerns expressed by Congress, FCC deferred action on revamping renewal expectancy criteria. Incumbents that win renewal expectancies are virtually assured renewal.

In separate proceeding, FCC proposed at Jan. 30 meeting replacing comparative hearings with lottery to choose among competing applicants for new radio and full-power television stations. If it adopts lottery it will be over objections of communications attorneys and key members of Congress.

## Compulsory License

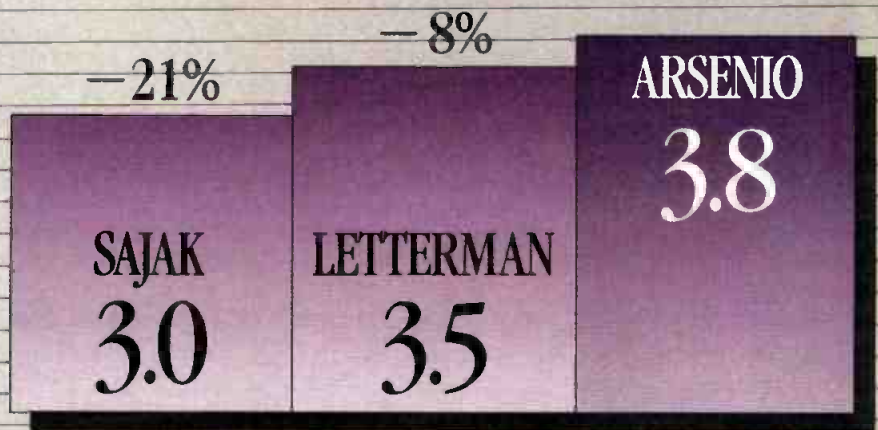
FCC voted in October 1988 to recommend Congress abolish 12-year-old compulsory copyright license, at least for distant signals, saying move would benefit consumers, broadcasters and cable programming services (BROADCASTING, Oct. 31, 1988).

What Congress will do is unknown. At very least, if it decides to pass law requiring local signal carriage, it will probably also preserve copyright license for signals.

On Jan. 3, House Telecommunications Subcommittee member John Bryant (D-

# LATE NIGHT

# BELONGS TO HALL.



That's because young adults have turned THE ARSENIO HALL SHOW into a late-night phenomenon. According to the latest overnight results, Arsenio's up a whopping 31% over the May '88 time period delivery in metered markets. So when you're looking for a late-night talk show, it's Arsenio Hall the way!

Source: NSI Metered Markets, Dates of May 1989 Sweep, including Cleveland (ARB)

## THE ARSENIO HALL SHOW™

REPRESENTED  
NATIONALLY BY:  
  
INTERNATIONAL  
ADVERTISING SALES



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Tex.) reintroduced bill he offered in last Congress (BROADCASTING, April 4, 1988) to condition compulsory license on whether cable operator is carrying local broadcast signals. Senate Copyright Subcommittee Chairman Dennis DeConcini (D-Ariz.) revived measure from last Congress that is virtually identical to Bryant's bill.

## Crossownership

**Telco-cable**—FCC has tentative plans to hold en banc hearing on cable-telco issue. Agency initiated debate on whether telcos should be allowed to provide cable services in July 1988 when it tentatively voted 2-1 to recommend Congress lift telco-cable cross-ownership ban.

Senator Al Gore (D-Tenn.) has introduced bill lifting crossownership prohibition; companion measure was offered in House by Rick Boucher (D-Va.).

FCC may not be able to affirm decision. Commissioner James Quello issued statement Jan. 13, saying he was reconsidering vote favoring repeal. And Commissioner Patricia Diaz Dennis, who voted against "tentative conclusion," continues to feel ban against telcos controlling programming should be retained, although she believes telcos should be allowed to offer video transmission services as common carriers.

FCC move follows National Telecommunications and Information Administration report on cable TV regulation recommending telephone companies be allowed to serve as transporters of others' programming, although not as programmers themselves, in telcos' own service areas (BROADCASTING, June 20, 1988).

At present, barriers to such BOC cross-ownership include not only FCC regulations and 1984 Cable Act but also modified final judgment issued by U.S. Judge Harold Greene in his supervision of breakup of AT&T. NTIA has petitioned FCC to preempt Greene's regulation of BOC's, arguing that judge is hampering their entry into information services, including cable.

**Duopoly, one-to-a-market**—FCC voted Oct. 27, 1988, to relax duopoly rules to allow closer spacing of commonly owned AM and FM stations, arguing that impact on diversity would be negligible and that it let some broadcasters reap certain economies of scale.

Using same justification, FCC relaxed policy for waivers to one-to-a-market rules Dec. 12, 1988, saying it would look favorably on waiver requests involving top 25 markets with at least 30 broadcast "voices."

**Broadcast-newspaper**—Appropriations bill (H.R. 4782), which was signed into law, includes provision that prevents FCC from reexamining its broadcast-newspaper crossownership rules.

## Direct Broadcast Satellites

Permittees and applicants to launch Direct Broadcast Satellites believe high-power Ku-band birds 10 times more powerful than average C-band birds will mean direct-to-home television reception via downlinks one-tenth size of average C-band dishes. Smaller, more affordable dishes would then theoretically lead to home satellite market several times current two million C-band consumer base. Variety of large and small companies have failed since early 1980's, however, to get high-power Ku-band DBS off ground.

Among applicants proposing to launch services as early as 1992 are Hughes Communications, operator of two C-band cable programming satellites, top cable operator Tele-Communications Inc., through subsidiary Tempo Enterprises, and group broadcaster Hubbard Broadcasting.

FCC staff says that once paired orbital assignment proposal is settled, perhaps by mid-1989, assignments in separate DBS orbital arc will be made. Due to spectrum shortage, they say, comparative process may have to be devised.

## High-Definition TV

Before going to Geneva Extraordinary meeting of CCIR on world HDTV production, U.S. State Department changed its position following suggestion of Advanced Television Systems Committee. ATSC requested that effort to establish 1,125/60 (SMPTE 240M) system as world standard in 1990 be abandoned, and that decision should be delayed until end of next CCIR study period in 1990. Instead, it called on countries to study "common image" approach for possible interim world agreement in 1990. Although European countries made attempt in Geneva to vote on immediate world adoption of 1,250/50 system, U.S. position was eventually accepted in full.

Announcement is soon expected from Defense Advanced Research Projects Agency (DARPA) on which companies will receive shares of \$30 million Defense Department has set aside for research and development of new methods of displaying and processing HDTV pictures. Pentagon hopes program will lead to mass production of low-cost, high-resolution screens for consumer and defense applications. DARPA has narrowed original 82 proposals to 49. Three or four are expected to win contracts.

"Blue ribbon" committee of FCC's advisory committee on advanced television service has approved second interim report on progress toward recommendation of HDTV transmission standard. It outlines some of problems, such as agreement on software to be used for subjective testing of HDTV transmission systems, that must be worked out before testing begins. Complete test plan is expected to be completed and approved in July. Group has pushed back its goal for beginning of testing from Oct. 1 to Jan. 2, 1990.

On Sept. 1, 1988, FCC tentatively decided

## BY THE NUMBERS

Summary of broadcasting and cable

B R O A D C A S T I N G			
SERVICE	ON AIR	CP's <sup>1</sup>	TOTAL*
Commercial AM	4,950	262	5,212
Commercial FM	4,192	709	4,901
Educational FM	1,390	258	1,648
■ Total Radio	10,532	1,229	11,761
FM translators	1,722	360	2,082
Commercial VHF TV	547	25	572
Commercial UHF TV	523	218	741
Educational VHF TV	121	6	127
Educational UHF TV	218	27	245
■ Total TV	1,609	276	1,685
VHF LPTV	300	205	505
UHF LPTV	324	1,508	1,832
■ Total LPTV	624	1,713	1,837
VHF translators	2,722	121	2,843
UHF translators	2,133	443	2,576

C A B L E †	
Total subscribers	49,538,000
Homes passed	73,900,000
Total systems	8,000
Household penetration†	54.8%
Pay cable penetration	32%

\* includes on-air licenses. † Penetration percentages are of TV household universe of 90.4 million. † Construction permit. ‡ Instructional TV fixed service. † Studio-transmitter link.



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<b>San Francisco</b>	<b>KPIX</b>
<b>Boston</b>	<b>WSBK</b>
<b>Detroit</b>	<b>WXON</b>
<b>Washington</b>	<b>W*USA</b>
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to eliminate from standardization consideration transmission systems with continuous 9 mhz channel, incompatible with NTSC sets. Move eliminates possibility of terrestrial standardization of NHK's MUSE-E system. Commission also decided to restrict any possible additional spectrum for advanced television broadcasting to currently allotted VHF and UHF television spectrum. Use of band above 1 ghz for augmentation channels was ruled out.

## Home Satellite

Giving shot in arm to struggling home satellite industry, 100th Congress passed copyright legislation authorizing transmission of broadcast television signals via satellite to backyard dish owners. (President Reagan signed bill on Nov. 16, 1988.)

Under terms of Satellite Home Viewers Act of 1988, independent television signals can be beamed to any of more than two million dish owners, but network affiliate signals can only be delivered to those in "white areas"—those not able to receive network programming off air and not choosing to receive it via cable.

As mandated by Act, FCC has launched inquiries into syndicated exclusivity rules for broadcast signals delivered via satellite.

## Indecency

■ Senate has adopted legislation targeting violent, sexually explicit and drug-related programming. Measure would waive antitrust restrictions to permit broadcasters, cablecasters and programmers to get together to self-regulate. The House has yet to act on bill.

Implementing stringent indecency law signed by President Reagan last fall (BROADCASTING, Oct. 3, 1988), FCC unanimously adopted new policy that prohibits "indecent" broadcasts 24 hours per day. But policy and underlying law are being challenged in courts on First Amendment grounds by coalition of broadcasting and public-interest groups, including such diverse groups as National Association of Broadcasters and Action for Children's Television. On Jan. 23, three-judge panel of U.S. Court of Appeals in Washington granted request by coalition for stay of Jan. 27 start of 24-hour ban (BROADCASTING, Jan. 30).

U.S. Court of Appeals in Washington had affirmed FCC's earlier indecency enforcement policy based on premise that FCC could not ban indecency but could channel it to times when few children are in audience. But court remanded case to commission to justify midnight-to-6 a.m. "safe harbor." In light of congressional action, FCC will not go ahead with its remand rulemaking. FCC and number of media groups are engaged in court battle over issues in Supreme Court case involving constitutionality of ban on "dial-a-porn" messages.

## Land Mobile

FCC has delayed decision on petition to reallocate UHF channels in eight markets to land mobile radio until determination has been made that UHF channels in question will not be needed for broadcasting high-definition systems.

During April 17 meeting of FCC's advisory committee on advanced television service, FCC staff said that nothing has changed concerning reallocation of spectrum since proceeding was suspended in 1987 and that commission did not foresee change in near future (See "High-Definition Television").

## Mergers and Acquisitions

■ Time Inc. and Warner Communications Inc. announced definitive agreement March 4 to merge, creating Time Warner Inc. On June 6, Paramount Communications, formerly Gulf + Western, made unsolicited \$10.7 billion all-cash tender offer for Time, throwing future of merger into doubt. Whether Time combined with Warner or Paramount, new company's revenues would make it largest media company in world. According to Time and Warner's agreement, Warner shareholders will exchange each share of Warner stock for .465 of one share of Time stock. Warner shareholders will end up holding majority of Time Warner. Justice Department said April 6 that it would not oppose merger on antitrust grounds. Paramount's tender offer activates stock-swap provision of Time-Warner merger agreement, by which companies would trade roughly 10% of their stock before merger's completion. Paramount has sued to prevent stock swap from taking place. Warner has sued Citibank for its agreement to arrange financing for Paramount's \$175-per-share bid. FCC gave approval to Time-Warner merger in late May. Shareholder meetings to vote on merger are scheduled for June 23. Paramount said it would withdraw offer if Time stockholders approve merger with Warner. Time and Warner planned to complete merger this fall.

WPP Group, owner of J. Walter Thompson, launched \$54-per-share tender offer May 18 for Ogilvy Group advertising company. Implied valuation of Ogilvy is \$864 million. WPP had made unsolicited proposal to take over Ogilvy in late April, at price of \$45 dollars per share.

Centel Cable Television Co. reached agreements in March to sell its 575,000-subscriber cable systems for total of more than \$1.4 billion. Systems covering five states were split into six pieces and sold to American Television & Communications, C-TEC Corp., Jones Intercable, Warner Cable, Adelphia Communications and Simmons Communications. Centel Corp., 82.4% shareholder of Centel Cable, said it expected after-tax gain of \$440 million on sale; minority shareholders in Centel Cable will receive \$45.625 per share.

## Must Carry

Broadcast and cable industries appear to be at impasse on must carry. National Association of Broadcasters President Eddie Fritts is urging Congress to reregulate cable by adopting legislation that would establish must-carry requirements and channel repositioning rules (BROADCASTING, April 17). Fritts and National Cable Television Association President James P. Mooney have been trying to hammer out deal on must-carry language which they would then take to Congress. Basis of negotiations is inter-industry agreement on must carry that cable says it can live with. Broadcasters, however, want to go beyond it, and demanded that any legislation contain language protecting broadcaster's signal from being shifted off-channel. Broadcasters also want must carry for high-definition signals. Both demands are believed to be unacceptable to cable.

## Network Rules

FCC's financial interest and syndication rules are becoming hot item in Washington. Networks and Hollywood have been meeting but seem far from reaching compromise on rules. Networks say they want modification, not repeal, while Motion Picture Association of America formed coalition whose aim is to preserve rules (BROADCASTING, April 24). No action on Hill or FCC is anticipated.

FCC's network rules are being reviewed, and several may be modified or eliminated on ground that networks now face stiff competition. FCC rid its books of two-year limit on term of affiliation agreements between networks and stations at March 16 meeting. It has opened proceeding looking at rules prohibiting networks from representing affiliates in spot advertising market and from owning cable systems.

Proposal to eliminate network-cable crossownership ban has proved highly controversial. In comments, cable industry joined networks in calling for repeal of ban, but network affiliates and advertisers argued for its preservation.

Network rules were put on books to limit power of major networks, namely ABC, CBS and NBC. And FCC has taken actions indicating it is disinclined to apply them to other, smaller networks that have emerged. It ruled that financial interest and syndication rules and prime time access rules do not apply to Spanish-language Univision network, and it granted waivers of PTAR and dual network rule to Home Shopping Network.

## Public Broadcasting

Garrison Keillor will return to American Public Radio Sept. 30 with new Saturday evening series, he announced at Annual Public Radio Conference in San Francisco, May 17-21. National Public Radio, which announced July 1 launch of hourly newscasts,

used conference to focus on strategic plan for 1990's. NPR board adopted \$20.3 million FY 1990 dues level.

PBS and NAPTS believe public TV stations found consensus at April annual meeting to create chief programming executive at PBS with centralized authority over approximately 25% of national programming funds, including most of current CPB Program Fund. NAPTS-led National Program Funding Task Force is expected to present refined 'czar' proposal at PBS Programming Meeting June 14-17, in Marco Island, Fla., and to forward final version next fall to CPB, which must report to Congress next January on national program funding efficiency.

CPB asked House April 18 and Senate March 17 to provide full \$265 million authorized for fiscal 1992, plus remainder of \$200 million authorized for replacement of satellite due to expire in 1991. Administration has recommended capping CPB at 1991 figure of \$242 million and would also stop funding satellite replacement project at amount already appropriated for 1990, \$56.8 million. CPB board has adopted \$254,339,038 FY 1990 budget.

CPB Chairman Kenneth Towery asked Congress March 21 to remove CPB from Inspector General Act, citing concerns that First Amendment rights of public broadcasters could be threatened by inspector general's authority to deem programming or other budget items unnecessary.

## Syndex

FCC put off effective date of its new syndex rules from Aug. 18, 1988, to Jan. 1, 1990, but it otherwise kept rules much as they were when adopted last year. Rules empower broadcasters to enforce exclusivity of programs against cable systems that import duplicative programming on distant broadcast signals.

Real delay in implementation of rules may come as result of court appeals likely to be made by cable operators and satellite carriers who distribute distant signals threatened by syndex. If court stays rules pending resolution of appeals, implementation of rules may be delayed two or three years. If court finds fault with them, they may never go into effect.

United Video, carrier of superstations WGN-TV Chicago, WPIX(TV) New York and KTVT-TV Dallas; Texas Cable Television Association, United Cable Television and Century Communications have challenged rules in U.S. Court of Appeals. Turner Broadcasting System withdrew appeal.

## TV Marti


Backers of Radio Marti—which broadcasts

news, information and entertainment to Cuba—are lobbying Congress to establish affiliated television service. Congress last year appropriated \$7.5 million in startup funds for proposed service, and in April House approved legislation authorizing \$16 million for operating funds in each of next two years. However, funds could not be appropriated unless President certifies to Congress that test of project—and one is planned for later this year—has demonstrated its feasibility.

Cuba's vice president has reportedly issued warning that Cuba will take all "appropriate measures" against TV Marti.

## Wireless Cable

Wireless cable is up and running in several markets and may be in several more within next year.

Microband Companies Inc., New York, is industry leader, with systems in Washington, Detroit and New York. Metropolitan Cablevision has 25,000 subscribers in Cleveland, and claims to be holding its own in head-to-head competition with Viacom-managed North Coast Cable, conventional cable system operator. People's Choice TV has targeted Sacramento, Calif. 

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### EGG ON ABC'S FACE

At the annual shareholders meeting of Cap Cities/ABC last month, Chairman Tom Murphy boasted that more Americans receive their news from his network than from any other source. He paid special tribute to Roone Arledge, the president of ABC News, who, he said, would go down in broadcasting history for his accomplishments. Both those boasts may be true, but ABC News has had a big gob of egg on its face for over a year, and Roone Arledge has refused to wipe it off.

Twice last year, in April and May, ABC's "World News Tonight" featured charges made by an Oregon businessman named Richard Brenneke implicating a top aide to Vice President Bush in arms and drug smuggling deals. Brenneke had tried to interest the media in his story for months. He claimed that he had been involved in flying arms to the Nicaraguan freedom fighters and drugs into the U.S. He claimed that he took orders from Donald Gregg, who was Bush's national security adviser at the time.

Most journalists found that Brenneke's many stories did not hold water. He had

been caught in too many contradictions and lies, including the claim that he had worked for the CIA for many years. But a couple of reporters decided to publicize his charges against Gregg. One was Richard Threlkeld of ABC, who put Brenneke on the air twice. The only other news organization that gave him any credence was Newsweek magazine. Brenneke also gave a sworn deposition to a Senate subcommittee headed by Senator John Kerry of Massachusetts on the matter.

Accuracy in Media protested to ABC News about having given Brenneke's charges nationwide publicity in view of his lack of credibility. We cited the evidence of his lies and contradictions, but ABC defended its tarnished source, offering the lame excuse that he had made the same charges in a sworn deposition for a Senate committee. ABC never explained why a sworn deposition by a proven liar should be given such credibility.

But even that weak excuse was discredited shortly before this year's annual ABC meeting. Senator Kerry issued a report in which he admitted that his staff had been unable to verify Brenneke's charges and they were therefore not included in his report. When Accuracy in Media representatives at the meeting insisted that ABC News owed Donald Gregg

a correction and apology, Roone Arledge refused to acknowledge any such obligation. "The story is still out," he said.

Well, a significant part of the story came in a few weeks later. On May 25, a federal grand jury in Denver indicted Richard Brenneke for perjury for having lied under oath in making his wild charges against George Bush. Given ABC's unwillingness to admit that it had egg on its face over having given this liar such credence, it came as no surprise to us that Brenneke's indictment was not reported by ABC News. That would have been the decent, fair thing to do, providing an opportunity to correct the serious error made a year earlier. In refusing to wipe the egg off its face, ABC News is saying that it doesn't give high priority to fairness and accuracy.

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Source: NSI. HH Rating and Share, May 1988 and 1989.

# RECORD IN NEW YORK.



# 1

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■ indicates new listing

## This week

**June 10-13**—*American Advertising Federation* annual national conference. J.W. Marriott, Washington. Information: (202) 898-0089.

**June 11-14**—*JCPenney-University of Missouri* Community Leadership Television Awards workshop. University of Missouri, Columbia, Mo. Information: Karlan Massey, (314) 882-7771.

**June 11-14**—International Conference on Communications, sponsored by *Institute of Electronics and Electrical Engineers*. Sheraton-Boston hotel, Boston.

**June 12, 19**—*Annenberg Washington Program* technical backgrounder on common carrier communications. Begins on June 12 and continues on June 19. Annenberg Washington Program office, 1455 Pennsylvania Avenue, N.W., Washington; (202) 393-7100.

**June 12-15**—*ABC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

**June 13**—*Hollywood Radio and Television Society* newsmaker luncheon. Speaker: Lee Iacocca. Beverly Wilshire hotel, Los Angeles. Information: (818) 769-4313.

**June 13**—*USA Network* local ad sales seminar. Stouffer Madison hotel, Seattle. Information: (213) 277-0199.

**June 13-14**—"A Salute to the Humanitas Prize," sponsored by *Museum of Broadcasting*. Seminar June 13 focuses on comedy, June 14, drama. Museum, 1 East 53rd Street, New York; (202) 752-7684.

■ **June 13-14**—*Association of Independent Television Stations* general managers' meeting. Washington Court on Capitol Hill, Washington.

**June 13-16**—*Cable Television Administration*

and *Marketing Society* sales management master course. Denver. Information: (703) 549-4200.

**June 14**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Jack Valenti, president-CEO, MPAA. Copacabana, New York.

**June 14**—*USA Network* local ad sales seminar. Hyatt Regency/San Francisco Airport, Burlingame, Calif.

**June 14**—Advertising/media outlook seminar, sponsored by *Interpublic Group of Companies*. Featured speaker: Robert Coen, senior VP, McCann-Erickson USA. Princeton Club, New York. Information: William Keating, (212) 399-8078.

**June 14**—*Museum of Broadcasting* "Salute to the Humanitas Prize," featuring recipients of award for dramatic writing. Museum, New York. Information: (212) 752-4690.

**June 14-16**—*University of Missouri School of Journalism* management seminar for broadcast news directors. UM campus, Columbia, Mo. Information: Charles Warner, (314) 882-6883.

**June 15-16**—International Radio Festival of New York and International Advertising Festival, featuring awards banquet. Sheraton Center, New York. Information: (914) 238-4481; fax, (914) 238-5040.

**June 15**—Corporate communications workshop, hosted by *Association of National Advertisers*. Plaza hotel, New York. Information: (202) 659-3711.

**June 15**—*USA Network* local ad sales seminar. Radisson Plaza hotel, Manhattan Beach, Calif. Information: (213) 277-0199.

**June 15**—*Women in Cable, New York chapter*, party for new members. Extra, Extra, 41st & 2nd, New York. Information: Audrey Fontaine, (212) 557-6524.

■ **June 15**—*Federal Communications Bar Asso-*

*ciation* continuing legal education seminar on international acquisitions and investments. Washington Marriott, Washington. Information: Helen Disenhaus, (202) 944-4300.

**June 15**—*Philadelphia Ad Club* awards gala. Hotel Atop the Bellevue, Philadelphia. Information: (215) 874-8990.

**June 15-18**—"The Use of Microcomputers in Station Management." *NATPE* management seminar. Princess Resort on Mission Bay, San Diego. Information: (215) 664-4400.

**June 15-18**—*Investigative Reporters and Editors* national conference. Speakers include NBC News President Michael Garner. Wyndham Franklin Plaza, Philadelphia. Information: (314) 882-2042.

**June 15-18**—*Society of Cable Television Engineers* Cable-Tec Expo. Orlando, Fla. Information: (215) 363-6888.

**June 17-19**—*Alabama Broadcasters Association* spring/summer convention. Lake Gunterville lodge and convention center, Gunterville, Ala. Information: (205) 942-4571.

**June 17-22**—16th International Television Symposium. Montreux, Switzerland. Information, in Montreux: (41) (21) 963-32-20.

**June 17-23**—*National Association of Broadcasters* executive management development seminar for radio executives. University of Notre Dame, South Bend, Ind. Information: (202) 429-5420.

## Also in June

**June 18-21**—*National Broadcast Editorial Association* convention. Keynote speaker: Daniel Schorr. Mayflower hotel, Washington.

■ **June 19**—"Excellence in Local Programing," seminar on award-winning TV programing pro-

## Major Meetings

**June 10-13**—*American Advertising Federation* annual national conference. J.W. Marriott, Washington.

**June 12-15**—*ABC-TV* annual affiliates meeting. Century Plaza, Los Angeles.

**June 17-23**—16th International Television Symposium. Montreux, Switzerland. Information: 41-21-963-3220.

**June 20-23**—*National Association of Broadcasters* summer board meeting. Washington.

**June 21-25**—*Broadcast Promotion and Marketing Executives & Broadcast Designers Association* 33rd annual seminar. Cobo Center, Detroit.

**Aug. 20-23**—*Cable Television Administration and Marketing Society* annual conference. Marriott, Chicago.

**Aug. 27-29**—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Merchandise Mart, Atlanta. Future convention: Sept. 16-18, 1990, Washington Convention Center, Washington.

**Sept. 13-16**—*Radio-Television News Directors Association* annual convention. Kansas City Convention Center, Kansas City, Mo.

**Sept. 13-16**—Radio '89 convention, sponsored by *National Association of Broadcasters*. New Orleans. Future meetings: Sept. 12-15, 1990, Boston, and Sept. 11-14 (tentative), 1991, San Francisco.

**Oct. 1-3**—*Association of National Advertisers* annual convention. Homestead, Hot Springs, Va.

**Oct. 3-5**—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

**Oct. 5-8**—*Society of Broadcast Engineers* fourth annual national convention. Kansas City, Mo. Information: 1-800-225-8183. Future convention: Oct. 11-14, 1990, St. Louis.

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

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

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

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

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

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

ter, New Orleans.

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

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

**Jan. 27-31, 1990**—*National Religious Broadcasters* 47th annual convention. Sheraton Washington and Omni Shoreham hotels, Washington.

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

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

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

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

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

duced by local stations, sponsored by *Museum of Broadcasting* and partly funded by *NATPE*. MOB, New York. Information: (212) 752-7684.

**June 19-21**—*Videotex Industry Association* fourth annual conference. Fairmont hotel, San Francisco. Information: (703) 522-0884.

**June 19-23**—*Gannett Center for Media Studies* Leadership Institute. Columbia University, New York. Information: Shirley Gazsi, (212) 280-8392.

■ **June 20**—"Reflections on Children's Television," seminar featuring Peggy Charren, president, Action for Children's Television, which celebrates 21st birthday. Seminar sponsored by *Museum of Broadcasting*. MOB, New York. Information: (212) 752-4690.

■ **June 20-22**—"Mexico and the U.S. 1989," conference for journalists sponsored by *Foundation for American Communications*. La Jolla Marriott, La Jolla, Calif. Information: (213) 851-7372.

**June 20-23**—*National Association of Broadcasters* summer board meeting. Washington.

**June 21**—*Radio Advertising Bureau's* 22nd annual radio workshop. Waldorf Astoria, New York. Information: Anne Bendalin, (212) 254-4800.

**June 21**—*Federal Communications Bar Association* monthly luncheon. Speaker: Ralph Oman, Register of Copyrights, Library of Congress. Marriott hotel, Washington.

**June 21**—*Society of Broadcast Engineers, chapter 15 of New York*, discussion of transmission techniques. WQXR-AM-FM, New York Times building, ninth floor, New York. Information: (212) 752-3322.

■ **June 21**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Eda Godel Hallinan, director, children's specials, ABC Entertainment. Copacabana, New York.

**June 21-24**—*Broadcast Promotion and Marketing Executives & Broadcast Designers Association* 33rd annual seminar. Cobo Center, Detroit. Information: (213) 465-3777.

**June 22-24**—*Cabletelevision Advertising Bureau* sales management school. University Place Executive Conference Center, Indiana-Purdue University, Indianapolis. Information: (212) 751-7770.

**June 22-25**—*Maryland/District of Columbia/Delaware Broadcasters Association* convention. Hyatt Regency, Baltimore.

**June 23-25**—"Focus on Use of Microcomputers in Programming," management seminar sponsored by *NATPE Educational Foundation* and *San Diego State University*. Princess Resort hotel, San Diego. Information: Sarah Key, (213) 282-8801.

**June 24**—Presentation of non-televised portion of 16th annual Daytime Emmy Awards, primarily for creative arts categories, sponsored by *National Academy of Television Arts and Sciences* and *Academy of Television Arts and Sciences*. Registry hotel, Los Angeles.

**June 27-28**—*Cabletelevision Advertising Bureau* sales orientation seminar. Los Angeles. Information: (212) 751-7770.

**June 27-30**—*Cable Television Administration and Marketing Society* sales management master course. St. Louis. Information: (703) 549-4200.

**June 28**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Marty Ryan, executive producer, NBC's *Today* show. Copacabana, New York.

**June 29**—Telecast on NBC-TV of 16th annual Daytime Emmy Awards, co-sponsored by *National Academy of Television Arts and Sciences* and *Academy of Television Arts and Sciences*. Grand ballroom, Waldorf-Astoria, New York. Information: Trudy Wilson, (212) 586-8424.

## July

**July 5-8**—*Montana Cable Television Association* 30th annual meeting and convention. Grouse

## Errata

**Digital Radio Laboratories is 100% owned by Chairman Doug Talley**, not by Rockwell International, as reported in June 5 BROADCASTING. (DRL's subsidiary, Digital Radio Channel, is digital radio service for cable operators.) Additionally, DRC Nielsen survey found 13.8%, not 30%, of cable subscribers very likely to subscribe to DRC.

□

**Youthquake**, show syndicated by **J.M. Entertainment** (BROADCASTING, June 5), originally premiered as *On Location* on KTAB-TV Abilene, Tex., and was not a radio show on KKDA-FM Dallas.

Mountain Lodge, Whitefish, Mont. Information: (406) 586-1837.

**July 9-11**—*Iowa Broadcasters Association* summer convention. Dubuque, Iowa.

■ **July 9-12**—*New York State Broadcasters Association* 28th executive conference. Participants include Maury Povich, host of syndicated *Current Affair*; New York Governor Mario Cuomo; NBC-TV President Pier Mapes; ABC-TV President Mark Mandala, and CBS-TV President Tony Malara. Gideon Putnam/Ramada Renaissance, Saratoga Springs. N.Y. Information: (518) 434-6100.

**July 10-12**—"Building the Winning Team," workshop for major market stations on setting, managing and reaching audience goal, sponsored by *National Public Radio* and *National Federation of Community Broadcasters* with funding from *Corporation for Public Broadcasting*. San Diego. Information: (202) 822-2000.

**July 11**—*Fox* press tour, during annual *Television Critics Association* press tours. Los Angeles.

**July 11-14**—*Cable Television Administration and Marketing Society* sales management master course. Minnetonka, Minn. Information: (703) 549-4200.

**July 12**—*Caucus for Producers, Writers and Directors* general membership meeting. Speaker: Michael King, president-chief operating officer, King World. Los Angeles. Information: (213) 652-0222.

■ **July 12**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Michael Linder, executive producer, Fox Broadcasting's *America's Most Wanted*. Copacabana, New York.

**July 12-14**—Cable press tour, during *Television Critics Association* annual press tours. Los Angeles. Information: (202) 775-3629.

**July 12-16**—*National Federation of Local Cable Programers* annual conference. Fairmont hotel, Dallas. Information: (202) 829-7186.

**July 13**—Presentation of *National Federation of Local Cable Programers* awards. Dallas. Information: (916) 456-0757.

**July 13-16**—Conclave '89, 14th annual Upper Midwest Communications Conclave, radio conference sponsored by UMCC, nonprofit organization. Sheraton Park Place, Minneapolis. Information: (612) 927-4487.

**July 14-16**—*Oklahoma Association of Broadcasters* annual summer meeting. Howard Johnson's hotel, Lawton, Okla. Information: (405) 528-2475.

**July 14-18**—33rd annual Television Programming Conference. Panelists, speakers include Preston Padden, Association of Independent Television Stations; Ray Timothy, NBC; Tony Malara, CBS, and Jim Sefert, Cosmos. Toledo Marriott Portside,

Toledo, Ohio. Information: (904) 432-8396.

**July 15-17**—*CBS* press tour, during annual *Television Critics Association* press tours. Los Angeles.

**July 15-18**—*California Broadcasters Association* first Western region broadcast convention, in which CBA expands its convention to include 11 Western states. Fess Parker's Red Lion Resort, Santa Barbara, Calif. Information: Vic Biondi or Lillie Player, (916) 444-2237.

**July 17-19**—*New England Cable Television Association* annual convention and exhibition. Opening speaker: Congressman Ed Markey, chairman, Telecommunications and Finance Subcommittee. Newport Marriott hotel, Newport, R.I. Information: Bill Durand, (617) 843-3418.

**July 18-20**—*ABC* press tour, during annual *Television Critics Association* press tour. Los Angeles.

**July 18-20**—*Florida Cable Television Association* annual convention. Registry hotel, Naples, Fla.

**July 18-21**—*Cable Television Administration and Marketing Society* sales management master course. Hebron, Ky. Information: (703) 549-4200.

■ **July 19**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Rosalyn Weinman, VP, program standards and community relations, NBC. Copacabana, New York.

**July 20-22**—*South Carolina Broadcasters Association* summer convention. Westin International hotel, Hilton Head, S.C.

**July 21**—*Television Critics Association* "TCA Day," during annual press tours. Los Angeles.

**July 22-24**—*NBC* press tour, during *Television Critics Association* press tour. Los Angeles.

**July 24**—Presentation of first "Viddy Award," sponsored by *National Academy of Television Journalists*. Omni CNN Center, Atlanta. Information: Dave Walker, (404) 262-9155.

**July 24-27**—"Stereo audio for broadcast," workshop sponsored by *National Public Radio*. Denver. Information: (202) 822-2730.

**July 25-27**—*PBS* press tour, during annual *Television Critics Association* press tour. Los Angeles.

**July 26**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Herbert Schertz, president, The Schertz Co. Copacabana, New York.

**July 27-29**—*Louisiana Association of Broadcasters* radio-television management session. Bentley hotel, Alexandria, La. Information: (504) 383-7486.

**July 27-29**—*Idaho State Broadcasters Association* annual convention. Among speakers: National Association of Broadcasters President Eddie Fritts and Westwood One President Bill Battison. Sun Valley, Idaho.

**July 28**—Synditel, annual press preview of first-run TV programming held during annual *Television Critics Association* press tour. Century Plaza, Los Angeles. Information: Brett Holmes, (213) 653-3900.

**July 31**—10th annual radio script contest, sponsored by *Midwest Radio Theater Workshop*. Information: (312) 874-1139.

## August

■ **Aug. 1**—Deadline for television programs and music video entries in International Film & TV Festival, sponsored by New York Festivals. Information: (914) 238-4481.

■ **Aug. 10-13**—*Association for Journalism and Mass Communication* convention. Washington. Information: Ken Keller, (618) 536-7555.

■ **Aug. 17-18**—*Arkansas Broadcasters Association* annual convention. Arlington hotel, Hot Springs, Ark.

# Open Mike

## Nothing new

**EDITOR:** It just occurred to me why the National Association of Broadcasters/Radio Advertising Bureau moment of silence didn't impress me. Every night, beginning at 9 p.m., WKQW(AM) broadcasts nine hours of silence. The FCC has taken the first steps, but they haven't gone far enough. Maybe we can get the "fulltimers" to give "daytimers" some support by a national "night of silence."—*Stephen M. Olszowka, president/general manager, WKQW(AM) Oil City, Pa.*

## Attitude adjustment

**EDITOR:** I would like to add my voice to Mark Heller and Barry Skidelsky ("Open Mike," May 22) who feel that the Radio Advertising Bureau/National Association of Broadcasters 30 seconds of radio silence in their campaign "Radio: What would life be without it?" was inappropriate and misguided.

I sensed a dark feeling about it when I read Robert E. Lee's letter in the May 1 "Open Mike," which seems to have been a reaction to the initial proposal discussed in the April 17 "Closed Circuit." In his own proposal of 24 hours of radio silence there is an element of resentment of the American public—or is it a half-century of frustration—when he coldly says: "Perhaps the public would finally appreciate this great 'Gift of God' that they now take for granted."

Are you sure it is not the broadcasters who are taking their listeners for granted? It seems so with that attitude. Just look at Lee's all-too-short list of what the public would be missing if not for this God-given gift: "Imagine, no news or weather, no car radios, no soothing music in the dentist's chair, no defense mechanism, etc., etc." In this day of un-regulation there are all too many radio stations with absolutely no news department. So much for serving the local community. Those stations might be serving the dentists with soothing music, but the 18 minutes of commercials are too agitating, so the dentist uses a music service or a tape deck. And speaking of tape decks, I know a lot of people who have car radios only because they couldn't find a car tape deck without a tuner built into it.

And just what did he mean by "defense mechanism?" Did he mean EBS? With the lax attitude at a lot of stations, EBS will be useless. Remember how many stations followed the rules that Saturday morning 20 years ago when somebody at the national headquarters played the wrong tape and sent out the real message instead of the weekly test? Besides, haven't you people heard that in the event of a nuclear attack the electromagnetic spectrum that is used in broadcasting will be useless?

No, it is time for broadcasters to thank their loyal audiences, not ask them to thank you. This change in industry attitude is evident in the anecdote that Mr. Lee used to open his letter, but unfortunately he got the story all wrong. He refers to an era in the 1920's when the broadcasters in many cities—not only Mr. Lee's hometown of Chicago—voluntarily cooperated to stay off the air on a specific evening each week. They did not do it for the self-centered reasons that Mr. Lee suggests: "presumably to accommodate a six-day work week and perhaps to sweep out the studio." This makes no sense because why would it be necessary for each station in one city to sweep out their studios on, let's say, Tuesday?

No, back then the broadcasters had the listeners' interests at heart when they instituted "Silent Nights." Because such a high percentage of broadcast listeners in the early 1920's were interested in listening to distant "DX" stations, the local stations sacrificed a night to allow their listeners to hear the stations that would otherwise be blocked by the local signals. Remember, before 1928 most radios were operated by multiple storage batteries with long wire antennas. This was not yet a convenient appliance for the ordinary members of the general public. The broadcasters coveted their hobbyist audience until enough "regular" people joined them and greatly outnumbered them, then poof, there went Silent Nights.

The NAB/RAB was smart to have only 30 seconds of silence instead of the 24 hours Mr. Lee proposed. Thirty seconds might have been just short enough to keep people from pushing the cassette all the way into the slot and switching over to the tape deck. But give them 24 hours...they might find that life might just be fine without radio. Wanna take a chance?—*Michael Biehl, associate professor, radio-TV, Morehead State University, Morehead, Ky.*

## Slow, but sure

**EDITOR:** I thought you might be interested to know that we're finally getting some results from the "Monday Memo" on in-market share of viewing I wrote in BROADCASTING almost exactly five years ago—in the May 14, 1984, edition.

The May Arbitron rating book will have a column for in-market share. Since I wrote the "Monday Memo," I was successful in being elected to the Arbitron Advisory Council and have been working to get the column inserted for the last four years. It's taken some time, but I feel it's worth it.

Thank you for the exposure that was given to this idea by the "Monday Memo." I'm sure it helped.—*David R. Dodds, vice president-general manager, WGAL-TV Lancaster, Pa.*

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A broadcast television marketing commentary by Madeline Nagel, VP, marketing, ABC Television Network, New York

**W**hat are the trends affecting television advertisers? First, it doesn't take a crystal ball to know that they'll revolve around combined marketing efforts, media costs and consumer delivery.

Marketing activities will continue to merge. We see this with related products and line extensions hoping to capitalize on brand awareness and gain shelf space. Advertising and promotional activities will also fuse, possibly funded from a single consumer marketing budget and focused on the one real task: moving product.

Further, what we know as co-ventures will transcend traditional associations such as "fly-drive" campaigns. Even now, joint efforts are tying the media supplier and the client in an ever-tightening knot. There's that much more leverage in well-known names. For example, ABC carried a sweepstakes for American Cyanamid where Pine-Sol borrowed interest from the Pine Valley locale of "All My Children." The promotion's success relates directly to the huge recognition of broadcast network programs. We at ABC developed Theme Weeks for "Good Morning America." We devote a half hour of a given week to one subject, like Health or Parenting, and provide exclusivity for participating advertisers.

When it comes to allocating budgets in the next decade, advertisers will have had a lot of practice in stretching their media dollars. In trying to get more for less, advertisers are likely to clutter their own messages.

It will be tougher to break through the noise in the system, but it will also be easier to measure results. We'll collect an abundance of information. What won't yet be gleaned from single-source data can come from response mechanisms as 800 and 900 numbers facilitate orders, home fax machines print coupons, and interactive systems let viewers play games simultaneously with quiz shows on their TV's. Cost-per-thousand evaluations will give way to cost-per-sale analyses, but I don't see our doing business on a cost-per-inquiry (or CPI) basis.

I do see more shared spending among advertisers and maybe price consideration for advertisers who tie promotions to media vehicles. Sharing program development investments with sponsors could be more attractive to the broadcast networks if the financial interest rule is relaxed after 1990. ABC, CBS and NBC would like to enjoy the back-end profits that programers and syndicators now do. Besides, defrayal of our programing costs could help us hold the line on media inflation.

Despite the money poured into programing, all telecasters will experience share erosion if viewing options continue to multiply. Loss of share is not unique to TV. Marketers will further cannibalize themselves with only slightly differentiated



**“Where cable can't compete with broadcast is in audience size. It's doubtful that the relationship between cable and broadcast ratings will change in the next decade.”**

products while still competing furiously with each other—just as we are—for that 10th of a share point.

Consumers may have to think more about their viewing and purchasing decisions. Certainly, they'll want to do more for the prizes featured in "watch and win" sweepstakes or for the prizes featured by video coupons. Consumer response time will compress, causing behavioral clutter as viewers change from passive recipients of to active participants in what's on the TV screen.

Technology is also partly responsible for ever-narrowing targets. Although marketing grows more and more personalized, advertising success will still depend on getting enough prospects to respond to the message.

We come, then, to the issue of targeted versus mass media. The very phrasing suggests that targeted and mass are opposed. So let's review their definitions. "Targeted" means aimed at, accurate, a goal assemblage. There's nothing in conflict here; targeted and mass are not mutually exclusive. Apparently, my Random House dictionary knows something lots of advertising people don't. I'm speaking of those who cling to the perception that small is targeted

and mass is flat.

These beliefs persist for two reasons. First, cable television originally promised very special relationships with its viewers because each operator was to focus on specific interests of homogenous groups within the population. If all programing were as dedicated as FNN or MTV, cable might provide perfect targets as well as synergistic environments for commercials. With few exceptions, cable hasn't met its promise. Most cable entertainment runs the same—if not actual off-network—fare as broadcast. Notice the term "narrowcast" slipping out of our vocabulary? That's because cable serves up smaller—but not usually narrower—slices of the same audience pie as the big three networks.

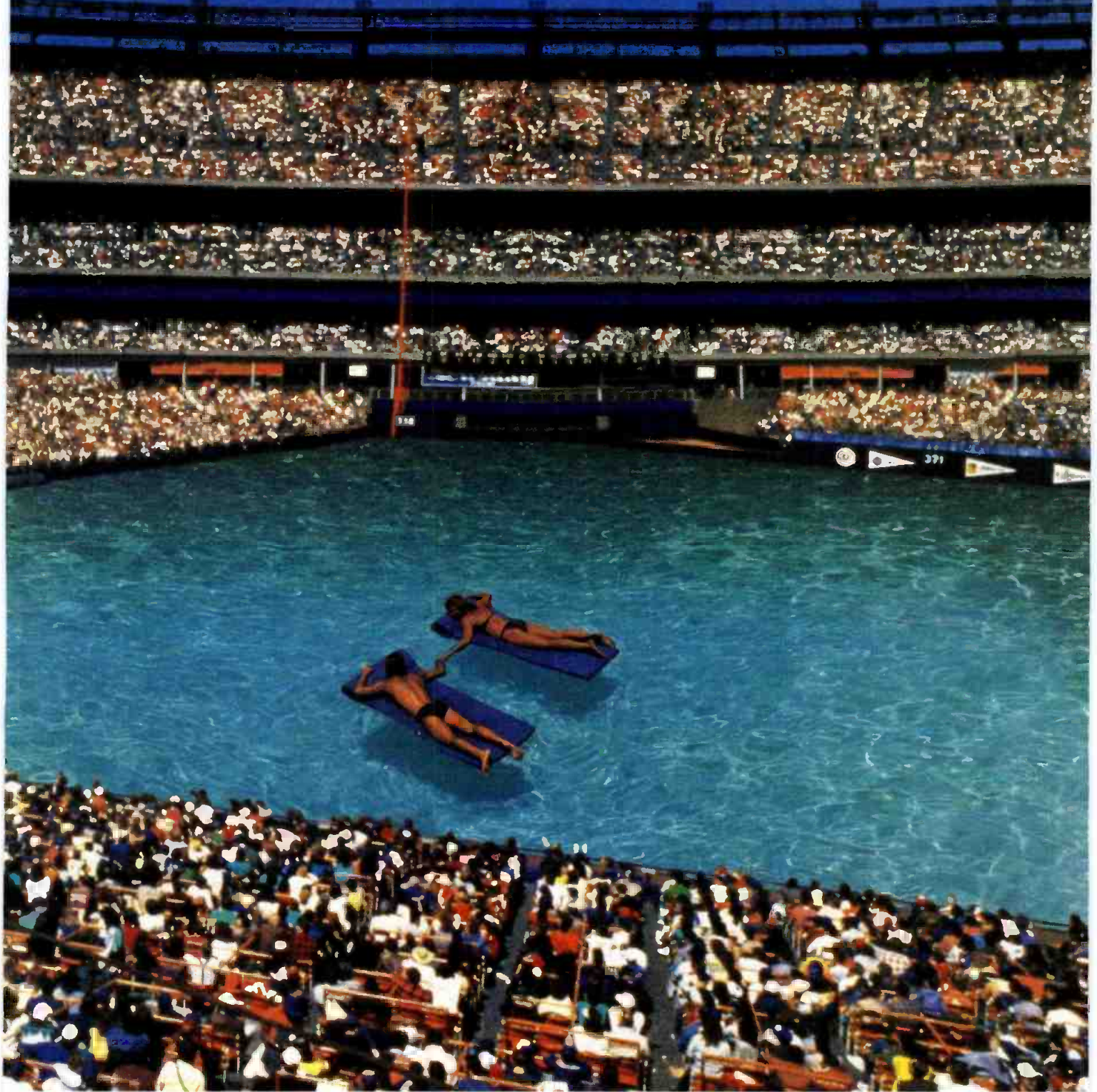
The second reason emanates from the very essence of a mass medium: it communicates to large audiences. Broadcast network television still reaches virtually everybody every week. And 100% of everybody will index to 100. That makes the average of all network television flat; but audience compositions by networks, dayparts, time periods and programs aren't. Recognize that the mass is made up of all segments. It's easy enough to target to any one of them by using broadcast selectively. Countless computer runs on every kind of viewer profile or product category imaginable show that high concentrations of prospects or usage are not the province of the individual cable operations.

Where cable can't compete with broadcast is in audience size. It's doubtful that the relationship between cable and broadcast ratings will change in the next decade. The percent increases cable currently celebrates have been a function of more outlets and more geography, not more viewing to the same cable networks in already wired households. The rate of cable penetration is slowing. In fact, about 80% of homes could already have cable; only 54% choose it.

But if, when and where cable could match broadcast ratings, it would charge as much for them. ESPN often does. Unlike packaged goods which get cheaper by the ounce as the container gets bigger, television gets less efficient as audiences grow larger. A show like *Roseanne* has higher CPM's than *Hooperman* due to the demand for big reach units. (It's no accident that fat, double-digit rating points describe a hit. Forget critical acclaim.)

So advertisers who buy cable to sweeten efficiencies of impressions may sacrifice optimum reach along with speed in achieving effective frequency. Consider the question of cable vs. broadcast as the choice between doing business right away with thousands or with millions of target prospects. Because broadcast network television will deliver those millions, it looks more important than ever for the 1990's.

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# Broadcasting Jun 12

Vol. 116 No. 24

TOP OF THE WEEK

## Paramount muddies waters with Time offer

**Takeover offer of \$10.7 billion and subsequent lawsuits have financial community guessing over eventual outcome**

With its uninvited tender offer for Time Inc. last week, Paramount Communications Inc. added a new permutation to the evolution of what would be the world's largest media and entertainment company.

That that behemoth would emerge in some form appeared not to be in doubt, but what shape the new company would take, whether formed from Time and Warner Communications Inc., from Time and Paramount or from some other combination of these companies or others—remained the subject of speculation. As the week ended, all that Wall Streeters seemed sure of was that Time and Warner would now find it difficult to merge via the noncash stock-swap plan announced in early March.

Paramount's \$10.7 billion all-cash offer for Time not only signals a threat to the planned creation of Time Warner Inc. but also marks the first implementation of the strategy announced in April by Martin Davis, chairman and chief executive officer of Paramount, then known as Gulf + Western. At the same time he announced that the company he headed since 1983 would change its name, Davis said that Gulf + Western would sell the finance subsidiary that accounted for nearly half its 1988 operating income and henceforth concentrate its resources on building its entertainment and publishing/information business.

A merged Paramount and Time would have had combined pro forma revenue of \$7.56 billion for 1989. Like the larger Time Warner, a Time-Paramount combination would link one of the top three Hollywood studios with the nation's largest magazine publisher; the dominant pay-cable service in the U.S., Home Box Office, and the nation's second-largest MSO, American Television & Communications. But a combined Time and Paramount, one that would include Paramount's Simon & Schuster, the nation's largest book publisher, would draw a greater portion of its revenue from publishing and a lesser amount from the music business than would Time Warner.

And while Warner's merger with Time would add 1.5 million subscribers to an MSO that is already the second largest in the nation, Paramount's strategy for Time's 82%-held ATC would increase Time's cable holdings through another method. Paramount will attempt to buy up all ATC shares not held by Time, according to Para-



Above: Paramount Communications Chairman-CEO Davis. Below: his Time Inc. target.



mount's tender offer.

Litigation related to Paramount's \$175 per-share offer began Wednesday. Paramount sued Time and Warner in Delaware Chancery Court to get a variety of declarations and injunctions improving the chances of success for its tender offer. Foremost among Paramount's priorities was preventing the pre-merger swap of 9.4% of Warner common stock for 11.1% of Time's outstanding stock—a trade that Paramount called an “illegal lock-up...meant to entrench management and chill any other offer for [Time].”

Paramount also sued to obtain rulings that would prevent a three-year delay of its acquisition of Time. And it sued to block usage of a supermajority provision of Delaware law that Paramount claimed would enable Warner, after a stock swap, to block a Time-Paramount merger even if 80% of Time shareholders tendered their shares.

On Wednesday, Warner sued Citibank seeking \$1 billion in damages for its role in financing the merger. Paramount said it had a letter from Citibank committing \$1 billion in senior bank financing and saying Citicorp was “highly confident” it could raise the rest of the \$14 billion Paramount said it needed to fund the purchase, refinance certain debt and provide working capital.

On Friday, the judge presiding over Paramount's suit said he hoped to issue a decision later that day regarding Paramount's motions.

Exactly what will happen among Paramount, Time and Warner is unclear. Jessica Reif, a media analyst at CL GlobalPartners, said she mapped out seven reasonable outcomes of this week's events. Some of the possibilities listed by observers included a Time cash purchase of Warner, a Warner purchase of Time, a Time bid for Paramount and a leveraged buyout of Time either alone or in conjunction with Warner. The possibility that another company may make a surprise offer for any of the three companies involved has not been ruled out either.

What financial onlookers could agree on was that Time will have a difficult time turning its back on an apparently negotiable \$175 per-share cash offer for Time, near the lower end of the range at which analysts place Time's private market per-share value. (The upper end is around \$225.) In contrast, a post-merger Time Warner stock would trade nearer to Reif's range of \$105 to \$140 per share, analysts expect. Referring to the possibility of the original deal going through, Reif said, “If I was a Time shareholder, I would be screaming like crazy.” On Thursday, Andrew Wallach of Drexel Burnham Lambert said: “As of to-

day, it seems probable that some sort of cash offer to Time shareholders would be successful in the end—though I'm not sure who [it would] come from or what price."

Launched into orbit by Paramount's Tuesday-night announcement, Time's stock rose \$44 Wednesday to close at \$170. Amid speculation that Time would be an acquirer rather than an acquiree, the stock fell to \$168 on Thursday, and Paramount, which rose 75 cents Wednesday and \$3.625 Thursday, closed Thursday at \$58.375. Warner stock rose \$1.75 Wednesday and \$3 Thursday to close at \$56.50. ATC stock climbed \$6 over two days to close at \$53.75.

How does a Time Paramount compare to a Time Warner? In certain ways, they are similar. In both cases, said Wallach, a deal "will marry one of the dominant studios with HBO, which is by far the dominant cable service." Additionally, each studio's distribution would be enhanced by the addition of ATC's cable holdings, he said. Either studio allying with HBO could create programing especially for the service, he said. Currently, Paramount Pictures has a contract with HBO, valued at \$500 million, to supply 85 films to the company starting with its May 1988 releases.

Unlike Warner, Paramount has no cable operations to add to ATC's 4 million subscribers (including its share of Paragon Communications). On the other hand, Paramount would bring cable services to the merger with its ownership of the Madison Square Garden Network and a half-interest in the USA Network, held with MCA. However, analyst Dennis McAlpine of Oppenheimer & Co. said that Paramount's cable services and its lack of cable systems would have a minimal difference on the operating success of Time Paramount compared to that of Time Warner. Yet one cable industry participant said that the addition of Warner's subscribers to ATC could give Time Warner enough subscribers to launch a channel and be a "dominant influence" in determining the pricing of another company's cable service.

Paramount, which has acquired options to buy 79% of the stock of independent group owner TVX Broadcast Group, could

Where their money comes from	
<small>1987 REVENUES</small>	
<b>Paramount</b>	<small>(in millions)</small>
Motion Pictures & TV	\$1,571.2
Publishing/Information	1,193.7
Theater, Sports, Other	291.0
<b>TOTAL</b>	<b>\$3,055.9</b>
<b>Time</b>	
Magazines	\$1,752.0
Programing	1,052.0
Books	891.0
Cable	812.0
<b>TOTAL</b>	<b>\$4,507.0</b>
<b>Warner</b>	
Filmed Entertainment	\$2,095.7
Music Recording & Pub.	2,040.0
Cable & Broadcasting	456.4
Publishing & Distribution	138.7
<b>TOTAL</b>	<b>\$4,730.8</b>

Note: Excludes numbers for Paramount's finance subsidiary, which it is selling. Warner numbers include Lorimar Telepictures acquired in January 1989.

face cable system-TV station crossownership problems if it acquired Time. Paramount's expected initial acquisition of TVX stock would be a 49% interest in a holding company controlling 51% of TVX stock. This arrangement would normally define Paramount as having an attributable ownership of the stations, according to an FCC staffer. Because of ATC cable system holdings within the Grade B contours of TVX stations, Paramount would appear to have crossownership problems involving TVX's WTXF(TV) Philadelphia, KTXA(TV) Fort Worth and WLFL(TV) Raleigh, N.C., as well as with KRRT(TV) Kerrville, Tex. (San Antonio), the station TVX is planning to sell.

The TVX options themselves probably do not pose a problem because, the staffer

said, incipient rights are generally treated as not attributable.

The alliance of Paramount's \$1.2 billion publishing and information business and Time's book and magazine operations would in fact make a merged Time-Paramount a publishing powerhouse. In both companies are educational book operations, and Paramount's Simon & Schuster would probably benefit from ties to Time's Book of the Month Club.

A combined Time Warner in 1988 would have derived 34% of its revenues from film, television and cable programing; 30% from non-music publishing; 22% from music and music publishing, and 14% from cable systems and its broadcasting holdings in Chris-Craft (which Warner has agreed to divest). A combined Time and Paramount would have had roughly 51% of its revenues from publishing and information, 35% from film and video programing, 11% from cable operations and less than 4% from theater, sports and other entertainment operations.

Observers also said they believe the corporate culture of Time Warner would be different from that of a company formed if Paramount acquired Time. Time and Warner have plans for keeping their operations independent within the new company. King World Chief Financial Officer Jeff Epstein said: "In a hostile takeover, they're not going to have any obligation to keep their hands off. They're going to be much more involved.... It's not a question of who the companies are, but how they got there." Comparing Warner and Paramount outside of an acquisition process, McAlpine came to a similar conclusion: "Paramount is regarded as more hands-on. Warner is more laissez-faire—as long as you meet your budget, you're fine."

Under terms of the Hart-Scott-Rodino antitrust act, Paramount will have to wait at least until June 23 before acquiring Time to allow the Justice Department and the FTC to examine its offer for possible antitrust violations. "Ultimately, both mergers, if there were not asset sales, would create a very large, integrated U.S.-based media company," Wallach said. "It's very hard for a legislative or regulatory standpoint to differentiate them greatly." —GM

## McCaw wants LIN for \$6.5 billion

**Company is primarily interested in cellular properties, but might hold onto TV stations to avoid tax bite**

In the \$120-per-share offer for LIN Broadcasting made last week, television played only a supporting role. The \$6.5 billion, all-cash tender was made by McCaw Cellular Communications, whose only current business is cellular telephones and which is interested in LIN's major-market cellular franchises. Still, some observers suggested that at least for the near term any successful acquirer might keep LIN's seven-affiliate station group for financial rather than operational purposes.

A McCaw executive flew to Paris last week to deliver the bid to LIN's chairman

and president, Donald Pels, who was at the French Open tennis tournament. LIN now has at least 10 business days to issue a formal response to the offer. McCaw has indicated its offer is good until July 6, and is contingent on, among other things, obtaining FCC approval for the transfer of cellular and TV licenses. McCaw said it might complete the offer while such licenses were placed in a blind trust.

If McCaw is successful, one report suggested that the Kirkland, Wash.-based operator would keep the TV stations. One reason it might make financial sense to do so is the hefty tax payments that would be incurred by spinning off the stations. According to Michael Plouf, LIN vice president, corporate development, and treasurer,

an estimate that the stations have a tax basis of \$150 million is "reasonable." With estimates of their value running at roughly \$1 billion, the \$850 million gain at a 34% tax rate implies a tax bill of almost \$300 million, for a real net gain of \$550 million. With both station multiples and interest rates falling, one investment banker suggested McCaw might be better off relegating the stations: "It could finance these out at nine-and-a-half times or a little higher with a corporate guarantee." Analysts such as Ken Leon of Bear, Stearns & Co. doubted that McCaw would have trouble obtaining financing, although some expressed surprise at the record-breaking cellular values implied by the bid.

Whether McCaw is successful or not, the

betting was that some offer would be, as LIN's stock rose the next day by \$26, to 129½. On Thursday, LIN's shares declined to 124¼ and closed at that price on Friday.

While LIN's management may have some defensive options, the company is vulnerable because management holds only a small percentage—less than 4%—of the stock. According to Silver Spring, Md.-based CDA Investment Technologies, just over two-thirds of the stock is in the hands

of institutions—those filing 13F forms with the Securities and Exchange Commission—which are more likely to take the incremental profit provided by the cash offer rather than wait for long-term appreciation based on LIN's operating performance.

LIN has long been aware of outside investor interest; McCaw already owns 10% of LIN's stock and had recently received antitrust approval to increase the holding to 15%. Several months ago LIN adopted a "poison pill" provision—

which attempts to discourage takeovers without board approval—and amended the provision in January to apply to all-cash offers such as McCaw's. The "pill" is currently under legal challenge by several shareholders. Management recently proposed splitting LIN into separate companies, one containing the TV stations, and the other both cellular and publishing ("In Brief," June 5). McCaw said its proposal is contingent upon LIN not proceeding with the plan. —GF

## China: The weeks of living dangerously

**For Fifth Estate journalists, unfolding drama of China's internal dissent has become test of nerve and ability to get story out despite press restrictions and dearth of official information**

For months, America's best journalists, print and broadcast, backed by powerful news organizations, have been camped in Beijing and Shanghai, attempting to unravel the mystery that China has become as it appears to be moving toward revolution or civil war. The stories have been fascinating, the pictures compelling. Yet Americans, like the British, the Japanese and others on the scene, have been unable to explain what remains the inexplicable. "You don't find government spokesmen giving briefings," as Jerry Lamprecht, NBC News senior producer for program planning, put it.

What correspondents and their crews do find is a reasonable amount of danger. "Each day tends to be dicey," said Ed Turner, CNN's executive vice president for news. CBS News vice president for news coverage Don DeCesare agreed. "The biggest problem is one of security," he said. "We've told our people to exercise the utmost caution." And with reason. Military officials have warned that anyone seen with a camera or binoculars will be shot.

Crews prowl Tiananmen Square anyway, although the warning accounts for the large percentage of pictures taken from hotel windows and balconies high above the street. That is not always a disadvantage. The picture likely to emerge as a classic of the unrest—the first one of the Chinese youth who managed to hold up a tank column simply by standing in the path of the lead tank—was taken by ABC News from a hotel room window (shown at right).

Network news executives in New York speak confidently of the experience and street savvy of their people—"We don't send in green troops," said Lamprecht—as though that is all the armor against danger they need. Sometimes that is not enough. Ask CBS News's Richard Roth.

As the disturbances exploded into a weekend of terror, 10 days ago, with Chinese troops sweeping into Tiananmen Square, killing hundreds, possibly thousands, of civilians, Roth and his cameraman, Derek Williams, a New Zealander, were caught in the violence. They were in

the midst of preparing for a special broadcast on that invasion, a broadcast that became another in a series of extraordinary events emanating from Beijing.

Because Roth's cellular phone was tied into the network in New York, viewers and radio listeners were later able to hear Roth's taped account of the events leading up to his and Williams's arrest by Chinese sol-

diers: "OK, we've got to get out of here. They're just going after Derek. They're ripping away his camera and they're coming for us. We're trying to move back and move away. Oh no! Oh no! Oh no!" The words were expressed in a crescendo of agitation and concern. Finally, listeners could hear what sounded like a struggle as Roth and Williams were seized by the soldiers and led away.

What was not immediately clear from the audio report was that Roth was roughed up. He had suffered a black eye. A soldier had thrown a left hook, he told Dan Rather in an on-air interview the next day, Sunday (June 4). And, he added, "I didn't duck." It was not until Sunday that CBS had been informed that Roth and Williams were alive and well after having been released from police custody. It had been a night and day of considerable worry for the CBS News establishment—which had been pushing every button it could find, including that of Secretary of State James Baker III, in an effort to generate pressure to secure the release of its two people.

Then, later in the week, a BBC TV crew suffered a similar fate. Brian Barron, a correspondent who has covered wars from Vietnam to the Middle East, and his cameraman were seized by soldiers. Their camera was smashed and soldiers placed cocked pistols to their heads before detaining them for questioning for several hours. "The soldiers take a dim view" of cameras in the Square, said NBC News's George Lewis.

Lewis, who normally is assigned to the network's Burbank, Calif., bureau, spoke to BROADCASTING by telephone from the Palace Hotel in Beijing. He has been in China for most of the past six weeks, and described conditions there last week as "volatile—you never know what turn the story will take or the conditions on the street." One thing was clear, he said: "The government is attempting to clamp down." As an example, he cited the problems the BBC crew encountered.

Another example was the government's order to hotels in the city on Thursday (June 8) to turn off CNN. The network, like the broadcast news organizations, sends videotape to Hong Kong and Tokyo for satellite uplinking. But CNN's signal from its Atlanta headquarters is carried by satellite to China and downlinked by hotels and government offices in Beijing and Shanghai. The service was enabling CNN correspondents to provide live narration for the pictures of their China



ABC News video

coverage while viewing them in their hotel room in the Chinese capital. No more. About an hour after CNN's Turner, with some satisfaction, explained the technique to a reporter, he received word the government had for a second time pulled the plug on CNN. The first time was May 19, when CNN and CBS were ordered to cease live broadcasts from the city.

What do television crews do in the face of the press clampdown? "We're on the street every day," said Lewis. "But we try to sneak around the soldiers and go where they're not." On occasion, they use 8 mm home video cameras because they are less obtrusive than conventional minicams.

Sometimes, though, they take what seem extraordinary chances. Lewis said an NBC News colleague, Keith Miller, had taken a camera crew into a crematorium—"they went right in"—and took pictures of "scores of bodies being brought in to be cremated." The pictures were to give the lie to Chinese government assertions that there had been no deaths in the army advance into Tiananmen Square. Ironically, *Nightly News* did not air them.

The Chinese people are tuning to the Voice of America and the BBC for news of events in their country. The VOA has increased its service to China from 8½ to 11 hours in Mandarin. What's more, the VOA introduced a new wrinkle last week: It is

using television. The U.S. Information Agency's television service videotapes radio announcers reading the story, then puts the pictures on a satellite transponder made available by USIA's Worldnet for transmission to China.

Officials say there are some 2,000 receive-only dishes in China, but most are owned by the military, universities and communes, so it was not clear how many Chinese are seeing the pictures. "It's another way to get in," an official said last week.

Like other journalists accustomed to operating on the basis of contacts and sources, Lewis said "the most frustrating" aspect of the job in China is that "there is no hard information; there is no access to the leadership. You have to read tea leaves and read between the lines. Of course," he added, "that has long been the story in China." CNN's Turner was equally candid. Asked what his people were learning, he said, "Not very much. All they can do is walk around the Square at some risk, and travel in the southern part of the city with some safety and report what they see."

Still, the networks are full of the story. At a time when major events—the death of Ayatollah Khomeini, the elections in Poland, the explosion of a gas pipeline in the Ural Mountains region of the Soviet Union that wrecked two passing trains and killed hundreds of their passengers, ethnic clashes

in the Soviet republic of Uzbekistan—were occurring with stunning regularity, events in China occupied large portions of the networks' time, in regular newscasts and special reports. And last week, two network stars—NBC News's Tom Brokaw and ABC News's *Nightline* anchor Ted Koppel—were traveling to Beijing.

Brokaw arrived in time to do a telephoned report for the *Today* show on Friday (June 9). In a sense, he is a replacement. A slot in the Beijing bureau was becoming vacant with Keith Morrison's departure for home in California to be with his wife who was about to deliver a baby. Brokaw not only had a visa but the desire to be on the scene of a major story. And after a half dozen trips to China since 1982, when he worked on an *NBC White Paper* on the country, Brokaw has built up experience and contacts. Koppel's mission is to complete work on a *Koppel Report* on which he has been working for several weeks—"Anatomy of a Crisis." Koppel will also file reports for *Nightline* and *World News Tonight*.

Neither Brokaw nor Koppel had been in China when the story broke, last month, as were CBS's Rather and CNN's Bernard Shaw. But they know a watershed in history when they see one. It remains to be seen how much they can contribute to solving the Chinese puzzle. —LZ

## Fox plans children's program block for fall 1990

Fox Broadcasting Co. is poised to launch a children's program block in the fall of 1990. It is expected to make a proposal to affiliate board members at a meeting today (June 12) in Washington concerning the development of one specific animation program for that block. Other program proposals for the block are expected to follow as the plan develops.

Board members and network officials will also discuss at the meeting the results of a survey indicating that almost 90% of the affiliates would make one hour or more available each weekday either in the morning or afternoon for what has come to be known as the "Fox Kids Net," starting in the fall of 1990. Also, a separate study conducted by the network examining the economic ramifications of a children's program block will be discussed.

The exact form the children's block would take is unclear, but Fox affiliate board chairman Michael Fisher, general manager, KTVL(TV) Sacramento, said the structure will be discussed at today's meeting. There appears little doubt, he said, given strong affiliate support, that the block will be launched. "I would bet it's going to happen."

"We will make a recommendation at the meeting" on how the children's block should be structured at launch, said Fisher. "What we are looking at is a Monday-to-Friday strip as opposed to Saturday or Sunday programming," Fisher said it is possible some Fox affiliates might clear the FBC children's programs in the morning, while others would clear the same shows in the afternoon, depending on need and existing

program commitments.

The children's block proposal came up earlier this year, out of concern on the part of many Fox affiliates that programs in the syndication marketplace are becoming too expensive. "This is one way we could be more in control of our own destiny," said Bill Jenkins, vice president and general manager, WXIX-TV Cincinnati, and the affiliate board member who headed the committee in charge of surveying affiliates on the children's programming issue.

Clearly, the Fox affiliates would have more leverage in the children's marketplace buying shows as a group. Together, Fox affiliates in the children's programming business cover more than 85% of the country, giving them the ability to put a producer's product on the air.

Some questions remain about the ownership structure of the children's block. Some consideration has been given to making it a joint venture between FBC and affiliates. "That's a device that could occur," said Jenkins.

It is likely that a portion of the inventory in the children's block would be packaged by Fox for sale in the upfront network children's program market, with the revenues to be shared by the network and the affiliates. Also, Fox and the affiliates would each receive additional separate inventory to sell that would not be shared.

In a related development, Jenkins reported that a majority of affiliates expressed interest in FBC selling a certain amount of their weekly children's programming inventory (from Fox and non-Fox shows) on an

unwired network basis. "It would be time sales driven," he said. "We would support Fox going ahead on that."

Jenkins stressed that affiliates would not accept a tradeoff of quality to save on the costs of being in the children's programming business. "No station would accept inferior programming just to have an extra 30 seconds of local time," he said. "We are all in highly competitive situations, so a great deal of the success or failure of our efforts depends on quality programs."

The children's programming issue will top the agenda at today's board meeting. The other major issue will be FBC's movie night, which has come out of the box strong in its first two outings with "The Fly" in May and "Big Trouble in Little China" this month. Respectively, they averaged a 7.21/4 and 7.7/16, in many cases beating network affiliates in local markets.

A proposal will be discussed at the board meeting to consolidate all of the inventory in future FBC movies—local and national—into one package that would be sold as network time at network cost per points. The revenue, minus FBC sales expenses, would then be split among affiliates and the network. Affiliates' share would be based on audience delivery and market size.

Kevin O'Brien, VP-general manager, KTVU(TV) Oakland, Calif., said movie inventory "would only be sold to network buyers for network dollars. We are not talking about spot dollars here or an unwired network situation. The movie would air on the same day and date on stations across the country and be sold that way." —SM

## Optimism reigns at CBS affiliates meeting

In far cry from last year, affiliates voice approval for management team, programing and promotion campaign

CBS's theme for the 1989-90 season and its affiliates meeting last week, "Get Ready," might more accurately be retitled, "What a Difference a Year Makes." CBS comes away from this year's meeting in Los Angeles with a strong endorsement from affiliates in nearly all areas, including affiliate confidence in the network management team.

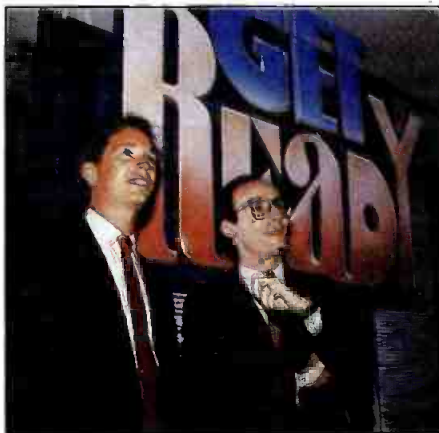
"I'm very encouraged and optimistic this year," said Neil Kuvin, general manager, WHAS-TV Louisville, Ky., adding, "The change in attitudes [among affiliates] from last year is really noticeable." Kuvin said the closed session this year was "very moderate" compared to last year; "the issues weren't here this year as they were last year. The network is much more attentive this year. Tisch has put the team in place and let them run things, and he has stepped back," said Kuvin.

Last June during the annual meeting, affiliate complaints ran the gamut from the prime time schedule to the news department to the advertising and promotion efforts. Criticism was not limited to just the individual departments at CBS last year either.

In last year's closed session between affiliates and CBS brass, station managers complaining about the network's performance and lack of communication from Black Rock called for CBS owner Larry Tisch to step aside and let experienced broadcasters in the organization run the network if he could not solve the myriad problems.

This year, affiliates point to several Tisch moves over the past year that have put the network on a positive tack. Foremost would be the \$1.1 billion that Tisch spent to acquire the four-year Major League Baseball package which begins in 1990. Also, affiliates are enthused with the management team Tisch has put in place, most notably Howard Stringer, president, CBS/Broadcast Group, who replaced Gene Jankowski last year, following a 22-month stint as head of CBS News.

Tisch also apparently put the compensation issue to rest, at least for the time being, by sending a letter to affiliates reaffirming that he has no intention of cutting the compensation reserves to bring the total more in line with what ABC and NBC spend. "Let me again state with absolute clarity," Tisch says in the letter, "that neither CBS nor I have any intention of seeking to eliminate, abolish or destroy the traditional system of affiliate compensation." As to the amount of money the network will spend and the market-by-market system of determining compensation, Tisch states, "Overall, we have not set a specific amount of money to be saved or dollar goal to be achieved; we have avoided any arbitrary standards. I want to emphasize this point. There is no target or dollar amount that we are working toward. We will make each decision on a



Michael Mischler (l), CBS VP-advertising and promotion, and George Schweitzer, senior VP-communications, in front of CBS slogan

station-by-station basis because, we believe, it is the only fair and realistic way to make such changes."

Tony Malara, president, CBS affiliate relations, at a press conference on Sunday, June 4, reinforced Tisch's and the network's position on compensation and addressed the NBC plan in relation to CBS's system. Saying that he had not discussed NBC's plan with Pier Mapes, his counterpart at NBC, he said, "I couldn't disagree with him more" on the subject of determining compensation on a market-by-market basis. "The fact of the matter is that I welcome NBC into the arena of looking at performance as part of a compensation measurement. CBS has been doing that since 1980," he said. "I don't really understand a lot of what's been said at NBC except to say we've already done a lot of that."

Saying that the market-by-market basis of measurement is the "only absolute fair way to do it," Malara said, "it is absolutely insane to consider 217 affiliates to be alike."

Stringer, in his final address of the meeting to affiliates last Tuesday, discussed the future of network television as it heads into the 1990's. Likening network television to Gulliver "waking up to find the Lilliputians tying him down," Stringer said of the studios, "We've no interest in supplanting them. We've no enthusiasm to take all their risks or even their deficits. It's just that we'd be willing to share them, if we can do the same with the profits."

Citing the expansion of other areas of the entertainment industry he said, "Four members of the MPAA own cable channels; five own major interests in television stations. One member is a television network two nights a week and counting. And Time Warner announces global television's dawning of the age of Aquarius, letting the sun shine on new rules, new relationships and new forms of competition. But, of course, not for us."

Saying that "free television is being denied a free marketplace," Stringer urged affiliates as they head back home to take with them the rallying cry: "Take off our chains! Let Gulliver stand!"

Stringer then turned his attention to cable, characterizing it as "television's one-armed bandit. The house takes the money, but the viewer only really wins when the three bars come up labeled CBS, NBC and ABC. We must rethink our relationship with cable. After all, they have an endless cash flow. Not because they're smarter than you, or more creative, or provide some special programs that Americans crave." The reason, he said, is "because they take our programing—for which the three networks spend \$4 billion in Hollywood—and get it for no cost whatsoever, and then charge the viewers for it. Then they take that money and go after our best programing. This is nuts."

Stringer said the danger of cable's taking



L to r: Ben Tucker, Larry Tisch, Tony Malara and Howard Stringer



CBS Sports President Neal Pilson



CBS touts its \$1 billion acquisition of Major League Baseball for 1990 at affiliates meeting: Little Leaguers sing "Take Me Out to the Ballgame."

programming away from the networks was not limited to just the networks, but to the "American people, who now seriously run the risk of seeing our most cherished national events and programs that have been available on a universal free television become restricted to a paid service for our most affluent population. Together, we must prevent that from happening," he said.

In closing, Stringer harkened back to the Gulliver analogy, saying "of all the three networks, let me say that Gulliver has the most single-minded sponsor—Larry Tisch. He offers no sleight of hand, no double vision and no divided purpose. And if occasionally he needs a little compensation, he's thinking of all our futures.

"We have taken our lead from Larry," he went on to say, "and in this first year tried to set a new tone at CBS. Openness. Candor. Energy. Excitement. And patience."

## ENTERTAINMENT

With a prime time fall schedule that CBS Entertainment President Kim LeMasters described as "the right balance between stability and innovation," affiliates got their first look at the network's nine new shows. Joined by Barbara Corday, executive vice president, prime time programs, and Peter Tortorici, vice president, planning and scheduling, LeMasters detailed night by night the new schedule, saying, "Being aggressive is smart, if you couple it with stability, and we believe we have. We have attacked our problems at 8 p.m. but left intact our strength from 9 p.m. to 11 p.m."

It was interesting to note that there was no talk this year of going after the younger audiences with hip comedies, as was discussed last year, even though last year's schedule was led by comedies starring Mary Tyler Moore and Dick Van Dyke. This year, with sitcoms on the schedule that could be described as a return to traditional family values, albeit not traditional families, the two biggest hits among the affiliates should have strong younger demo ap-

peal.

*Major Dad*, starring Gerald McRaney, scheduled on the Monday comedy night at 8 p.m., and *The Famous Teddy Z*, starring John Cryer and produced by Hugh Wilson, scheduled at 9:30 p.m., were characterized by affiliates as the kind of sitcoms that CBS "used to do very well."

"I had heard that *Major Dad* was good," said Sy Yanoff, president, WNEV-TV Boston, "but I didn't realize it was as strong as it was."

The hour-long shows that CBS will use on the remaining nights of its schedule got mixed reviews from affiliates. *Snoops*, starring Tim and Daphne Maxwell Reid, garnered positive responses, while *Peaceable Kingdom*, *Wolf* and *Island Son*, the last starring Richard Chamberlain, were less enthusiastically received. On *Peaceable Kingdom*, starring Lindsay Wagner, Yanoff said, "I understand what they're trying to do, but as they say out here, it's an interesting show."

One area of concern for affiliates is late-night, where *The Pat Sajak Show* has shown a continual decline in ratings since its premiere in January. The show has dropped to about half the rating it received in its premiere, from a six to around its current three. While CBS brass preached patience to the affiliates, some wondered whether stations will be in it for the long haul.

Of the show, Stringer said, "We got off to such an electrifying start, in part because George Schweitzer and Michael Mischler have reinvented promotion at this network in ways that we didn't really imagine." Stringer pointed to *The Tonight Show*, *Nightline* and *The Arsenio Hall Show* as "powerful competition," but said, "You have to be patient not to pull the plug when your first enthusiasms wane."

"[Latenight] is a critical daypart for all of us," said Ben Tucker, chairman, CBS affiliates advisory board. "It's difficult because we're trying to break some very strong viewer patterns. It's easy to talk about giving something time, but will affiliates give it enough time? I can't say."

## SPORTS

Vendors tossed out bags of peanuts. Ballpark hot dogs and Cracker Jacks were the main entree. The Los Angeles Dodgers' organist piped out "Take Me Out to the Ballgame" as CBS touted its \$1 billion acquisition of Major League Baseball for 1990, and the rest of the 1989-90 fall schedule, at its annual affiliates meeting.

The luncheon fete gave CBS the opportunity to showcase its new Tim McCarver-Brent Musburger announcing duo for baseball's 1990 season.

Fresh with enthusiasm from McCarver's appearance, CBS Sports' President Neal Pilson and Executive Producer Ted Shaker have been riding a wave of confidence since the successful December 1988 bidding for baseball. In addition to the regular season games, CBS will carry both league championship series and the World Series. CBS owns the broadcast rights to all or part of baseball, the National Basketball Association and the National Football League (principally the National Football Conference) plus the 1990 Super Bowl, NCAA basketball (and the championship), college football, and a host of other special events.

"We will have nearly 100 hours of prime time coverage coming out of the Sports Division in 1990," estimated Jay Rosenstein, vice president of programming.

Pilson acknowledged there had been some concern and speculation from affiliates about the prudence of spending \$1 billion to air "12 games, 12 exposures, rather than the 28 or 30 that NBC had been doing." But, he said, the opportunity for CBS to garner the All-Star Game, the league championships and the World Series was the overriding factor.

One of the recurring themes during the day was CBS's reverence for the national pastime, and the network's promise not to tamper with the packaging of proven product. "It would be a mistake for us to go into this thing looking to recreate the wheel," Shaker said. "We're looking for good, sound coverage, thorough coverage of the



game. We're going into it with a respect for, with a reverence for, an affection for baseball."

## ADVERTISING & PROMOTION

The area that was credited by affiliates with making the greatest turnaround from a year ago was the advertising and promotion department, headed by Schweitzer, senior vice president, communications, and Mischler, vice president, advertising and promotion.

The ad and promotion team put into place during last year's meeting created the "Get Ready" theme and also devised the cross-promotion campaign with K mart.

"The advertising and promotional campaign was spectacular," said Yanoff. "I've never seen one as good. They've given us an opportunity to cooperate when we haven't been able to in the past. They've put their money where their mouth is."

In addition to the K mart deal, which will see CBS shows promoted in 2,200 K mart stores, "Get Ready" includes a number of spots targeting Monday night comedies, hour-long dramas and a series of CBS "Spotlites."

In one spot designed to draw women to the Monday comedy lineup, two wives of NFL football players argue about the reasons for watching the CBS Monday night lineup, in a take-off of the Lite Beer commercials featuring sports stars.

Premiering this summer, CBS "Spotlites" will feature a series of vignettes of varying lengths showing stars of the network's shows discussing the characters they play giving viewers a behind-the-scenes look at the production of those shows.

CBS has also entered into a marketing partnership with Maxell in which more than five million Maxell videotapes will contain the CBS fall schedule. CBS, in its print advertising, will suggest to readers that if they are unable to watch a particular CBS program, they can tape it on Maxell tapes.

In addition to the television spots, which can be personalized by local stations to attract viewers in their markets, the network will kick off its fall season with a one-hour special, *CBS Premiere Preview Spectacular*. The special will include the stars of the network's shows, and affiliates will be given time during the special to promote their own new season, local news or public service campaign.

## NEWS

Like the other CBS divisions, the news department also enjoyed favorable reviews from affiliates. Dan Rather, whose head was called for last year by some affiliates, received strong applause from the affiliate body when he was introduced.

Rather and the newest addition to the CBS news team, Connie Chung, treated affiliates to a live satellite interview with White House chief of staff John Sununu, in a discussion on the political unrest in China. Rather and Chung also spoke with Richard Roth in Beijing following his release by the Chinese military (see page 29). —SC

# Senate begins trilogy of media hearings

**Malone and Paxton lead off this week; cable's vertical and horizontal integration likely topics; networks and Hollywood expected to spar over fin-syn**

The vanguard of the broadcast, cable and the motion picture industries are expected to appear before the Senate Communications Subcommittee this Wednesday (June 14) at the first of three hearings on media concentration and diversity. The subcommittee is launching an extensive investigation to determine if the increasing concentration of ownership in the Fifth Estate best serves consumer interests.

For some witnesses, the hearings, which continue next week (June 21 and 22), represent a chance to vent their frustrations with the cable industry, which they say has too much vertical integration and uses that leverage to control the cable programming marketplace. Cable appeared to be bracing for what some think will result in another round of "cable bashing." Vertical and horizontal integration in the cable industry will be a major subject on June 21.

National Cable Television Association President James P. Mooney and John Hendricks, chairman and chief executive officer, Discovery Channel, and other cable witnesses are slated for June 21. Also that day, Preston Padden, president of the Association of Independent Television Stations, Robert Schmidt, president of the Wireless Cable Association, Bob Philips, National Rural Telecommunications Cooperative, Gene Kimmelman, Consumer Federation of America, and possibly someone from the telephone industry, will appear.

The broadcast networks and Hollywood are expected to add to the Senate drama with a lively debate of their own on June 22 over the merits of the FCC's financial interest and syndication rules.

Motion Picture Association of America President Jack Valenti and National Association of Broadcasters President Eddie Fritts are slated to appear that day. It is anticipated that CBS President and Chief Executive Officer Laurence Tisch; Capital Cities/ABC Chairman and Chief Executive Officer Thomas Murphy, and NBC President and Chief Executive Officer Robert Wright will also testify. Fox Broadcasting President Jamie Kellner is scheduled to testify June 22. The subcommittee hopes to bring in top executives from the Hollywood studios to join the network officials.

As of last week it appeared the subcommittee was having difficulty lining up witnesses. There was some conjecture that because of the shifting landscape some Hollywood figures (those involved in the Time Inc. bidding war) preferred to stay out of the limelight. And it is believed the subcommittee sought the networks' upper echelon for the first hearing, then tried for someone from the broadcast groups (specifically, Post-Newsweek and Tribune), but to no avail.

Wednesday's hearing will set the stage with what has been described as a "visionaries panel." Slated to testify: John Malone, president of the largest MSO, Tele-Communications Inc.; a Hollywood representative not named at press time, and Fred Paxton, president of WPSD-TV Paducah, Ky. A panel of academics follows. —KM

## NCTA study: Vertical integration positive

The National Cable Television Association has unveiled a study on vertical integration that finds that cable operator ownership of program services has produced a "net economic benefit" for cable subscribers.

The study, conducted by Dr. Benjamin Klein, an economics professor at the University of California at Los Angeles, will be part of NCTA President Jim Mooney's testimony before the Senate Communications Subcommittee hearings on media concentration.

Mooney hailed the conclusions in the report, saying, "There now exists, finally, an authoritative analysis of cable vertical integration based on facts, not rhetoric, and it demonstrates that...[it] has benefited consumers, but not at the expense of competition."

Motion Picture Association of America President Jack Valenti saw it differently. "Monopoly means absolute control, which is why any survey about cable that denies the existence of monopoly power has a hollow sound," said Valenti. "One would not expect a report commissioned by the cable industry to denounce monopoly power and vertical integration."

The Association of Independent Television Stations also took exception to the study. "NCTA has given us 79 pages attempting to prove that the emperor is in fact wearing a truly splendid suit of clothes," said INTV President Preston Padden.

Klein sampled 400 cable systems representing 33% of all subscribers, and focused on the top 20 basic and eight pay networks. He found that MSO's are "somewhat more likely" to carry their owned services, but said the effect "is very small [less than 3%] compared to the channel capacity and programming requirements of the average system."

## Disney, Sky TV settle; BSB buys Orion films

**Murdoch company acquires Disney's interest in pay channel, will have access to Touchstone, Hollywood films; BSB signs for future product from independent**

Rupert Murdoch's UK Sky TV satellite service has settled out of court its \$1.5 billion lawsuit against Walt Disney Co. ("In Brief," June 5).

The settlement frees the Hollywood studio from its obligation to launch a pay family Disney Channel as part of Sky's multichannel direct-to-home package, but ties Disney's Touchstone and Hollywood Studios film product for at least five years to Sky's pay movie service.

In related news, Sky rival British Satellite Broadcasting, recently forced by delays in consumer electronics gear to delay launch of its services by six months, has signed Hollywood independent Orion to a five-year output deal. Orion already has a 50-picture deal with Sky, but BSB's Andy Birchall said most of the pictures covered in that arrangement have already been or are

now in theatrical release and BSB's deal covers future product.

As part of the Sky-Disney settlement, Sky will buy out Disney's 50% interest in the joint venture that was to have launched and marketed the pay Sky Movies and Disney Channel together for approximately \$20 per month to UK home satellite and cable viewers.

The precise amount of the Sky buyout of Disney's half interest was undisclosed, but in its suit, filed in mid-May, Sky said each company was to have initially contributed \$75 million to the venture, plus additional amounts toward the purchase of programming.

Payment for program acquisitions was, in fact, a subject of the suit, with Sky claiming Disney declined to fund its share of the Sky film channel's movie studio output deals. The other key claim of the suit was Sky's charge that Disney was refusing to begin operating "as agreed" the UK version of its U.S. cable service The Disney Channel.

Murdoch and Disney Chairman Michael Eisner personally intervened to bring about

the negotiated settlement, meeting face-to-face at least twice, said a Sky spokesman. Also with a hand in the deal were Barry Diller and Jonathan Dolgen, chairman-chief executive officer and president, respectively, of Fox Inc., also owned by Murdoch's News International.

The companies said in a jointly issued statement they would continue to discuss the terms of a possible Disney Channel launch. Rich Frank, president of Walt Disney Studios, said "Disney remains optimistic on the future of the satellite and pay-service market in the UK and Ireland...the company will continue to pursue opportunities for establishing The Disney Channel in these key markets."

Frank told BROADCASTING Disney would consider restarting discussions with rival service BSB, a three- to five-channel package now scheduled to launch next spring. Disney and BSB had discussed a family programming offering on BSB prior to the Sky deal, but the companies could not agree to a channel plan, with BSB offering room only for a weekend service. —AG

## Bartlett chosen as RTNDA president

**NBC Radio VP picked to succeed Ernie Schultz; will take over July 5**

Five months after Ernie Schultz surprised members of the board of the Radio-Television News Directors Association with his announcement that he would resign as president, the board at a meeting in Washington on June 3 settled on a successor. He is David Bartlett, 43 ("In Brief," June 5), who has experience in radio and television news and in commercial and noncommercial broadcasting, as well as with the Voice of America. His long-term goal focuses on the First Amendment: His ambition is to help elevate broadcast journalism to the same level of First Amendment protection now enjoyed by the print media.

Bartlett, who is leaving a position as vice president, news and programming, NBC Radio, will join RTNDA July 5. Schultz, who has been the RTNDA-paid head since 1981, will continue serving with the association during an indeterminate transition period.

Schultz has no definite plans for the future, but says he has "a couple or three things" under consideration.

Bartlett's experience in journalism covers a variety of print as well as radio and television jobs. While a student at Trinity College in Hartford, Conn., he spent summers in a trainee program at WTOP-TV (now WUSA-TV) Washington, and in his senior year—1968-69—was a police reporter for the *Hartford Courant*. Then, over the years, he put in time as a morning drive-time editor for all-news WTOP(AM) Washington; as a reporter for the *Montgomery County Sentinel*, in suburban Washington; as news director for WRC(AM) Washington, and as managing editor for Metromedia Television News. In 1984, he joined the VOA as director of news and English broadcasts, then moved over to NBC Radio in 1986 as program director for the network and Talknet. He was named vice president, news and programming, last year, after Westwood One acquired the network.

Nor is that the sum of it. Over the past 10 years, Bartlett has worked as writer and producer on television documentaries and public affairs specials for PBS, Turner Broadcasting and WRC-TV Washington.

Bartlett has also been active in RTNDA affairs. He was president of the Washington chapter in 1979 and 1980, served as chairman of the Awards Committee from 1980 to 1986, and as chairman of the Freedom of Information Committee from 1981 to 1983. He received one of the association's highest awards, the Rob Downey Citation, for service to RTNDA in 1983.

Bartlett takes over the direction of an agency that in his years of association with it has doubled in size, to a membership of 3,153. Its professional staff has grown from a single individual to nine professionals. It operates on a budget of just under \$2 million and has custody of a \$200,000 foundation that provides scholarships and fellowships in broadcast journalism. It was the increasing demands that such growth, especially in connection with the Radio-Television News Directors Foundation, made on his fundraising skills that Schultz said led him to resign. He said he is no fundraiser.

"I'm not, either," said Bartlett, when asked. He is not "shy" about that kind of enterprise. But, he said, his recommendation to the board regarding fundraising would be to "look to people who know something about it."

His "big goal," Bartlett said, is working for full First Amendment protection for broadcast journalism. He said the RTNDA exists for two reasons—"to preserve and enhance the standards of broadcast journalism, and to protect and enhance the freedom of broadcast journalism." —LZ



Outgoing RTNDA President Schultz and new President Bartlett

# Radio: The Sound of Music and More

Adult Contemporary  Agriculture & Farm  Album-Oriented Rock  Alternative   
 American Indian  Beautiful Music  Big Band  Black  Bluegrass  Blues   
 Christian  Classic Rock  Classical  Comedy  Contemporary Hit/Top 40   
 Country  Disco  Discussion   
 Diversified  Drama/Literature   
 Easy Listening  Educational   
 Eskimo  Ethnic  Filipino  Folk   
 Foreign Language/Ethnic  French   
 German  Golden Oldies  Gospel   
 Greek  Hardcore  Inspirational   
 Italian  Jazz  Light Rock  Middle  
 of the Road  Native American  New  
 Age  New Wave  News  Nostalgia  
 Oldies  Other  Polka   
 Portuguese  Progressive  Public  
 Affairs  Reggae  Religious   
 Rock/AOR  Sacred  Soul  Spanish  
 Talk  Top-40  Underground   
 Urban Contemporary  Variety

*Whether the format is adult contemporary, big band, CHR or talk; all-Elvis, sports or business, radio programmers search for the sound that will set their station apart. In this Special Report, BROADCASTING surveys the top formats—country and adult contemporary still head the list—and those that would be king.*

## Radio as narrowcasting: Finding a niche and a format to fit

**R**adio programmers are always looking for ways to make their stations unique and fresh. Experimenting with varied formats—ranging from all-Beatles to game shows—is, for many stations, simply a matter of survival. For others, it is a way of fulfilling their own needs and those of their community.

Programmers are facing an increasingly fragmented and intolerant group of listeners in every market. And with the continued growth in the number of media outlets across the country, program directors are having to stray more and more from the mainline formats to survive.

Todd Wallace, head of Todd Wallace/Associates, a Houston-based program consulting firm, makes the assessment that "too many stations used to pull in 8 or 10 shares, and think they can do it again. They have to set their sights on a more reasonable goal," he said. "The weaker AM's or FM's need to lock into the boutique-type formats and superserve a small core of their market."

Wallace developed and owns the copyright to an "All Beatles"

format which he first programmed on a Houston station about five years ago. Wallace said the format took the station from a 0 share to a 0.7 share in two months. Then, however, the station was sold to a Hispanic broadcaster who switched the format to Spanish.

The one variable everyone agrees on is the diversity of individual markets. A format that succeeds in one market cannot necessarily be exported to another and meet with the same success. An example of that is WCVG(AM) Covington, Ky.'s 24-hour-a-day Elvis programming. The station went on the air with the Elvis format in August 1988, the brainchild of Steve Paxton, program director of co-owned WAXZ(FM) Georgetown, Ohio.

Mike Monhollen, WCVG program director, said the station received worldwide media attention when it made the switch. At first, he said, "it was easy to sell spots on the station, but after the hoopla died down, it became progressively harder, but still saleable." The station also carries feeds from the Motor Racing Network and covers local high school sports. "Although we don't

show in the Arbitron books yet, we have a loyal core of listeners," he said, "and we're not planning to change the format any time soon." He added that three other stations attempted a 24-hour-a-day Elvis format, but have all switched to more mainstream formats.

□

An idea that has met with resounding success is Spectacor Broadcasting's all-sports WIP(AM) Philadelphia. Arthur G. Camiolo, general manager, said all the ingredients were in place for a winning idea. Spectacor is in the unique situation of owning the Philadelphia Flyers hockey team, the Spectrum (Philadelphia sports arena) and a chain of sporting good stores in Philadelphia.

"We are a sports marketing firm, and we felt that we could come in and make a tremendous impact on the market," Camiolo said. "We sell packages that other stations just cannot make," he added. WIP can offer a sales package to tie in the stores, the arena and the station.

WIP has also made deals with the other teams in town, including the NFL Eagles and the NBA 76ers. It also covers the Big Five basketball games of Villanova, Temple, Saint Joseph's and La Salle. "We really have local sports," Camiolo said. "You just can't do sports unless you do play-by-play."

Camiolo said the station airs special programs featuring almost every coach in town, and daily shows featuring sportswriters from both daily newspapers.

Camiolo also explained that because of the seasonal nature of sports, the numbers fluctuate for the station from book to book depending on the sports season. However, he stressed that they have a well-defined audience year 'round (25-54, male, upscale), and can sell the station well even in a low season.

The station also has established good rapport with both the teams it covers and the team owners. "Philadelphia is still local enough that there is no problem getting sports celebrities on the air," he said. "People want to be involved in sports."

## SPORTSRADIO 610 WIP

The station now has more than 70 full-time employees and will be moving to a larger studio in the next few weeks.

□

A format that evolved as a listener project was the all business news and talk programed on KMNY(AM) Pomona, Calif. Vera Gold, vice president of sales and marketing, formerly worked at the Pacific Stock Exchange.



Gillispie

"The one thing that struck me," she said, "was the lack of unbiased information available. People need to learn and know about money at all levels."

Gold, a partner, and a group of investors in the area pooled their money and bought a radio station. They went on the air full time with "Money Radio" in April 1987.

Along with business and financial news, the station hosts seminars and investment fairs. "It is educational but interesting, very consumer-oriented," Gold said. "We program the station from the angle of investors and business people. And we are constantly

fine-tuning the programming from a pool of 1,400 investors in the community sharing their needs with the station. How can we lose?" The station also publishes a business magazine.

KMNY is successfully exporting its format to other markets and has 15 affiliates.

□

An established format getting a new twist is KQPT(FM) Sacramento, Calif.'s new adult contemporary. Billed as "The Point," the format is built around a core of contemporary jazz, progressive vocals and up-tempo new age. Tom Eshbaugh, operations manager, said, "The format was a result of research and gut feeling. One," he continued, "was the favorable testing of sample songs and format blocks, with which we identified two or three holes in the marketplace that needed to be filled. And two," he added, "was the management objectives at the station to make life in Sacramento better."

The station went on the air with "The Point" in April 1988. By the fall survey, Eshbaugh said, the station had made an impressive climb in the books. "At first we chose to market the station aggressively by word of mouth," he said. "Our product was fresh and original, and it captured the attention of the local media."

In October and November the station aired a few spots on TV with actor Timothy Busfield (of ABC-TV's *thirtysomething*) as a spokesman. Busfield has a home in Sacramento and runs the Fantasy Theatre for Children, a nonprofit organization.

Eshbaugh stressed, however, that KQPT is a commercial station, and that if the format didn't work, it would have to be reassessed. He also said that "The Point" might not work elsewhere. "It is a sign of naivete and desperation of the people in our business that leads them to copy a successful format from one market and expect it to work well in another," he said.

It was more desperation than naivete that led RKO's KFRC(AM) in San Francisco to try daily game show blocks from 9 a.m. to 3 p.m. "We had tried everything," said Don Sainte-Johnn, KFRC air personality, "and we came up with the game zone."

The list of programs included *Dear Duke*, a "Dear Abby"-style program where someone would call up with a problem, three listeners would phone in and suggest solutions, and whoever's answer was chosen by the first caller won a prize. Another show gave away money for correctly identifying songs, and another was a talent show, where listeners also won prizes.

"We had hoped to sell the station the same way as when we programed CHR," Sainte Johnn said, "but our clients began to categorize us as not a youth-oriented station." According to Sainte Johnn, most of the analysts who have studied the "game zone" felt that the format might have worked in a market like New York or Los Angeles, where there is more bartering involved in spot clearance. KFRC just ran out of bartered goods, "our prize vault was exhausted," he said.

Sainte Johnn said that with RKO's backing, the station did not lack for competent hires or creative talent. Every show had original music and used professional announcers from the Hollywood studios. "Money was not a problem," he said.

The format lasted about one year, and Sainte Johnn categorizes it as a "fun experiment" that did not run long enough to establish itself.

□

Greg Gillispie, executive vice president of product development at Burkhart/Douglas & Associates Inc., is encouraged that programmers are willing to try new ideas. "Markets are fragmenting to a point where listeners are looking for alternatives," he said.



Sainte-Johnn of KFRC

Sainte-Johnn of KFRC

Alternatives his firm has successfully worked on are male CHR and male adult contemporary. They are very narrowly targeted formats. Male CHR is geared specifically at 15-28-year-old males

disenchanted with AOR and CHR, he said. And male AC is geared to the 25- to 54-year-old male who wants new material constantly, to stay on the edge of new developments. □

## Morning drive radio: looking for new animal

Stations are searching for a new combination of talent, personalities to replace morning zoos

**S**cott Shannon's departure from the WHTZ(FM) Newark, N.J., *Z-Morning Zoo* in January may have coincided with the end of a programming era. The zany "zoo" formula that he helped develop there, often imitated during his six-year tenure, created a glut that has left many programmers today seeking new ways to differentiate their important morning drive slots. Programmers are also reexamining methods for finding morning talent to fill those slots, looking for ways to develop new personalities rather than compete in price wars for a limited pool.

"Morning drive is always going to be the focal point of the radio station," said Jay Cook, president, radio division, Gannett Broadcasting. "The more successful it is, the more that show will create the perception of what the station is all about."



Shane



Burkhardt



Figenshu

Audience surveys support Cook's assessment: According to data provided by the fall 1988 RADAR, morning drive (6-10 a.m.) outpaces all other dayparts by reaching 61% of persons 12-plus; 52% of men 18-plus; 66% of women 18-plus and 79% of teenagers 12-17.

Industry players can easily agree upon the importance of morning drive, but there is a myriad of opinion on what makes a morning show successful. For Cook, a critic of shock radio, the morning show should contain "warmth, humor and usable information." But shock radio has its own proponents, as does all-news and a long list of other format variations. Even morning zoo formats, which are coming under fire by some programmers, still continue to pull in strong ratings for stations like WHTZ.

One common thread among successful morning shows may be the extent to which they are locally oriented, said Houston-based consultant Ed Shane. "I always figure that if I go into a market and I listen to the station's morning show and I don't understand what they're talking about, they're probably doing it right," he said. "Morning shows can't be pulled from one place to another."

Shane said the ability of a personality to relate locally anywhere in the country is an especially important skill today, since the same lineup of talent is job-hopping around the country from station to station. "There is no new talent," he said, adding: "We're not training them."

Atlanta-based consultant Kent Burkhardt agreed with Shane that there is little being done in developing new talent. The point was driven home during a recent cross-country airplane trip, he said, as he tuned in to stations on his portable receiver and listened to talent in cities like Tupelo, Miss., Little Rock, Ark., and Flagstaff, Ariz.

"As an industry, we have not done a good enough job looking at those secondary stations," he said.

Instead, many stations are panicking and taking part in a bidding war for established talent, said John Parikhal, a Toronto-based consultant. (Salaries of \$100,000 have become commonplace even at stations in medium-sized markets, said Burkhardt.) "What are you buying when you're buying high-priced talent?" asked Parikhal. "Sharks at a feeding frenzy are not known for rational activity." Morning talent should be developed during other dayparts, he said, although doing so is increasingly difficult since overnight at many stations has become automated and music has taken up a larger chunk of most dayparts.

Once new talent is in place, added Parikhal, station management needs to allow the show to grow for at least three years. "It takes time to develop a good morning show," he said, criticizing management that seeks "instant results" by paying high prices for experienced talent.

Parikhal is among those calling for a change of pace from the current proliferation of morning zoo formats. "There are so many morning zoos out there that it's time to clean the cages," he said. While there will "always be room" for zoo formats, he added, the more successful attempts will be those that are less in-bred and reexamine how well they relate to their audiences. "They're becoming victims of their own hype," he said.

At Viacom Broadcasting, Radio Division President William Figenshu said that his company's seven stations have become "zoo-ed out." Morning shows at the Viacom stations instead focus on service and music, he said, with the company making a point of "being different for what we don't do."

"I would look for somewhat of a shakeout" in the morning zoo-styled programs, said Figenshu. "There's a variation of morning teams, but I don't think the audience can differentiate one from another."

One way that stations will seek to differentiate in the future will be to counterprogram personality-oriented shows with complete music sweeps, said Burkhardt. Some of the morning talent spend too much time "yakking it up," said Parikhal, adding that programmers could "drive a truck through" the hole that exists for music in the morning.

As New York-based consultant Rick Sklar described the situation: "The era of the cookie-cutter, copycat morning show is over." He said certain traditional elements of the morning show are expected to continue, however, such as weather and traffic reports and music that appeals to the morning audience. There will also be a continued need for professional comedy services, he said.

There has been a steady rise in suppliers of comedy material in recent months. Among the major new suppliers are ABC Radio Networks' *ABC Morning Show Prep*, launched last May; CBS Radio Networks' *CBS Morning Circus*, set to launch today (June 12); Premiere Radio Networks' *Premiere Comedy Network*, launched last February; Olympia Broadcasting Networks' *Rock Comedy Network*, and *Contemporary Comedy Network*, launched last January. Shane and others said that there is room for several comedy services, since morning shows use a lot of material on a daily basis and many providers tend to serve stations on a market-

exclusive basis.

Services aside, several industry players recommended that stations improve their morning shows by encouraging greater involve-

ment by program directors. Developing new morning talent requires a certain investment by program directors, said Cook, "and not enough program directors are making that investment." □

## Following the formats

**BROADCASTING database of radio formats finds greatest increase among religious outlets; country and adult contemporary still top two**

**A** mid-year update of BROADCASTING's February survey of U.S. radio formats (BROADCASTING, Feb. 27), shows religious/gospel programming netting the biggest increase in stations. Adding 117 stations to the previously reported 1,054 stations, religious/gospel programming now boasts 1,171 stations, and ranks third overall in the U.S., after country and western, with 2,475 stations, and adult contemporary, with 2,350.

The increase in religious programming was almost evenly split between AM and FM stations (see chart below), with 60 AM's and 57 FM's adding the format.

BROADCASTING defines a radio format as 20-plus hours of programming per week, with fewer hours per week categorized as special programming. A station is allowed to report up to three separate formats. If a station reports more than three formats, it is classified as variety/diversified. All format information was culled from the BROADCASTING YEARBOOK's exclusive radio database.

Close on the heels of religious/gospel, oldies/classic rock posted a 10.5% increase in stations using that format over the previously reported 695. The 73 additional stations were gained mostly on the AM band with 47 of the stations showing up there, while 26 FM's were added.

Country and western attracted a total of 54 additional stations. On a percentage basis, the increase was 2.2%. As the chart below shows, BROADCASTING's tally has C&W losing three AM stations from its total, but adding 57 FM's.

Another example of a format's band shift from AM to FM is adult contemporary, which posted a net gain of 25 stations, but lost 21 AM's and gained 46 FM's. AC's net total still keeps it a very close second to C&W, coming in 125 stations behind the leader, at 2,350 outlets. (However, that 125-station spread has widened slightly from the last report, when the difference was only 96 stations. And at that time, according to the 1988 YEARBOOK chart, the spread was 106 stations.) C&W's net gain of 54 came with a loss of three AM's and a gain of 57 FM's.

Talk radio pulled in an increase of 25 stations, posting 17 new AM's and eight new FM's, giving that format a 6.4% increase. The news format, which often serves as the second format for stations programming talk, also reported a gain in stations. In this case, the increase was evenly split at 11 stations per band.

On the downside, middle-of-the-road programming lost a total of 74 stations, 47 AM's and 27 FM's. This brings the format's total to 655, a loss of 10.2%. Variety/diversified, the next biggest loser, gave up 20 stations, 10 per band, or 3.3%. Agricultural programming dropped 13 stations from its roster, putting its total at 144. Here the loss was primarily in AM stations, 10, while only three FM stations gave up the format.

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# The ups and downs of radio formats

Format	Total Stations			AM's			FM's			Commercial			Noncommercial		
	Feb 88	June 89	% ch	Feb 89	June 89	% ch	Feb 89	June 89	% ch	Feb 89	June 89	% ch	Feb 89	June 89	% ch
Country	2421	2475	+2.2	1483	1480	-0.2	938	995	+6.1	2410	2464	+2.2	11	11	—
Adult contemp.	2325	2350	+1.1	1043	1022	-2.0	1282	1328	+3.6	2279	2304	+1.1	46	46	—
Religious/Gospel	1054	1171	+11.1	643	703	+9.3	411	468	+13.9	809	880	+8.8	245	291	+18.8
CHR/Top-40	984	978	-0.6	188	178	-5.3	796	800	+0.5	891	891	—	93	87	-6.5
MOR	729	655	-10.2	560	513	-8.4	169	142	-16.0	706	634	-10.2	23	21	-8.7
Oldies/Classic rock	695	768	+10.5	473	520	+9.9	222	248	+11.7	683	756	+10.7	12	12	—
Diversified	614	594	-3.3	153	143	-6.5	461	451	-2.2	192	179	-6.8	422	415	-1.7
AOR	486	492	+1.2	56	59	+5.4	430	433	+0.7	333	341	+2.4	153	151	-1.3
Talk	408	433	+6.1	352	369	+4.8	56	64	+14.3	360	375	+4.2	48	59	+22.9
Beautiful music	403	401	-0.5	91	92	+1.1	312	309	-1.0	372	374	+0.5	31	28	-9.7
News	384	406	+5.7	278	289	+4.0	106	117	+10.4	278	292	+5.0	106	114	+7.6
Classical	355	370	+4.2	21	23	+9.5	334	347	+3.9	59	59	—	296	311	+5.1
Jazz	296	302	+2.0	27	32	+18.5	269	270	+0.4	66	69	+4.6	230	233	+1.3
Big band/Nostalgia	259	257	-0.8	216	213	-1.4	43	44	+2.3	248	247	-0.4	11	10	-9.1
Educational	259	254	-1.9	13	15	+15.4	246	239	-2.9	7	8	+14.3	252	246	-2.4
Spanish	237	240	+1.3	176	180	+2.3	61	60	-1.6	220	223	+1.4	17	17	—
Urban contemp.	193	211	+9.3	86	92	+7.0	107	119	+11.2	176	193	+9.7	17	19	+11.8
Black	186	174	-6.5	126	118	-6.4	60	56	-6.7	163	151	-7.4	23	23	—
Agricultural	157	144	-8.3	115	105	-8.7	42	39	-7.1	154	142	-7.8	3	2	-33.3
Progressive	127	141	+11.0	4	4	—	123	137	+11.4	14	18	+28.6	113	123	+8.9

Stations declaring a black programming format dropped off by eight on the AM band and four FM's. Urban contemporary, however, posted a gain of 18 stations, six AM's and 12 FM's.

Spanish radio, according to BROADCASTING's tally, lost one FM station, but picked up four AM's, for a net gain of three stations, or 1.3%. □

## COUNTRY

Hopes are riding high in the country music format with the emergence of some top new country artists. It is definitely not the kind of country music that appeared on the scene in the 1950's and '60's at Nashville's Grand Ole Opry. The slower, twanging sounds of the fiddles and banjos that predominated earlier music are being replaced by mainstream synthesized sounds. This may have given some country station programmers headaches, but to others it has ushered in a new era for alternative country formats.

"Country music has become more current over the past year," said Ed Shane, chief operating officer of Houston-based Shane Media. "The new sound of country with the likes of George Strait, Randy Travis and Reba McEntire has become the vanguard as opposed to the old days of country with the music of Loretta Lynn and Ernest Tubb. There really is a resurgence in interest in the things happening today in country music."

But Jimmy Vineyard, operations manager for classic country-formatted WVOK(AM) Birmingham, Ala., says "new country" is actually "a mixture of classic and contemporary country music." Vineyard describes Travis's and McEntire's music as falling into classic country. "There are really three types of country music formats today—classic, contemporary and modern," he explained. "Shenandoah and Restless Heart have a more polished, modern sound. Restless Heart and Randy Milsap could probably fall into the crossover category to contemporary."

Whatever label programmers and consultants want to put on the differing categories of country music, the chief secret to country

music's success has remained the 30-plus age group.

"We usually urge our stations to go for the 30-50 age group," said Shane, who represents independent stations and groups. "Age 30 seems to be a breaking point. Through their teens and 20's, a lot of males listen to rock-oriented stations, and at some point in their late 20's start drawing away from the hard rock sound. So, there is an easy transition from rock to 'new' country. The good radio programmers know how to recognize it and take advantage of it."

"Mostly, our audience is the 35-plus crowd," Vineyard said. "Instead of going one way, we are mixing the classic and modern music. We use an automated system that separates the artists and styles of sound into stacks that the computer uses for the most effective programming during different dayparts. We try to cover all the bases, but I don't ever really think we'll be able to attract the 18-34 age group."

The biggest challenge that may face country music programmers is trying to attract the rock-oriented youth crowd. Shane cited the efforts of WXTU(FM) Philadelphia of not just attracting younger listeners, but also being able to compete in "a traditionally non-country market" with a reasonable amount of success.

WXTU's program director, Bobby Young, sees an overall change "in the graying of America," and feels that the older median age of the population has "stunted the growth" of the youth share in country music. "In Philadelphia, we have four AC's, two oldies and a classic rock station that are close to country," he said. "Program

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directors are trying to make country formats as contemporary as possible—pleasing to the core listeners, but not crossover adult contemporary music, like John Denver, Anne Murray or the Eagles."

In Vineyard's case, he sees WVOK(AM) losing the youth share to

radio stations on the FM band. "Plain and simple, the younger demographics go to the FM side of the dial," he said. "Currently, we're installing equipment to go AM stereo. Until there is a strong AM stereo market, I don't see a big difference for us in the 18-34 market."

## ADULT CONTEMPORARY/SOFT AC

An area of concern seems to have emerged from consultants and programmers about adult contemporary losing some of the artists and sounds that helped distinguish the format in the 1980's. It has caused some fragmentation in the format, but at the same time, may have created opportunities for other AC stations to carve a new niche.

"Over the last few years, we have seen a significant change in the 'core' artists for AC stations," said E. Alvin Davis, president of the Cincinnati-based consulting firm E. Alvin Davis & Associates. "With the exception of older demo stations, we're talking about Neil Diamond, Anne Murray, Kenny Rogers and Barry Manilow—the 'core' artists who used to lock up ratings over five years ago. A problem that a lot of people cite today is that there are no 'core' artists that are exclusively AC acts. The majority of songs played on AC stations are also played on Top 40 stations. Today there are fewer records that are exclusively played on AC," according to Davis.

While adult contemporary stations have been vying for new audiences and trying to find new sounds, fragmentation of the format appears to be the common consequence of these problems.

"I would agree that there seem to be three different types of adult contemporary radio emerging," said Larry Berger, program director for San Francisco's KIOI(FM). "New wave, oldie contemporary and instrumental contemporary seem to be the distinct formats. We're trying to stay away from being what I would describe as 'turntable heads'—guys at other stations who only play the most popular Top 40 playlists. We have coined the phrase 'Pop 40' at our station, playing the top pop hits, while staying away from

the heavy metal and rap music."

"We are seeing a continuation in the fragmentation of the format—the personality-driven stations, the stations that are more background-oriented, oldies-based AC's, current-based AC's, male AC's—there are so many variations," said Tommy Hedges, who is president of Pollack Media Group in Los Angeles. "This sort of fragmentation will continue. I think the pure AC's, the ones that are trying to maintain a 'softer' music mix, the ones who are not trying to be Top 40, will be the ones that maintain a better mass appeal."

However, Davis sees a possible crossover of Top 40 artists to AC, and is closely eyeing the emergence of new types of adult contemporary programming.

"There are Top 40 artists that can grow into the AC 'core'—artists like Madonna and Chicago," Davis explained. "Artists like Anita Baker and Lionel Richie already have a strong crossover appeal among blacks and whites. One of the great trends in AC is black adult contemporary music. WV42-FM in Chicago and a station in Miami [WHOT(FM)] are leading the way. Taking the urban artists and eliminating the rap, the hard and the coarse sounds, seems to be the trend in this format."

Whatever the ethnic audience, Hedges and Davis concur on the type of demographics that AC needs to appeal to stations and advertisers. "The most important target sell is the 25-54 age group," Davis said. "AC delivers the absolute prime demos—there is not much waste in terms of old or young. Typically, advertisers love these stations. Generally, I have seen great acceptance from media buyers before they even see the station's ratings."

## RELIGIOUS

As other formats seek to keep up with changing audience tastes, major religious radio programmers continue to count on distinction through remaining the same. At noncommercial Family Radio Network, which essentially provides programs only to its 30-some owned-and-operated stations, that has meant "the continuity of teaching," according to Program Director Craig Hulsebof. Describing the network as "hyperconservative," he noted that, on the commercial side, Christian broadcasters may be more subject to forces that say "if it pays, it plays."

If some commercial Christian stations have "become more and more contemporary" in their music playlists or sell half-hour blocks to various evangelists, Family Broadcasting, he said, "has remained extremely conservative," programming three-hour blocks of consistently Bible-based programming while steering clear of affiliations with any single church or personality.

"In much the same way as [cable television's] CBN Family Channel," said Moody Broadcasting Network representative Bob

Butz, religious radio programmers rely on more than over-the-air sermons. The eight-year-old network's programs are "religious in nature, in the sense of covering issues of interest to religious people. For the most part," he said, "our lineup has not changed in the past year. We have a mix of music, talk and [hourly] news, as well as preaching programs produced by us."

However, although Moody "doesn't make radical changes," said Butz, and although the music is somewhat predictably MOR—"we don't get too contemporary"—the Moody lineup, he noted, is deep. Out to "explore all aspects of life," the offerings include *Open Line*, a one-hour weeknight call-in show; *Minirth-Meier Clinic*, a one-hour weekday talk show addressing health issues, and *Saturday Night Alive*, a weekly two-hour program aimed at teenagers and featuring drama and music.

In addition to targeting young and old audiences, Moody's demographic strategy also goes after inner city nonwhites with *Urban Alternative*, featuring a black minister from Dallas.

## CONTEMPORARY HIT RADIO

When one thinks of the contemporary hit radio format, it is natural to assume that the format skews to the upscale audience. That's what worries radio consultant Bob Elliot. As chief operating officer of Atlanta-based Joint Communications International, Elliot feels that CHR can do better than it has with college-age women and minorities.

"Some radio stations get a little greedy in their marketing of the

upscale audience," Elliot said. "While most stations usually do well with the 25-54 age group, only some draw the 18-24 age group. You have to be cognizant that the real target appeal is women, ages 18-24. Any station that really wants to be ultra-successful will also have to appeal to younger women."

Casey Keating, program director of KPLZ(FM) Seattle, says the 18-24 group has been a smaller player at the station. "For us, it



sometimes seems easier to attract 18- to 34-year-old males," Keating replied. "Some of the stations have a softer sound and attract more females. We're just trying to attract everyone. Any good CHR station also works for a strong teen base. I still have to say our bread and butter comes from the 18-34 age group."

Another programming director, Drew Bentley of Omaha's KOKQ(FM), has found success with the female audience. "Our station leans slightly more to the female side of the audience," he said. "We sometimes use a softer sound. But overall, the most successful market for me is the 18-34 male and female age groups. Top 40 and CHR formats are as strong as ever."

Talking about advertising revenues at the stations he represents, Elliot said CHR is actually one of the most broad-based formats for advertisers. Elliot suggested CHR suffered from the early misconception in the 1970's that it appealed only to 15- to 18-year-old listeners, and the format now attracts "the best cross-cume" with a variety of age groups that "listen from one time to another each day."

Elliot sees a real challenge in the future for CHR among the minority listeners. He said: "What we're seeing now with an increase of the ethnic proportions, particularly Hispanic and black listeners in urban areas, is dance music that should be targeted in various programming dayparts. This is a difficult format to automate, especially in urban areas like Miami, Los Angeles and New York. The music has to be specifically tailored and targeted to meet the ethnic mix in each city."

## MIDDLE OF THE ROAD

A snapshot of MOR stations reveals that the format could also be

labeled the Middle of the Road Not Taken. While one station still flies the flag proudly, finding its identity in the pop artists of the last four decades, and another is preparing to go on the air with an MOR format, others appear to want to distance themselves from strict classification, emphasizing the addition of other programming elements—news/information and jazz for instance—that distinguish their sound and, they believe, differentiate it from traditional MOR.

Says Walter Sabo of W.R. Sabo Inc., New York-based marketing and programming consultants: "MOR is traditionally an AM format. There aren't many MOR's left." It is "considered an old format, not many people will admit to having it. They would rather call themselves Adult Contemporary," said Sabo, adding that a typical MOR has "a big morning name and carries baseball games."

But MOR is alive and well at KMPC(AM) Los Angeles. According to Chuck Southcott, programming director of the station, KMPC has all of those elements—sports coverage, radio personalities and music. But it is the musical performers who help distinguish the format. MOR, as described for KMPC by Southcott, means "adult standards," songs from the late 1950's to today, he said, with an emphasis on Frank Sinatra, Tony Bennett, Barbra Streisand, Johnny Mathis, The Carpenters and Nat King Cole. "The music has legs, it goes back a while," said Southcott, adding that the "essence" of the station's music list is "familiar songs by familiar artists," but not necessarily "charted hit singles."

While the station is targeted to age 35-plus, the "age settles pretty well in 45-plus," said Southcott, adding that, at the same time, "younger people are discovering us." A recent dance sponsored by the station was attended by some people in their 20's, he said, with most between 30 and 60.

One broadcaster who is betting on MOR is John McAulay,

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general manager, KOZR(AM) Apple Valley, Calif. MOR "is not a dead format by any means," said McAulay. "I don't think it is being used as extensively as it could be," he said. According to McAulay, whose MOR station is expected to go on the air in September, "the format is more flexible than some other formats, allowing stations to include block programing or other feature programing without alienating the audience." McAulay's target audience is the 35-year-old and older crowd in Apple Valley, where 29% of the population is retired, he said.

WJR(AM) Detroit also falls under the MOR classification. However, air personality Hal Youngblood said that the station is "skewing" to more information and news/talk. He said that the format has "evolved." With regard to the average listener's perception of WJR, he said: "We have not changed." The station is also active in sports, broadcasting professional baseball and hockey, as well as college sports.

WRTN(FM) New Rochelle, N.Y., also mixes the classic MOR standard selections of familiar hit recordings with jazz, swing and "society music." Jamie Sherwood, vice president of WRTN, said the station tries to "do our own thing" and that pre-determined formats do not always apply to its programing. The station uses no syndicated formats and often broadcasts live from country clubs where big bands are performing. WRTN also programs Yale and Army football games, tennis matches from Forest Hills, and golf tournaments.

Michael Neff, program director, WMAL(AM) Washington, doesn't believe the label MOR fits any longer. A "more descriptive" title, he said, would be full-service adult contemporary. He likens the change in focus—and terminology—which he said has taken place over the past 10-15 years, to the evolution of Top 40 to Contemporary Hit Radio. Due to increasing and intense competition, Neff said, stations have been forced to define their formats much better. WMAL's music mix, he said, is more like that of an adult contemporary FM, but he emphasized that the station is not music-intensive. It is, rather, a mix of music and the "bread and butter" of personalities, talk, news and information, sports and community service. "We do so much more than the traditional handle," he said, "We no longer walk the middle of the road."

Alfred Campagnone, president of WNRK(AM) Newark, Del., has lightened his MOR format and says that it's more of an easy listening type station, with more variety. He said that the station stays clear of music that is "offensive." Campagnone said that one reason for the switch was that MOR stations tend all to sound the same and that WNRK wants "to be a little bit different." Campagnone is going after the age 35-plus demographics with more public affairs and sports programing, including broadcasts of the local high school team games, Baltimore Orioles baseball and Washington Redskins football. Most of WNRK's advertising comes from local businesses, said Campagnone.

## OLDIES/CLASSIC ROCK

Up until last year people were saying that the classic rock format "would burn out someday," said Ken Stevens, general manager of Infinity Broadcasting's WYSP(FM) Philadelphia and WJFK(FM) Manassas, Va. (Washington); "They're not saying that anymore."

According to Mark Chernoff, program director of WXRK(FM) New York, "Music in the last 20 years has been pretty similar, the instruments are the same [drums, bass and guitar] which is why this format has held up. A lot of technology hasn't changed, it's been improved, but it hasn't changed. Whereas, from 1948 to 1968 there were big changes.

"The most important thing that has happened in classic rock this year has been the emergence of classic artists with new material," said Stevens. Many classic artists have released new albums and "stuck with their old sound, but have made it sound better" for the 1990's, he added, giving classic rock stations new music to add variety to their programing. Stevens and Chernoff both agree that because many large acts from the 1960's and 1970's are starting national tours, that has also helped revive interest in classic rock.

Classic rock stations are beginning to focus more on what is played between the records. Stations are now paying more attention to production and keeping themselves fresh by being more creative.

Personalities now play a much larger part. Classic rock stations need more than just music in the morning. Stations need someone who can add something to the format, "not just be a jukebox or background AOR personalities," said Stevens.

Classic rock is considered a mainstream format and, according to Stevens, is "the male adult contemporary format of the 1980's." Listeners are in the 25-54 age group. "Everybody advertises on this format," said Chernoff. This year there have been more financial services and airlines advertising than ever before.

The one essential difference between oldies and classic rock is that the oldies format uses no current hits. The great thing about the oldies format is "that you don't have to be worried about the music being right, this is proven music," said Diane Sutter, general manager of WWSW-AM-FM Pittsburgh. John Gehron, vice president and general manager of WODS(FM) Boston, said "more people are taking a shot at the format and doing well."

Like classic rock, oldies stations have realized the importance of

having personality-oriented programing and good production. "The way to keep your station fresh is by making sure production elements are strong," said Sutter.

The new aspect of oldies is promotion. "Rather than relying on the nostalgia approach we have to keep up with what's happening today," said Sutter. "The key is to come up with ideas and promotions special to the market. Every town is different. You have to find these differences and capitalize on them," said Gehron.

The oldies format targets the 25-54 age group and pulls in a good mix of men and women. Advertisers like the Oldies format because they know what the station plays, or as Sutter said: "People know exactly what you are and what they'll get. This allows you to completely differentiate yourself from your competitor."

## ALBUM-ORIENTED ROCK

The album-oriented rock (AOR) format is now in the midst of a transformation. "Originally [AOR] represented a station that played lots of album cuts instead of just one song off an album," said Lee Abrams, of the Satellite Music Network. Today, traditional AOR, which plays about 50% old music and 50% new, has become rare, he said, adding that it has fragmented into subformats, which tend to overlap with CHR and oldies/classic rock programing.

"It's funny. In the early days a lot of people called [AOR listeners] 'earth dogs,'" Abrams said. But the AOR audience has grown up. What was traditionally an 18-34 format is now considered to range from 25-45, according to John Parikh, chief executive officer of Joint Communications, a music consultancy with offices in Toronto and Atlanta. Music on many AOR's has been adjusting to satisfy that group, playing 1960's and 1970's rock music almost exclusively. The new music that does play on those stations is generally the latest from veteran rockers, such as Steve Winwood and Elton John.

As the AOR audience has aged, it has also become more affluent and more mainstream. "For the most part, the research on the

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audience shows that even those in their teens and early 20's seem to have more disposable income today than in years past," said Greg Gillespie, who specializes in AOR for the consultancy of Burkhart/Douglas & Associates, Atlanta.

"AOR is generally becoming the new MOR," Abrams said. "Fifteen years ago, an airline or a bank would never advertise on hippie radio AOR. Now it's across the board."

As AOR grew up, the 15-24 audience gradually stopped listening to the radio. "What moved into the vacuum was [cable's] MTV.

Now radio is saying: 'We've got to take something back from MTV,' " Parikhal said. The result has been the development of what Gillespie calls "Male CHR," a format directed toward 15- to 28-year-olds "who have been disenfranchised by typical AOR, which has become too classic or typical Top 40 which has become too urban or dancey sounding."

One example of such a format would be Satellite Music Network's "Z-Rock," which Abrams called rock "with the harder edge."

## NEWS/TALK

News/talk radio is alive and well, according to practitioners of the format. Current topics of concern among these radio executives include the likely emergence of news/talk as a popular format on FM, shifting demographics, ratings vs. audience base and controversy over the proper use of the airwaves.

The news/talk format continues to evolve, said Jack Swanson, operations director, KGO(AM) San Francisco, and in the last 5-10 years he has seen news become a more dominant part of the mix. "News comes first in the slogan, is first in the important dayparts and it's the base from which the talk builds," said Swanson.

KGO adopted the news/talk format 25 years ago, Swanson said, and the station has been number one in the market for the past 10 years, as well as "number one 25-54, number one 25-49, number one 18-49 morning drive and overall number three 18-49."

Its audience is pretty evenly balanced between men and women, said Swanson, with talk more female-oriented and news more heavily tuned to by men. "We really have three audiences," Swanson explained, "which is another advantage of the news/talk format. We get news listeners, talk listeners and a group that looks at us as a personality/information radio station that they like."

Advertisers may pay a bit more for news/talk time than for music station spots, but they continue to be very supportive of the format, Swanson said. "News/talk is foreground," Swanson said. "music is background. When you're listening to us, you're really listening."

"We're bullish on the format, because of the general trend in society towards a need to consume product in a more immediate fashion," said Michael Douglass, vice president and general manager of WTOP(AM)-WASH(FM) Washington. We live in an "instant gratification" culture, Douglass said, and listeners no longer have the time or inclination to get their news and information only each half hour.

Elements keeping news/talk healthy, Douglass said, include the increasing concentration of disposable income in the hands of men and women between the ages of 35-64, "the primary demographic skew of a station such as ours [news/talk WTOP]," and the increasing numbers of women in the workforce "who have the same needs we used to ascribe solely to working men."

There will always be a discrepancy between the ratings numbers for news/talk stations and the actual audience size, Douglass said. "Given the way ratings are conducted by Arbitron, and the way radio is purchased, basically on the basis of quarter-hour ratings, all news stations are disadvantaged." At the same time, media people recognize that more and more people are tuning in, said Douglass, and the reason for lower shares is the fact that they listen for shorter periods of time.

"We are still growing in popularity each year with the advertising community," Douglass said, "because they recognize us as a medium where they can reach the ultimate decision-makers and



Talk hosts discuss their craft on *Geraldo*: L-R: John McCulloch of WXYT(AM) Detroit; Larry King of Mutual Broadcasting System; Tom Leykis of KF(AM) Los Angeles; Geraldo Rivera; Mike Siegel of KING-AM Seattle; Miguel Perez of WJIT(AM) New York, and Jerry Williams of WRKO(AM) Boston

have an effective impact."

Virtually all agree that, as the radio listeners continue to shift towards FM, news/talk will make appropriate inroads. "Every year, another 1%-2% of the radio audience moves into FM," according to Rick Sklar, a New York-based consultant, "and the number has moved beyond the three-quarter mark." FM operators will take to news/talk as a way to differentiate themselves from the proliferation of music stations, Sklar said, and format demographics will expand.

"Without question we are going to see a large number of significant major market radio stations going to information programming of all types," said Swanson. "In the next five years we will see that as the new FM format."

"I think news/talk will eventually happen as FM operators look for where to go," Douglass said, "but I think in markets where all-news stations are well-established it's not going to be so easy as when music was put on FM."

WWDB-FM Philadelphia is currently the only major market FM news/talk station, and "we've



Sklar



Raymond

done it so well for so long that I think people are finally saying we're not a fluke," said Diane Raymond, operations programming manager. The station moved from jazz to talk approximately 14 years ago, and has "been out there all alone," Swanson said. "We point to them and say: 'This can happen, you can do this.'"

As FM's influence becomes more pervasive, AM operators are forced to "find niche opportunities and fill them," according to Brad Saul, president, Public Interest Affiliates Inc., an independent talk-radio syndicator. Today (June 12) PIA is debuting "Great America Radio," the first full-service radio station to operate in a theme park (Six Flags Great America in Gurnee, Illinois).

The station, WNVR(AM), broadcasting daily within the park from 9 a.m.-sunset, will have 60% music to 40% news/information, said Saul. It will be advertiser-supported, with charter companies including Coors, Chevrolet, Wendy's, Just Pants, Frito-Lay and American Airlines. "The implications are astronomical," Saul said. "What you're doing is really narrowcasting, and getting away from traditional problems AM radio has, such as signal delivery, signal

penetration, and delivering a broad quarter-hour audience."

Controversy over the "proper" usage of the news/talk airwaves was generated in the past year following the efforts of such talk hosts as Tom Leykis of Los Angeles' KFI(AM), who bulldozed Cat Stevens records to protest the former singer's support of the Ayatollah, and Mike Siegel of Seattle's KING(AM), who asked listeners to send tea bags in protest of the proposed congressional pay raise. He received 75,000 of them.

The talk world is divided over the validity of such actions. Many think they represent effective methods for activism, while others, such as Mutual's Larry King and Raymond, refer to them as "gimmicks." Talk hosts are currently newsworthy themselves, as evidenced by Gerald Rivera's show last week on "Grass Roots Democracy or Just Hot Air," featuring Leykis, Siegel, King and others.

Controversial or not, news/talk is "the healthiest format there is," according to Raymond. "We have an intelligent audience, and can and do effect change and responsible community awareness. This format is the voice of the people."

## EASY LISTENING

"It would have been too 'hip' even six months ago," said easy listening-formatted WJIB(FM) Boston's Promotion Manager Lou Bortone of his station's decision to co-sponsor a concert this month featuring light jazz guitarist Larry Carlton—a decision he described as indicative of a multifaceted campaign to "reinvent" the easy listening format. "WJIB, along with a handful of other progressive stations in the format, is creating a viable, self-supporting new format that will flourish into the 90's," said Bortone.

Not an isolated experiment, changes in the format sometimes identified with elevators and dentists' offices, have been driving activities at Group W Radio FM stations since last December. That group last month renamed the format Adult Spectrum Radio (ASR) at five of its stations (BROADCASTING, May 15).

"All the easy listening stations are coming to the conclusion that string-driven music is yesterday's music," said Group W Radio's Bert Wahlen, vice president, FM stations. Research, specifically of the 35-54 demographic, gave Group W both the problem and the solution, said Wahlen, adding: "What they didn't like was most informative." In addition to finding that Stevie Wonder and Roberta Flack are preferred over Frank Sinatra and Perry Como, he said, the group found that an instrumental arrangement of a popular song sticking close to the original was preferred to traditional orchestral arrangements.

"Still an instrumental-driven format," ASR has, however, included a change in the easy listening mix from 25% to 40% vocal, even going 50-50 in morning drive, where the group added a full-time newscaster to create "news credibility" not afforded by the morning personality. Additionally, said Wahlen, "the traditional easy listening personality who reads cards would kill ASR. He or she must be communicative."

Very young and elderly listeners "will not be as comfortable with this format," he said. But, he said, winter Arbitron ratings show the five stations have, in the 25-54 demographic, moved to the top five in their markets.

The key to WJIB's attempt to hang on to the majority of its age 35-plus listeners, while expanding its share among listeners 10 years younger, has been "replacing string-driven sounds, the Montovani," said Bortone, "with contemporary instrumental sounds, such as Carlton and Kenny G."

Unlike Group W, which found much new age music lacking in identifiable melody, WJIB is making use of that music, along with light jazz. But the changes have also included increasing vocal music—such as Anita Baker and Phil Collins—to between 40% and 50% of the mix; dramatically increasing remote broadcasts and other forms of live local presence, and airing "news in the morning, [something] we never had before," he said.

So far, the tactic is working, he said. Listener focus group interviews conducted two weeks ago indicated that WJIB is "not only getting new listeners, but the core listeners are pleased with the changes." According to Bortone, the station gained 129% in the 25-54 group between last fall and this spring. Yet, Bortone said, WJIB remains number two in the Boston market with the 35-plus group. "We are going to have older people who are going to say, 'What is this Anita Baker?' and we will lose a few. But that's the price you pay to survive," he said.

Purchased last fall by Emmis Broadcasting, Bortone's station is conducting a "Name That Format" contest among advertisers and ad agencies. Suggestions so far include Contemporary Easy, New Horizons, Easy AC, New Soft Contemporary and Instrumellow. The winner will be announced June 21.

## CLASSICAL

Classical music stations, which traditionally attract a well-educated and affluent audience, are nonetheless a minority format, reaching only about 5% of all radio listeners. Most of the commercial classical stations broadcast on the FM band. But pressure is building for those stations to become more profitable. To compete, several stations are making changes in the format to enlarge their audience. But rather than compete with other music programming on FM, some classical music is migrating to AM.

"Classical stations ended up on FM because nobody was listening to FM. Twen-

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ty-five years ago, you could acquire an FM station for the price of a letter to the FCC," said Peter J. Cleary, president of Concert Music Broadcast Sales, a New York-based sales representative firm specializing in sales for classical stations. "What has happened over the years is that the value of FM radio has just skyrocketed and roughly 75% of the listening is now on the FM band." The pressure on those stations now is to compete for commercials against higher-rated formats, he said.

One way to increase listenership is "the same way any other format does it—by playing the hits," Cleary said. The goal is to hold on to the hardcore, knowledgeable classical audience, and at the same time broaden the audience by playing familiar pieces from familiar composers such as Bach, Brahms and Beethoven. More esoteric music—choral works and 20th-century compositions—are being played more often on noncommercial stations, Cleary said.

Raymond Nordstrand, president of the WFMT Fine Arts Network and the Beethoven Satellite Network, Chicago, disagreed with part of Cleary's analysis. "Noncommercial stations are ratings-oriented as well," he said. Those stations have also placed greater emphases on the familiar tunes by programming them in drivetime and midday. The less familiar pieces tend to air during latenight, he said. But for both commercial and noncommercial stations in general, "most program directors say they want to broadcast a wide spectrum of music and they are not just 'playing the hits,'" according to Nordstrand. The Fine Arts Network and Beethoven Network syndicate classical music programs to more than 500 stations. Although only 40 of those stations are commercial, about half of the company's total audience listen to commercial stations.

Besides the specific pieces of music, there are also two philosophies of how it should be presented. "We represent probably the

greatest attempt at emulating CHR-type of delivery with classical music," said Matthew Field, senior vice president and general manager of WNCN(FM) New York. It has used the standard radio promotional devices, such as a regular morning team, contests and personal appearances.

At the other end of the spectrum, Field said, classical stations have increased their audiences by cutting down on talk. Some have automated their facilities to keep music playing almost constantly, he said.

But in many markets, it seems inevitable that classical music will be moving from commercial FM's to AM's. Such moves could possibly be dangerous to the future of classical as a commercial format since the technical quality today of most AM stations is generally lower than that of FM's. Adjacent-channel interference on the AM band has forced manufacturers to build narrow-band AM receivers with lower fidelity than typical FM receivers. Also, AM stations have, for numerous reasons, been slow to install stereo exciters and AM stereo receivers still have vastly lower consumer penetration than FM.

People close to the classical format business do not fear the technical setbacks of AM, claiming that stereo will eventually catch on there and that properly engineered AM stations can sound as good as FM. Nordstrand did say, however, that commercial AM's could find stiff competition from noncommercial FM's, in part because of technical inferiority.

Field said the greater threats to the AM's will be from low-rated commercial FM's that decide to switch to classical format. He said noncommercial stations tend to be at a disadvantage taking classical listeners from either AM or FM commercial stations because they program large blocks of nonmusical programming from sources such as National Public Radio and American Public Radio.

## NOSTALGIA/BIG BAND

Big band and nostalgia programming is a format going through change. Although the syndicated service "Music of Your Life" (MOYL) is successful and satellite delivery allows it to reach more people more effectively, the music it programs is no longer limited to big band and nostalgia. MOYL recognized that the demographics and musical tastes of its audience are not the same as five years ago.

Coinciding with the switch to satellite, MOYL is starting to integrate "light" music of the 1960's, 70's and 80's into its playlist. David Wolfe, MOYL's operations and affiliate relations manager, said that the service "plays any hit that was nonrock." This



R-L Mathis and Wolfe

includes Barbra Streisand, Barry Manilow and Johnny Mathis. However, this does not mean that the big bands have been left out. Stations can still use MOYL's tape service, which emphasizes sounds of bands such as Benny Goodman and Woody Herman.

MOYL's audience is still 50-plus, but today's 50 and over group may not have grown up with big bands, which is one of the reasons that MOYL is programming a broader spectrum in hopes of attracting a wider audience, said Wolfe.

For many of the stations carrying MOYL the switch was long overdue. Goff Lebhar, president and general manager of WWDC(AM) Washington, called the change a good idea that was "very late in coming." Another advantage to the satellite switch, Lebhar said, is that the show is now done live and has the feel of a local show.



Arnie Ginsburg of WXKS(AM) Medford, Mass., said that the change makes MOYL "good for large and small markets" and that his station has had a "tremendous reaction" to the service.

Not all the stations rely totally on MOYL. WEVD(AM) New York programs 12 hours of big band a day. WWDC's Eddie Gallagher has a morning show that features hits from all eras. Dave Smith, owner and general manager of WBYU(AM) New Orleans, has his own local programming in the morning and afternoon. Smith receives Satellite Music Network's "Stardust" format, which he describes as a blend of the best of big bands and classic vocals. Hits from the 1940's,

*Continues on page 52*

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## Eyes in Montreux focus on HDTV

**Biennial technology gathering will feature panels, exhibits on advanced TV, cable, digital tape formats**

The world's foremost television engineers are again packing their bags for a trip to the Alps. The seven-day 16th International Television Symposium and Technical Exhibition (ITS) in Montreux, Switzerland, starts up this Saturday (June 17). Like the last symposium, held in 1987, and the other ITS gatherings in the 1980's, the high altitude will be the site for high-definition television discussion.

HDTV production, production equipment, satellite and terrestrial transmission, cable transmission and standards conversion will all be topics of ITS sessions. But for those concentrating on the TV technology of today, there will also be sessions on transmission, production and post-production in the current NTSC, PAL and SECAM formats. Topics will include digital tape formats, electronic newsgathering and direct broadcast satellite systems. A full program of daily cable television sessions will begin on Monday (June 19).

The equipment exhibition part of the gathering will also open on Saturday and continue through Wednesday (June 21). A crowd of about 2,000 gathered to see the latest equipment advances from around the world in 1987. This year, however, about 300 companies are expected to exhibit compared to the 225 that appeared at the last Montreux exhibition. On display, along with the latest HDTV production equipment in both the 1,125/60 and 1,250/50 systems, will be 525 and 625 videotape recorders, cameras and graphics equipment, satellite and terrestrial TV transmission gear, test equipment and automated studio systems.

The HDTV theme of the gathering will be set early, with an address delivered by Eddie Fritts, president of the National Association of Broadcasters, entitled: "Advanced Television Broadcasting in America." Fritts recorded the speech for presentation at ITS in 1,125/60 video during the NAB convention at the special HDTV production equipment exhibition sponsored by the HDTV 1,125/60 Group (BROADCASTING, May 15). The Fritts tape will be followed by the keynote address by Marinus Gelijns, corporate director, automation, for Philips International, entitled: "The Needs of the Consumer Versus the Pace of Technology."

Having a somewhat higher profile than at the 1987 Montreux symposium will be HDTV transmission issues. A Monday morning session will focus on satellite transmission, as well as terrestrial delivery, a subject not often confronted by HDTV engineers in countries outside North Ameri-

ca. Three papers have been scheduled with speakers invited from Europe, Japan and North America. The North American presenter will be Greg DePriest, vice president of the Association of Maximum Service Telecasters. DePriest will make the case that full HDTV service can be efficiently provided over the air. The Japanese paper will cover terrestrial delivery of EDTV (enhanced-definition television) and the European paper will be an update of the motion



**TV  
montreux**

compensation and digital compression advancements in the Eureka HDMAC DBS system. Following the papers, the speakers will be part of an 11-man panel that will also include Michael Sherlock, president of NBC operations and technical services, and Masao Sugimoto, NHK controller, engineering administration and new media development.

U.S. speakers will dominate a Monday afternoon session on cable HDTV. Scheduled to appear are Walt Ciciora of Ameri-

can Television & Communications, Paul Heimbach of Home Box Office, Victor Brugliera of Zenith Electronics Corp. and James Carnes of the David Sarnoff Research Center. German and English speakers will discuss HDMAC transmission over cable while a Japanese speaker will present a paper on HDTV delivery via fiber.

HDTV production controversies seem to be in an era of compromise after years of contention between Europe and the other countries of the world based on the PAL and SECAM 50-hertz field rate systems and the U.S., Canada, Japan and the rest of the 60 hz NTSC world. The question of field rate has been tabled for the next several years while the two sides seek to agree on as many common parameters as possible.

Special exhibits of both the 1,250/50 and 1,125/60 production systems will be staged at the equipment exhibition.

Concurrent with the ITS will be the Second International Electronic Cinema Festival, with screenings of high-definition productions from around the world to be shown Sunday through Thursday. The first festival was held during Montreux 1987. An international panel of judges will pick winners in six different categories: drama, documentary, sports, variety and light entertainment, music videos and commercials. —RMS

## Flat is where it's at

**Among attractions at summer CES are advances in TV display technology**

With a little imagination you could see the new television sets that will be displayed at the 1999 Summer Consumer Electronics Show at the 1989 show.

Manufacturers hope to have lightweight, flat panel displays by that time. They also want those screens to be big—50 inches and more. Resolution capability will have to be greatly improved if high-definition television is on the market by then. There is also a chance that 10 years from now the definitions of the terms "TV set," "personal computer" and "telephone" will have begun to blur as machines designed to handle all three of those tasks are put on the shelves.

Advances in all of those technologies were demonstrated at the Electronics Industry Association's summer CES held at Chicago's McCormick Center. There were prototypes of flat panel displays, shown for the first time in dimensions surpassing pocket-size and designed to be mounted on a wall. New liquid crystal displays (LCD) and modified cathode ray tubes (CRT) ranged from 6 inches diagonally to 16, compared

to the largest flat panel display shown last summer, which was 5 inches.

TV sets are getting larger as well. The largest CRT's were 30 or 32 inches at most companies' displays. But high-resolution rear-view projection displays reached up to 60 inches, with enhancements to brightness and with wider viewing angles. Using LCD technology, the projection units have decreased in weight and bulkiness.

After the first generation of improved-definition television (IDTV) sets were introduced last year in 27-inch versions, manufacturers have applied the progressive scan capability to their rear-view projectors to provide much larger progressive-scan sets. They are expected to be in the stores in time for Christmas.

The digital circuitry in TV sets, VCR's and camcorders continues to move the video and computer worlds closer together. Digital tricks shown last year have been enhanced by features designed to make the devices more user-friendly. Meanwhile, one U.S. TV set manufacturer, Emerson Radio, entered the personal computer business with a machine that makes the "all in one" machine of the future appear to be nearer.

One of the stars of the show was Pana-



sonic's new Beam Matrix flat panel color displays. Rather than flattening the TV screen through LCD or gas plasma technology, as several other companies are researching, Panasonic's Japanese parent, Matsushita Electric Corp., has been working on ways to modify CRT's. "We now have 28 linear electrodes in the flat-panel tube instead of the three-electron gun. Each of these electrodes controls a certain area of the picture and it scans 3,200 different areas," said Jerry Surprise, Panasonic national product manager. Panasonic exhibited a 16-inch prototype of the new screen, the largest so far developed, which has been designed to be mounted on a wall. It weighs 20 pounds and is 4 inches thick. A 6-inch model was also shown which was 2.6 inches thick. Power consumption is about the same as CRT's. Panasonic officials said that they were satisfied with the resolution of the unit, but that further work would be done to improve its brightness. No price or target date for delivery for the screens was given.

To prove that LCD technology is not that far behind, Sharp Electronics Corp. showed a prototype of a 14-inch active matrix unit. Unlike the Panasonic Beam Matrix screen, the Sharp unit is built to sit on a desk-top pedestal. It would, however, take up much less room than a CRT of the same size. Sharp's LCD screen appeared slightly brighter than Panasonic's. Like the Beam Matrix product, the LCD screen is a prototype, not ready to sell. Toshiba America Inc. also had prototype LCD displays to show, although at 6.5 inches they were smaller than Panasonic's and Sharp's. Both desk-top and wall-mount models were shown, with a remote control also designed for the wall-mount version.

Panasonic, Sharp, Toshiba and Sony all demonstrated new and earlier-introduced LCD displays that have been advanced to the product stage. At last year's CES, Sony was the first to show a portable VCR, using its 8mm video tape format, and TV set, using 3-inch LCD's. This year, its new version of the Video Walkman, GV-9 has a 4-inch screen and has longer-lasting batteries (two hours) than the original GV-8, and weighs just under three pounds. It will be available next month at a price of \$1,500, \$200 more than the GV-8.

Sharp introduced a competitor to Sony's Video Walkman with its VC-V540U 4-inch LCD/VCR combo. However, the Sharp version is significantly larger because it accepts VHS half-inch tape cassettes rather than 8mm. It will go on the shelves next month for \$1,899.95.

Panasonic's answer to the LCD/VCR combos is to drop the LCD. Its portable units use conventional CRT's instead. Earlier models came with 20-inch and 13-inch screens and conventional VHS decks. The latest version, the PV-M749, coming out in August, has a seven-inch screen. Using CRT's, while making the units much heavier and bulkier, at the same time reduces the cost. The 20-inch version costs \$750, the 13-inch \$650 and the 7-inch will sell for \$1,099.

The cost of producing flat LCD and gas plasma flat displays compared to the more



Toshiba's 6-inch wall-mounted LCD set

mature CRT technology and the time and cost that will be required to develop those screens to 30 inches and more leads some people to believe that they will not be the screens of choice when HDTV begins to be distributed to the public. Ever since he entered the consumer electronics industry in 1962, said Larry J. French, vice president and senior technical officer of North American Philips Corp., the development of flat panel sets "has always been about five years off. I think the closest thing you're going to see in terms of flat panels is going to be better projection systems."

In fact, several companies, including Philips, Zenith Electronics Corp., Toshiba, JVC America, Sony, Sharp and Panasonic, had either new conventional video projectors or rear-view projection units to show. "A product that I think is going to be very prominent in the future is going to be projection using LCD as a picture source," Surprise said.

Front-view video projectors shown by Toshiba, JVC and Sharp use LCD's as a way to achieve portability. The Sharp unit XV-100 contains three LCD panels for projection adjustable between 25 and 100 inches. It was demonstrated at the Sharp booth in a mockup living room setting and an outdoor, backyard setting to emphasize the easy movability of the 30-pound system. Sharp will begin deliveries of the XV-100, priced at \$6,500, in September. The Toshiba model offers similar features. JVC's is adjustable between 35 and 120 inches and includes Dolby Surround Sound.

The rear-view sets typically range between 40 inches and 60 inches diagonally. But the LCD models are not as massive as conventional sets. Panasonic's prototype LCD rear-view projector, for example, is only about a foot and a half thick and weighs 100 pounds.

Rear-view projection displays have been developed for the second generation of IDTV sets. After introductions of IDTV last year by Sony, Philips, Panasonic and Hitachi, only Sony and Philips sold the new 27-inch tubes in this country. The others sold them only in Japan, where they were "a little popular," according to Kazuhiro Kaisaki, designer of the Hitachi version.

Panasonic's Surprise said that it is still too early to judge the popularity of IDTV since it has not yet gone into wide distribution. But even after it does reach the stores in large numbers, Matsushita doesn't have great expectations for IDTV. It does not believe that consumers will pay for the high cost of digital enhancement of the resolution alone without the other enhancements

that will be implemented in the eventually HDTV system, such as wide screens and digital stereo sound of compact disk quality. The sets generally sell for between \$2,000 and \$4,000. But it is an interim step that must be taken, Surprise said, as a part of the learning process. Manufacturers are still researching different ways to build affordable HDTV displays, he said.

Philips has a much more optimistic view of IDTV. Since their first sets went on the market in January, "we have had difficulty keeping up with the demand for the sets," said Paul W. Fredrickson, director of marketing and merchandising. The company is introducing four new IDTV models this year, all CRT-based.

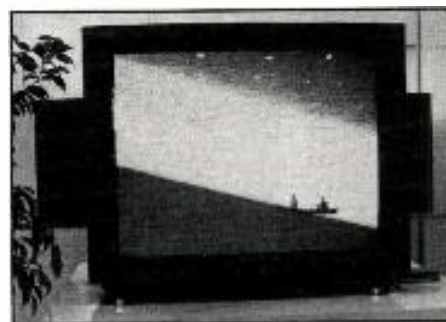
Panasonic and Hitachi plan to have projection IDTV's on the market in the fall. Hitachi's model has a 50-inch screen and will sell for about \$7,000. Pricing for Panasonic's PTL-5199S 51-inch model has not been set. Sony is planning to develop CRT's for large-screen IDTV. Its 43-inch PVM-4300, however, costs much more than the projection screens with a suggested retail price of \$40,000.

IDTV provides high resolution by digitally storing frames and then scanning all 525 lines progressively rather than in the conventional interlace scanning scheme. It is one of many examples of how consumer TV screens and other video equipment are becoming more sophisticated due to digital technology. Another digital feature several companies are adding to their high-end models is split-screen capability. The PIP (picture-in-picture) feature, which allows for viewing of two different channels either on a split screen or in a small box at the corner of the screen, is possible on TV sets built with two tuners.

"The only way to get PC's to become truly a consumer product is, using an expression out of the consumer electronics business, to make it plug and play," said Chris Daly, president of Emerson's R&D subsidiary. To do that, Emerson has joined forces with semiconductor firms, software designers and support companies (nine in total) to put together its series of PC's.

Although the new interactive advances drew much attention, it was the general agreement that the era of the computer TV set is still in the distant future. "It will only happen when we have our telephone lines to the house in optical fiber," Surprise said. Emerson's Daly estimated it would take four to five years of additional R&D to develop a TV and computer in one.—RMS

#### Next week: HDTV and audio products



Hitachi's 27-inch IDTV set



3-Way Lounger

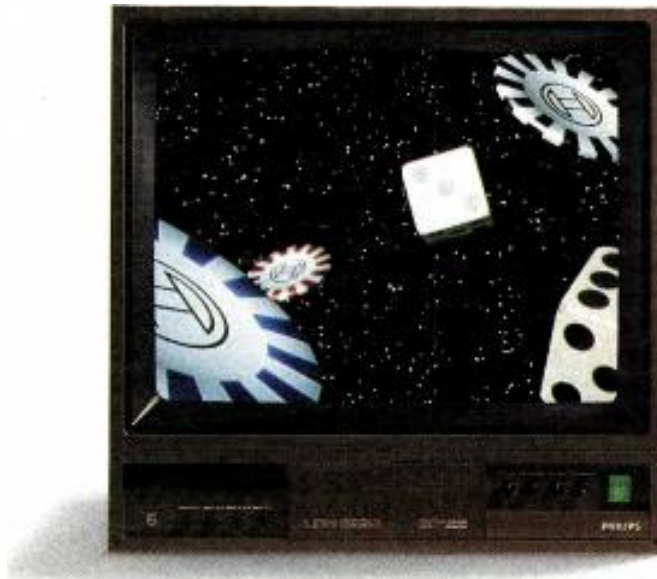
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Continued from page 45

50's and 60's are featured as well as nonrock hits of the 1970's and 1980's.

Smith says the Stardust mix makes the sound a little more "contemporary." WBYU's local shows do not vary much from the satellite service, so as not to confuse the listener, he said. Smith said that listener reaction to the addition of the "contemporary" sound has been positive.

Advertising on nostalgia/big band stations also tries to reflect the listeners' needs. Banks, jewelry stores, auto dealerships and health care organizations are frequent advertisers, said Smith.

Ginsburg summed up MOYL as the "hit parade of 35 years." What constitutes "nostalgia" does change over time, however. As one program director said, in 10 or 20 years nostalgia music may mean the Rolling Stones.

## SPANISH

Spanish radio is not an easy category to define. It involves "certain formats that happen to be in Spanish," said Guillermo Prince, program and music director of WOJO(FM) Evanston, Ill. George Hyde, vice president and general manager of WQBA-AM-FM Miami agrees. "It is impossible to merely group everything under the heading 'Spanish.' Unfortunately, for now, that's what is done in this industry," he said.

The biggest change Hyde has seen in Spanish radio is the "reliance on research to fine tune programming rather than relying on seat-of-the-pants." Hyde said that in the new radio market,

playing Spanish music is not enough. The listeners are more sophisticated and expect better quality programming. "We are entering an era of increased sophistication in format and development. Stations will have to tighten up and get better at what they do," said Hyde.

Chicago stations are not really on top of this improved programming, said Prince: "Los Angeles stations invest a lot of money in programming, therefore they get quality. In Chicago we are weaker in this area."

As more stations broadcast in Spanish, Hyde sees smaller stations trying country specialization (i.e. Nicaraguan, Colombian) for their programming to find their niche. "The Hispanic population is not totally homogeneous," said Hyde.

Hyde also predicts more long-form talk formats becoming part of Spanish radio. Stations cannot rely on novelas (soap operas) as they have in the past. Production costs on novelas are high and there is also competition from Spanish television stations that carry them. People would rather tape a novela off TV and watch it later, rather than listening to it on the radio, said Hyde.

By the end of this year, Hyde, who has been asked by the Radio Advertising Bureau to chair a special Hispanic task force that meets in New York City June 14, hopes to see a national Spanish news and special programming network on the air, a sort of "Pan Hispanic Network," he said, which would offer programming to Spanish radio stations.

According to Pepe Reyes, program director for KSKQ(AM) Los Angeles, the future of Spanish radio is "great, because, based on the crisis in Latin American countries, there are a new type of immigrants—lawyers, doctors, not the [stereotypical] field workers. The intellectual level among these immigrants is higher and they demand more sophisticated programming."

Advertisers have finally realized the large number of Hispanic consumers who exist and the need to pitch their advertising to this group. "There are now major billing agencies dealing exclusively in Spanish media," said Bill Jenkins, sales manager of KSKQ(AM), adding: "When you speak Spanish you don't have many choices of what to listen to. To reach these consumers, advertisers must use Hispanic media."

## URBAN CONTEMPORARY

Urban contemporary, one of the most popular formats in top-10 markets, featuring dance, rhythm and blues and Top 40 hits, is reaching out to older listeners. Although the format for urban contemporary is essentially the same, featuring, for the most part, black artists, some urban contemporary stations in major markets are focusing more on the 25-49 age group.

Lenny Chapman, sales manager at WHUR(FM) Washington, said that his station's focus is on "adult" urban contemporary. His station is playing more ballads and "easy" urban contemporary. The music is up-tempo, says Chapman, but not "UP-TEMPO."

Marv Dyson, general manager of WGCI-FM Chicago, said that his format is a little softer now with less rap music. Black adults,

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said Dyson. Rap, according to Dyson, is more popular among 18- to 24-year-old males and they are not necessarily the demographic WGCI-FM (or its advertisers) are trying to reach. Dyson estimated that WGCI-FM plays three rap songs a day. He added that he would not be surprised if rap were dropped from stations nationwide.

With school out, however, the beat on WGCI-FM and other urban contemporary stations will be more up-tempo. Skip Finley, presi-



dent and general manager of WKYS(FM) Washington, is also going after the 25-49 age group. Finley said that his station tries to provide variety and not rely solely on top-40 hits. Songs, said Finley, "don't have a lengthy time span" with listeners often "grazing" up and down the dial. Washington, Finley added, is a good market for affluent blacks.

New York is another good market. Tony Gray, program director of WRKS-FM there, estimated that the city is 20.9% black and with that base WRKS-FM is able to provide a "full service" station for blacks.

Urban contemporary stations get their share of national advertising. McDonald's, Burger King, national food chains such as Giant and Safeway, and beer and alcohol distributors all advertise heavily on the top urban stations, according to Finley and Dyson. Local food and drug store chains also advertise heavily. Some of WHUR's biggest advertisers are Peoples Drug, Kemp Mill Records and Dimensions Unlimited, a concert promotion firm.

Many urban contemporary stations also provide news and public



Gray



affairs programming. News programming is not limited to local politics; national and international news plays a prominent role in public affairs programming. WHUR, for example, offers *Insight*, a public affairs program that focuses on local, national and international topics. The station also has a one-hour evening newscast.

WOL(AM) Washington has a minimum of 20 hours of news and talk programming weekly, and the station's president, Cathy Hughes, is also host of a weekly public affairs program on WFTY(TV) Washington. WKYS has a live call-in show called *Closer Look*. Chapman speculates that with the increasing news and public affairs programming, a format of the future will be "black talk radio."

By Lucia Cobo, Rich Brown, Anthony Sanders, Joe Flint, Kristina Hoyt, Michael Freeman, Peter Lambert, Randy Sukow and Rod Granger



**Looking**

Chuck Harder, chief executive officer of the Sun Radio Network, has retained Chapman & Associates to search for a joint venture partner or a purchaser for the company. The network, a 24-hour talk and information service, presently serves 140 affiliates nationwide.

George Reed of Chapman's Jacksonville office, who is handling the sale, said: "The ideal partner he's looking for is someone who would be able to come in with a hands-on approach." Harder prefers his on-air duties to running the operation. Reed added, and is looking for someone to fill that slot.

Sun Radio launched its seven-day "around-the-clock" bartered talk service early last year (BROADCASTING, Jan. 4, 1988). However, Harder set the groundwork for the network in March 1987 when he put *For the People* in syndication.

**Strata-gized**

Katz Radio Group has signed an

agreement with Strata Marketing for use of its PC-based research system. The Strata system analyzes two types of research information, Arbitron and Birch audience estimates, and local market qualitative data from Scarborough, Birch/Scarborough, and International Demographic Media Audit Reports. The system has the ability to compare Birch and Arbitron reports for the same market side by side, said Strata, adding that the system will be available to all Katz Radio Group companies, and data will be updated nightly.

**Simpson on Sheridan**

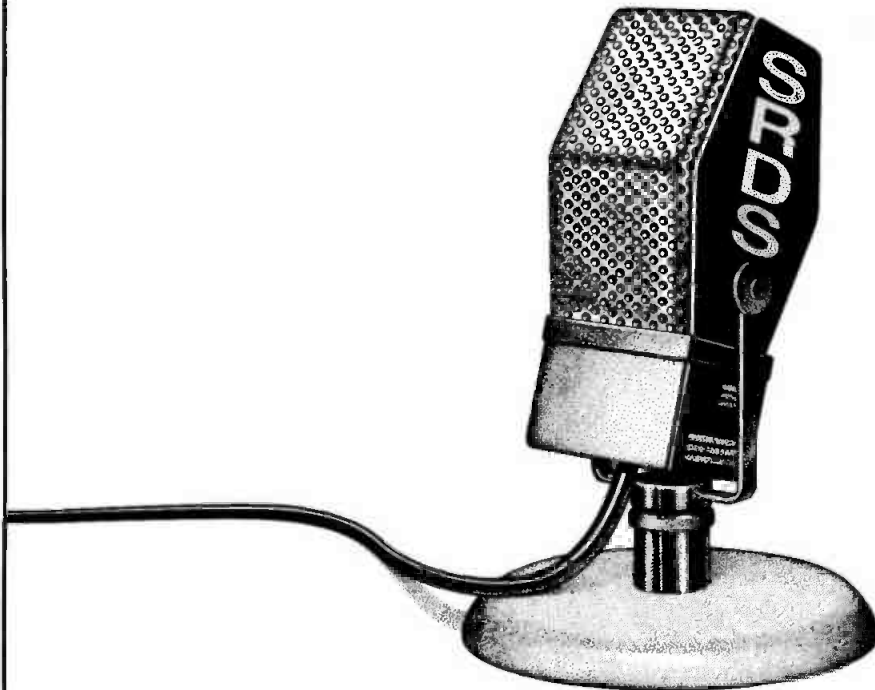
Sheridan Broadcasting Network has signed Donnie Simpson, wkys Washington on-air personality and host of *Video Soul* on Black Entertainment Television, to host their upcoming series, *Top 30 USA*. The program is scheduled to launch on Sheridan's subsidiary, STRZ Entertainment Network, July 14 and will consist of a three-hour countdown of the nation's most popular singles.

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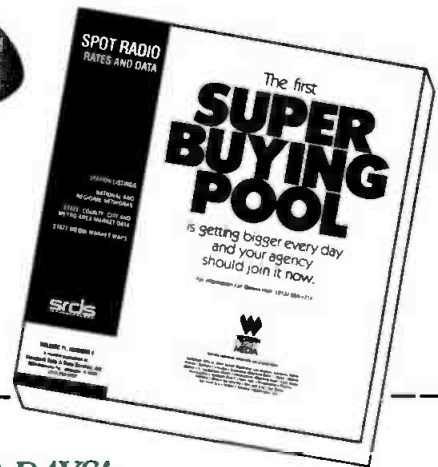
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# Programming

## Sun sets on ABC's 'Day's End'

Following 13-week test, network says show will not return to air; mixed ratings in local markets among reasons for late night program's cancellation

*Day's End*, the late night program that aired in 26 markets on ABC in a recently concluded 13-week test, will not return to the air, the network confirmed last week.

No reason was given for that decision, and the network declined to provide any ratings for the show. But some affiliate sources suggested the cancellation was the result of mixed performance in local markets as well as the apparent dissatisfaction with the program by Michael Brockman, president of the recently created division in charge of daytime, late night and children's programming at ABC.

The program was designed as an inexpensive and entertaining way of summing up each day's events with clips culled from various talk and information shows, interspersed with witty repartee from co-hosts Ross Shafer and Spencer Christiansen.

Brockman declined comment on the situation last week. Nearly all the affiliate executives contacted last week, however, said the program got off to a very shaky start and performed only marginally in the ratings.

"The problem with late night on ABC is that the *Nightline* lead-in is not compatible with entertainment programming," said Jim Coppersmith, vice president and general

### Syndication Marketplace

According to Jody Shapiro, executive vice president, telecommunications division, **Qintex Entertainment**, 105 episodes of *The New Leave It to Beaver* have been sold in the New York (WWOR-TV), Los Angeles (KTLA), and Chicago (WGBO-TV) markets. The episodes have been cleared in 52 markets representing 47.5% of the country. The show is being sold on a cash basis for strip syndication.

Also from Qintex, 38 markets have cleared the 138 colorized episodes of *McHale's Navy*, including New York (WWOR-TV) and Los Angeles (KTLA). The episodes are being sold on a cash basis.

**A Special Look at the People's Champion—Mike Tyson**, a one-hour special from **Don King Productions** in association with **Barris-Guber-Peters Television** has been cleared in 160 markets representing 93% of the country, including 50 of the top 50 markets. The special is being sold on a barter basis.

**Warner Brothers Television Domestic Distribution** has announced that its first-run game show *3rd Degree* is a go for a fall launch. According to Scott Carlin of Warner Brothers Domestic Television Distribution, the show has been cleared in 85 markets, representing 80% of the country. Of the clearances, 85%-90% are affiliates, he said. The show will be hosted by Peter Marshall.

manager, WCVB-TV Boston. "*Nightline* is a distinguished and valuable program and I'm proud to have it on the air, but entertainment flowing out of *Nightline* is really like fighting with one hand tied behind your back, maybe two," he said.

Dick Warsinske, program manager, KOMO-TV, the ABC affiliate in Seattle, said the show performed "slightly better" than some of the old off-network hours that had been run in the time period. "The show improved greatly by the end of the test,"

said Warsinske. "But it was evident they were still struggling with the concept and making it hold together every night as a show." That situation hurt the promotability of the program, he added.

ABC has been trying for years to come up with viable post-*Nightline* programming, without success. "I'm waiting to hear what Mr. Brockman's plans are for the time period," said Warsinske. Brockman will be making a presentation at this week's affiliates meeting in Los Angeles.

## Week 37: Big three deliver 28.7 million; NBC 12.7, ABC 9.6, CBS 9.4

Nielsen	Net	Show
1.	20.8/35A	Roseanne
2.	18.4/33N	Cheers
3.	17.4/34N	Cosby Show
4.	17.0/32N	Different World
5.	16.6/29N	Dear John
6.	16.1/28A	Wonder Years
7.	15.4/29C	Murder, She Wrote
8.	15.3/26A	Have Faith
9.	14.8/28A	Who's the Boss?
10.	14.5/31C	60 Minutes
11.	14.5/25N	NBC Sunday Movie
12.	14.2/28N	Empty Nest
13.	14.1/25N	Golden Girls Special
14.	14.1/28N	Hunter
15.	13.8/27N	Golden Girls
16.	13.8/26N	Unsolved Mysteries
17.	13.5/24N	Matlock
18.	13.1/25A	20/20
19.	12.9/24N	Hogan Family
20.	12.9/24N	L.A. Law
21.	12.9/23N	Night Court
22.	12.8/22A	General Foods Showcase
23.	12.8/25N	ALF
24.	12.7/23N	Midnight Caller
25.	12.4/23A	Just the Ten of Us
26.	12.4/25A	Mr. Belvedere
27.	12.0/21N	My Two Dads
28.	11.9/20N	In the Heat of the Night
29.	11.9/22N	Super Bloopers and Jokes special
30.	11.6/25A	Full House
31.	11.6/20C	Newhart
32.	11.6/22N	NBC Friday Movie
33.	11.5/23A	Growing Pains
34.	11.5/20N	Morton's by the Bay
35.	11.4/20C	Designing Women
36.	11.4/22C	NBA Playoff Game, Frt.
37.	11.2/24N	Amen

Nielsen	Net	Show
38.	11.1/21A	Head of the Class
39.	10.8/20C	Kate and Allie
40.	10.7/19C	Jake and the Fatman
41.	10.6/20A	MacGyver
42.	10.3/18A	thirtysomething
43.	10.1/18N	Fair Game Special
44.	9.9/19C	48 Hours
45.	9.8/22A	Perfect Strangers
46.	9.8/17C	Murphy Brown
47.	9.7/22N	2/27
48.	9.5/17A	ABC Monday Movie
49.	9.5/16C	CBS Tuesday Movie
50.	9.3/17C	CBS Thursday Movie
51.	9.3/16C	Tony Awards
52.	9.1/17C	Wiseguy
53.	8.9/17F	America's Most Wanted
54.	8.9/16F	Married...With Children
55.	8.7/16N	Day by Day
56.	8.5/16A	Burning Questions: America
57.	8.3/15A	Coach
58.	8.1/18C	Beauty and the Beast
59.	7.7/15N	Family Ties
60.	7.4/16N	Highway to Heaven
61.	7.3/13A	International Rock Awards
62.	6.7/12A	ABC Family Classic
63.	6.7/13C	Hard Time on Planet Earth
64.	6.6/14A	Mission: Impossible
65.	6.5/12C	Tour of Duty
66.	6.5/13C	West 57th
67.	6.4/13C	What-Learned, C. Brown
68.	6.0/12A	North and South, Book II, part 4
69.	6.0/12C	CBS Saturday Movie
70.	5.7/12A	ABC News Special: Turmoil
71.	5.5/12F	21 Jump Street
72.	5.3/10C	Live-In
73.	4.8/ 8F	Garry Shandling's Show
74.	4.7/ 9F	Cops

Nielsen	Net	Show	Stns.	Covg.
75.	4.5/ 8F	Tracey Ullman Show		
76.	4.0/ 7A	Gang of Four		
77.	3.5/ 6F	Duet		
78.	2.9/ 6F	Beyond Tomorrow		
79.	2.9/ 6F	Summer Blockbusters		

Syndication Scorecard*				
(Week ending May 28)				
Rtg.	Show	Stns.	Covg.	
1	12.8 Wheel of Fortune. syn.	229	99	
2	11.0 Jeopardy	206	96	
3	10.0 Star Trek	232	97	
4	9.1 Cosby Show	198	97	
5	8.9 MGM Premiere Network III	170	95	
6	8.8 Oprah Winfrey Show	214	99	
7	8.8 Universal Pic Debut Net.	135	95	
8	8.3 Orion TV: Three Amigos	132	89	
9	8.1 Wheel of Fortune. wknd.	210	93	
10	6.7 Columbia Night-Movies	106	86	
11	6.6 Entertainment Tonight	165	93	
12	6.5 Current Affair	148	91	
13	5.6 Friday the 13th	215	96	
14	5.4 Geraldo	199	99	
15	5.4 People's Court	185	93	
	8.0 World Wrestling Fed.	249	97	

\* Nielsen syndicated weekly pocketpiece

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*The third annual Broadcasting/Cable Interface—a joint venture of the Federal Communications Bar Association and this magazine—trod the stage last Monday (June 5) in Washington's Hyatt Regency Hotel. Subjects ranged the gamut of issues involving those two industries: lobbying, legislation, regulation, intermedia competition, programing and finance. (An extra added attraction was a debate on the financial interest and syndication rules, featuring Jack Valenti of the MPAA and Steve Weiswasser of Capcities/ABC.) Among the keynoters was Representative Ed Markey (D-Mass.) (speaking, above), chairman of the House Telecommunications Subcommittee. Flanking him on the dais (l to r): co-moderator Richard E. Wiley of Wiley, Rein & Fielding; William Potts of Haley, Bader & Potts (president of the FCBA), and co-moderator Donald West, managing editor of BROADCASTING.*

## **Markey asks Bush not to veto fairness and children's TV initiatives**

**Saying era of deregulation is over, House telcomsubcom chairman calls on president to end policy "tug of war" between FCC and Congress;**

House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) last week urged President Bush not to veto legislation enacting the fairness doctrine or a bill regulating the amount of advertising on children's television. "By permitting these bills to become law, let President Bush signal that he wants to see an end to the policy tug of war which has been going on between the FCC and the Congress," said Markey at last week's Broadcasting/Cable Interface III. President Reagan vetoed both initiatives in the last Congress. The bills are still pending and have yet to receive a full vote in the House or Senate.

Markey also called on Bush to appoint a new FCC chairman and new commissioners

"who possess a vision of the future but also a commitment to fair process and bipartisan dialogue and compromise." Markey talked about what he felt was the end of an era. "The era of over-regulation is at an end. The era of deregulation is also at an end. A new era must begin," said the subcommittee chairman, an era, he said, "marked by increased cooperation between government and industry. It must be predicated upon a long-term comprehensive vision rather than short-term, fragmented objectives."

There are two major challenges—technology and foreign competition—facing the industry, he said. Indeed, Markey has assigned priority status to legislation he'll introduce this week that would prohibit the foreign ownership of U.S. cable systems. He wants to apply the same foreign ownership restrictions on broadcast stations to cable. "It will close a giant loophole through which foreign competitors could

leap to control a critical segment of our telecommunications network."

The subcommittee has scheduled a hearing on the proposed bill for Thursday, and although Markey later told reporters that it has limited support, he nevertheless plans to continue to talk with experts on the matter.

Initial reaction from the cable industry has been lukewarm, and the National Cable Television Association is withholding final support until the measure is formally introduced. And there are signs from the financial community that it is also hesitant to embrace the proposed legislation. Participants on another Interface panel suggested that Wall Street feels the bill is unnecessary and could trigger foreign retaliation against U.S. investors abroad (see page 67).

As for technology, he predicted that fiber optic cable would have "increasingly profound implications for the telecommunica-



tions industry and our society." With fiber, consumers might be able to receive telephone, television and other information services all on one wire into the home, Markey said. Although fiber optic cable may not be in most homes until the first quarter of the 21st century "it is not too early to commence the structural and regulatory planning for its advent."

As for high-definition television, he told the Interface audience, there is a need for Congress and the administration to "implement a program which will make us players in the game, not spectators on the sidelines." Nor does he believe HDTV should be dealt with in an isolated fashion. "Japan, the European community and even some of the newly industrialized countries, such as South Korea, are organizing them-

selves in ways that pose a direct challenge to America's global economic primacy in the year 2000."

He warned that unless the private and public sectors "unite in a working partnership to build an infrastructure for the high tech and information age upon us, we are heading for third or fourth place among world economic powers by the year 2000. Make no mistake about it!"

Later, in answering a question about HDTV, Markey stressed the need for government action, or as he described it, a coordinated effort between government and the private sector. "Ultimately," said Markey, the industry must take the lead. He is supportive of some government funding but does not want to see HDTV become a "government pork barrel project." He

thinks there should be a review of tax laws to encourage development of HDTV as well as a look at antitrust barriers that prevent industry consortiums. There has to be some "role for government to play to jump start HDTV," said Markey.

The growth of the cable industry, he said, is a "product" of regulatory and legislative decisions. But whereas 10 years ago cable was considered an emerging technology "needing regulatory and legislative assistance to grow," now, many view cable as "more Goliath than David." As he has stated before, Markey said that if the cable industry uses its "newly acquired freedoms thoughtfully and prudently, it can forestall significant regulatory and legislative change. Otherwise, Congress will act." —KM

## FCC's Patrick urges telco entry into cable

FCC Chairman Dennis Patrick last week renewed his argument for telephone company entry into the cable television business, not only finding no harm in such entry but, rather, benefits galore for a variety of affected players, specifically including the existing cable industry. Patrick says telco competition would be far better for cable's future than the rate regulation cable interests are said to be considering accepting as a means of "keeping the telcos out"—he calls rumors to that effect "alarming." He acknowledged telcos are "800-pound gorillas," but said they could be tamed.

Patrick, the keynote speaker at the Broadcasting/Cable Interface, was making the case against reregulation of the cable industry in the face of what he said was growing concern that cable has grown "too strong" and that "its power must be checked." The question, he added, is how? His answer is competition. "Where it can be introduced," he added, "it is surely more effective than reregulation." Indeed, he saw a future in which fiber optic technology would be used to deliver voice, data and video for the benefit not only of consumers but of broadcasters, programers and cable operators.

Patrick's argument for telco entry grows out of more than what is seen as his normal penchant for deregulation and competition. He noted that the commission would soon reexamine its definition of cable competition. Under the commission's current definition, three off-the-air television signals constitute sufficient competition to protect a cable system from a franchising authority's rate regulation. Patrick said that in that reexamination the question to be answered is "whether any single channel video source—such as a broadcast station—can effectively compete with an integrated, multichannel source." If the answer is "no," he said, "then telco entry merits examination—for surely, the telcos could provide widespread multichannel competition."

Then there is the debate within the commission as to whether it should recommend that Congress repeal the Cable Act ban on telco entry into cable. The commission has



Patrick

been unable to agree on a position: Commissioner Patricia Diaz Dennis voted against such a recommendation, when the commission acted on a notice of inquiry and rulemaking last July, and Commissioner James Quello, who had voted for it, backed away from it in January, after reviewing the comments that were filed. Still, Patrick said the proceeding achieved its aims: It "highlighted the issues, framed the debate" and "asked the questions." Now, he said, "Congress must provide the answers."

For his part, Patrick said, he "would urge an answer in favor of some form of telco entry, subject to safeguards," including those against cross-subsidization. "While many in the affected industries and in Washington hesitate to allow an 800-pound gorilla into a cage of 700-pound gorillas, gorillas can be tamed," he said. "And it helps when *all* the gorillas are in the same weight class."

Patrick, the outgoing chairman, needs no en banc hearing to help him make up his mind. He contended that "telco entry may ...benefit everyone."

For viewers concerned about diversity of

programming and the rates they pay for programming, "additional competition is clearly superior to reregulation."

For broadcasters, telco entry "may be the answer to an intractable must-carry dilemma." Broadcasters would no longer have only one option for wired access to the home. And broadcast signals would be attractive to telcos—"who will most likely be desperate for program services and expertise."

For program producers, increased competition would mean greater demand and stronger prices for their product. What's more, programers could distribute their product directly to consumers, rather than rely on others to package and promote the wares.

"Even cable could be advantaged by telco entry," Patrick said. "Given the attention Washington is paying to subscriber fees, reregulation is a distinct possibility. Promoting competition as a check on rates would be far more advantageous, even to the cable industry."

He described as "folly" the views he attributed to some in the cable business of being willing to accept rate regulation as a means of barring telcos from their business. "Fiber will come," Patrick said. "The only issue is whether the cable industry will still be free to compete effectively with it."

At most, he said, acceptance of rate regulation would only delay, not bar, telco entry into cable. "And once the cable industry acknowledges that cable deregulation went too far, once you concede market power, there is no logical impediment to further reregulation—it is equally feasible that protections you now enjoy in the franchise renewal process will be altered," Patrick said. And it is likely that, ultimately, your concessions will result both in reregulation *and* telco competition."

For those cable interests still worried about the entry of 800-pound gorillas into their arena, Patrick said, don't. "If telephone companies are permitted to compete only with appropriate safeguards in place, the cable industry *will* be able to compete, and successfully." —LZ

## Trade groups trade positions

It was familiar ground that trade associations carved out at a panel at the Broadcasting/Cable Interface on the issues of the day: must carry was key to improving relations between broadcasters and cable operators, and while cable fights to the hilt on telco entry, broadcasters and Hollywood are taking a more open, yet still cautious approach.

National Association of Broadcasters President Eddie Fritts said must carry remains NAB's top priority. "We are getting closer to putting together a package [on must carry and channel positioning] to take to our people," Fritts said. On channel repositioning, Fritts said "we did not have substantial drops and shifts," but said that broadcasters "need an element of stability."

Preston Padden, president of the Association of Independent Television Stations, said, "Not all cable positions are viewable," because many second and third sets do not have converters for higher UHF stations. Padden said KHBK(TV) San Francisco has been moved twice, from 12 to 22 to its own channel assignment, 44, on one cable system. Broadcasters are being shifted and replaced with services in which the cable operator has equity or sells local avails, he said.

On the second set problem, James P. Mooney, president of the National Cable Television Association, said he does not

object to rules that cable operators inform consumers about getting converters for a second set, but a "must-buy rule" was likely to cause problems. Fritts related that one of the problems broadcasters face is that different cable systems have different marketing practices. "Equity should prevail," he said.

Steve Effros, president of the Community Antenna Television Association, said viewers find the programming on stations that have been shifted, and pointed to the affiliation switches in Miami that he said occurred without great viewer acrimony.

The push by the telephone industry to get into the cable business was also a centerpiece of discussion. Asked what telcos bring to the party, John Sodolski, president of the United States Telephone Association, said, "A switched fiber network which can, among other things, deliver entertainment programming.... We will bring capacity, diversity, creativity and ubiquitousness." And, said Sodolski, "we're perfectly willing to carry local signals at no cost to the broadcaster."

Mooney challenged that statement, saying Bell Atlantic told NAB convention attendees that "broadcasters are going to have to pay like anybody else." Mooney asked what benefits the public would receive if telephone companies building fiber were allowed into the cable business. Television and telephone service was his an-

swer. "We can already do that now," he added. Mooney said Bellcore estimates it will cost \$900 billion to string fiber to the home and install a workable switch device.

Sodolski later said he was "always struck by cable's argument that we're too big, fiber costs too much" and that the technical problems on switches haven't been solved. So many of those, he said, "are self-canceling arguments." Cross-subsidy, said Sodolski, "is a felony. It's against the law."

Padden said "you have to distinguish the issue of telco as an alternative distribution path versus telco entry into programming." It is a "grievous mistake," said Padden, to allow the same party to control both. "Look at cable," he said, saying Congress "should take a serious look at undoing vertical integration in cable." Said Padden: "we could live with either a marketplace governed by regulation or competition." But Mooney pointed to 20th Century Fox, a vertically integrated movie studio, network and station owner. "What's good for the goose is good for the gander," he said.

Jack Valenti, president of the Motion Picture Association of America, said "competition is good for consumers. That ought to be put in canon law." And the telcos, "under certain conditions, would produce competition."

On NCTA's position on Pactel buying into a cable franchise in Chicago, Mooney said the association voted to oppose the action because "there remains room for cross-subsidy" even outside the service

## Funnel Facts

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area, although the "ease and thoroughness would be more acute inside."

The talk of cable rate regulation is premature, said Mooney. "There is not yet agreement on what the facts are," he said, referring to the General Accounting Office and FCC studies to be conducted and released this summer and next year, respectively. If cable reaches a point of penetration on par with telephone, and there remains typically only one cable system in a market, the situation changes, he said. "But we are not even close to that point yet," Mooney said, and rate regulation talk "is premature." Rate regulation was one point on which Mooney and Valenti agreed, with the MPAA chief saying: "I'm opposed to rate regulation in any form."

Yet cable concentration remains a chief concern of Valenti's. In answer to a question, Valenti said the Time-Warner merger will have "no impact on motion picture production" because Time does not produce theatrical movies. It does increase the cable holdings of the companies, but Time Warner, at 13%, "is still a weak second," said Valenti, to TCI. "Unregulated monopolies never last," said Valenti. "It is only a question of time." Congress will step in, Valenti predicted, and the question will become "How are you going to reassemble the marketplace?"

Mooney pointed to statistics that Hollywood's concentration was triple that of cable. But Valenti said the concentration of movies in Hollywood depends on the movies in the marketplace. One year one studio



Seated (l-r): Effros, Fritts, Padden, Sodolski.  
Standing (l-r): Mooney, Wiley, Valenti

will be on top, then next year it can falter, he said, if its movies don't produce. Cable, meanwhile, "is on an ever ascending curve," he said.

Padden said the Herfindahl index often used by government to determine concentration of industries is not relevant to cable because there is only one cable company in town. "Other companies are not relevant to that consumer," he said.

But Effros said the criteria that there was only one cable company in town could be

applied to broadcasters in many small towns. "Everyone else pays for their delivery mechanism," said Effros, while the spectrum is free for broadcasters.

Fritts was asked whether he'd like to see a limit on cable horizontal concentration. "We would like to operate in an environment where we didn't have those [broadcast station] limitations." That not being the case, he said, it is appropriate for Congress "to discuss whether the marketplace is balanced." —MS

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## Lawmakers, regulators focus on big picture

HDTV, must carry and threat of reregulation occupy agenda

Congressional and FCC staffers, along with the president-elect of the Federal Communications Bar Association, met at the Broadcasting/Cable Interface sponsored by BROADCASTING Magazine and the FCBA, to discuss issues likely to shape the future of the broadcasting and cable industries.

There was high-definition television, for instance, which many believe holds not only the prospect of greatly enhanced picture and sound quality, but of a boost for the U.S. telecommunications industry. Lisa Hook, legal adviser to FCC Chairman Dennis Patrick, noted that the commission is attempting to establish a transmission standard that would not result in broadcasters being "left behind."

But Noel Gunther, senior adviser to Commissioner Patricia Diaz Dennis, injected a note of skepticism into the discussion. He suggested the technology is "becoming more of a totem than a reality." It is, he said, "like a high school quarterback coming in to take the Green Bay Packers to the National Football League championship in a single year." He acknowledged that HDTV "might turn out to be the best thing since color TV." But, he said, "television history is littered with the bones of technologies that failed."

In that connection, he said he would "question" the American Electronics Association's proposal that the government invest \$1.3 billion in an effort to advance America's role in developing the technology.

Then there is the commission policy aimed at strengthening the position of minorities in broadcasting. Richard Zaragoza, a partner in the law firm of Fisher, Wayland, Cooper & Leader and the FCBA president-elect, sees minority and female preferences in comparative proceedings and of granting tax certificates in the sale of properties to minorities as jeopardized by the decision of the U.S. Court of Appeals in *Shurberg Broadcasting of Hartford Inc. v. FCC*. The court in that case held unconstitutional the commission policy of permitting a broadcaster threatened with the loss



L to r: Haines, Hook and Zaragoza

of a license to sell the station at a distress sale price (no more than 75% of market value) to a minority buyer.

Zaragoza sees the *Shurberg* decision and its implications as flowing from more than the fact that the commission showed no "nexus" between minority ownership and viewpoint diversity.

What about "the new era of regulation" that Representative Edward Markey (D-Mass.), chairman of the House Telecommunications Subcommittee, heralded in his keynote address to the Interface?

Terry Haines, Republican counsel to the House Energy and Commerce Committee, said: "I don't see any consensus on the committee for wholesale reregulation of the broadcasting industry."

But Antoinette Cook, staff counsel to the Senate Commerce Committee, said the chairmen of that committee and its subcommittee on communications—Senators Ernest F. Hollings (D-S.C.) and Daniel Inouye (D-Hawaii)—believe "there is a need for regulation when market forces don't work."

The must-carry issue was also discussed, in terms of a legal theory that might win court approval. Twice in the past few years, panels of the U.S. Court of Appeals in Washington overturned commission must-carry rules on First Amendment grounds. But David Donovan, legal adviser to Commissioner James Quello, a strong backer of rules to require cable systems to carry local television signals, suggested that the commission might have fared better if it had argued that "localism" is a substantial government interest.

—LZ



Gunther



Cook and Donovan

## Getting down to Senate business

Communications Chairman Inouye has packed agenda, including hearings on cable, broadcast deregulation; says children's TV must improve to meet growing illiteracy crisis

Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii) for the first time this year outlined his communications agenda for the 101st Congress; an ambitious agenda, it includes numerous hearings on broadcast and cable issues. It is children's television, however, that the senator singled out as his chief priority.

The media with a "proven record of being able to educate, has a vital role to play," said Inouye. He urged the Broadcasting/Cable Interface audience "to join with us to use the media to improve our children and our nation's lot."

Among the other matters slated for subcommittee review are hearings this month on media diversity and concentration with a specific focus on the cable industry (see "Top of the Week") and hearings this fall on cable deregulation. The subcommittee will also examine broadcast license renewal reform. High-definition television and minority ownership within the media have captured the subcommittee's attention, according to its chairman.

Inouye is the author of a bill that would create a \$10 million endowment to fund educational television programming for children (BROADCASTING, June 5). The money would go directly to producers in the form of grants, with the programming to air on public television for the first two years.

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"With this money, we can improve the offerings on public television and begin to encourage the commercial media to carry this programing, which has always been too expensive and has generated too little revenue," said Inouye.

Moreover, Inouye indicated plans to move legislation that would reinforce broadcasters' obligation to serve children. A bill authored by House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) and others specifically calls on broadcasters to serve the needs of children.

A companion measure is pending in the Senate and Inouye said the subcommittee will also look at it. He sees the endowment legislation as a way to fight the current education crisis in the U.S.

As for the subcommittee's other business, Inouye plans hearings in July on legislation aimed at ridding the airwaves of negative advertising in political campaigns and on a bill that would force broadcasters to offer political candidates advertising time protected from preemption and at their lowest commercial advertising rate. —KM

## TV, Hollywood square off on fin-syn

**MPAA's Valenti and ABC's Weiswasser debate merits of financial interest and syndication rules**

"If you uncage the networks [ABC, CBS and NBC], you are going to infect this landscape with a tri-monopoly virus and everybody is going to suffer from it." That is how Jack Valenti, president of the Motion Picture Association of America, summed up his opening remarks in a 25-minute debate with Stephen Weiswasser, senior vice president and general counsel of Capital Cities/ABC. They squared off over the issue of whether the FCC's financial interest and syndication rules should be modified or repealed.

The rules bar the three major broadcast television networks from investing in most of the programing they air and from getting into the domestic syndication business. Neither the FCC nor Congress has taken up the matter, but Hollywood and the networks have been trying (with little avail) to negotiate a deal on those rules which the networks say are outdated and unnecessary.

"Jack is very good about picking and choosing among his FCC's. He likes the one in 1970 that adopted the rules, he does not particularly like the one in 1983 which found that the financial interest rule no longer had any vitality or positive effect," said Weiswasser.

Sparks flew as the two exchanged barbs over what was fact and what was fiction. In

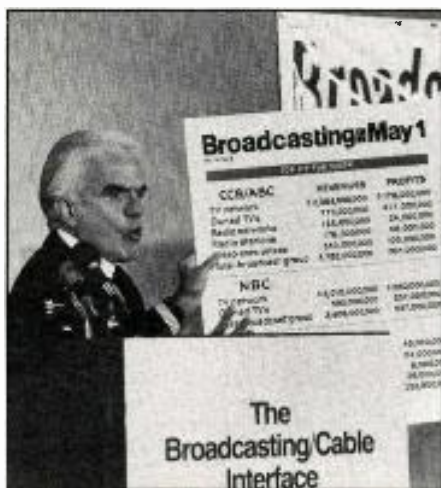
his opening remarks, Weiswasser made it clear he was speaking strictly for ABC. For starters, he wanted to set the record straight.

"Neither we nor any other network has put forth a proposal to abolish rules that prohibit the networks from engaging in the domestic syndication of off-network product. The syndication issues involved in that question are very different from the financial interest issues and very different indeed from other aspects of the syndication rule," said Weiswasser.

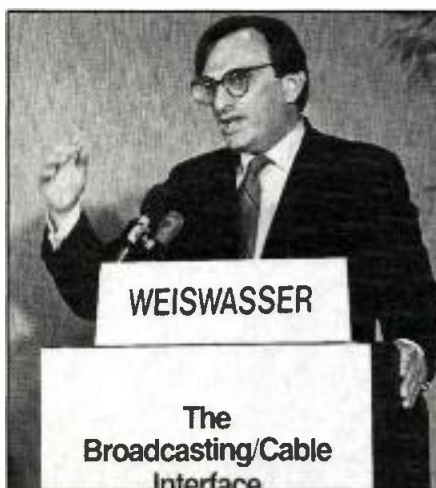
The network audience share has been "dramatically reduced," he said. For example, Weiswasser pointed out that the 1980 May sweeps showed the three networks in prime time had amassed an audience share of 91%. But by 1989, the May sweep number was 65%.

"We are willing to pay more upfront for programs per-episode in prime time in exchange for a license to participate in the backend value for those programs that succeed," said Weiswasser. "We want to pay more because paying more is a way to insure that network quality of program series will continue to be available to the consumer."

Hollywood charges that the networks, with their 65% audience share, "can extract rights from unwilling producers as the price for access" to the network schedules. But, said Weiswasser, there is no entity called the three networks. The record will demon-



Valenti



Weiswasser

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strate that the networks "compete vigorously and aggressively with each other. And as long as that is true, the reality must be that we are not any different than any other major studios or program suppliers in our need to finance and obtain program opportunities," he said.

"You are wrong, Steve, there is a difference," responded Valenti. "When you say the networks are no different from producers, you put your finger on the boil festering sore that has to be talked about." Valenti referred to the networks' firm hold in the marketplace. "Only three men can say yes or no to any producer going on national prime time television. If you are exiled from those three captains, you are forever in purgatory. That is the source of network power; that is why the rule is in place," said the MPAA chief.

The networks say they should be "unhinged from the rules. The burden of proof is on them," continued Valenti. "The rules work. They have encouraged competition in the marketplace. Where there once were 70 independent television stations, there are now 320. Before there were no independent programs."

He also poked fun at the networks' complaints about revenue shortfalls. He said those complaints were a "scene out of 'Oliver Twist,'" with the three networks in "baggy clothes, living among the homeless, with tin cups in their scrawny hands, saying, 'more gruel, more gruel.'" To back up his argument that they are in stalwart financial health, Valenti cited a chart

from BROADCASTING illustrating network profits—\$178 million for ABC, \$280 million for NBC, and \$43 million for CBS. Moreover, the network owned-and-operated stations are, as he put it, "cash cows."

The networks say they need more investment opportunities. But, argued Valenti, "Right now they can do everything that any producer in this country can do; movie production, movie theater ownership, movie distribution, network program production, pay per view, pay television, cable program production DBS, home video, foreign syndication of network-owned programs, book publishing, records and magazine publishing. "The only two things they cannot do are in the two areas where they behaved so anticompetitively before. They cannot exhort from a program producer a piece of his program as a price for getting it on national prime time television. They cannot force you to give them syndication rights so then they can do what the independent stations dread; that is, not make available popular off-network programs."

It is "true that overall, the three network companies are viable, healthy and successful. I am not here to tell you that one of the three networks will go out of business if the financial interest rules are not repealed," countered Weiswasser. However, he did take exception to Valenti's assertion about the networks' financial status.

Valenti was quoting figures showing that on an accrual accounting basis, ABC had profits of \$178 million. But Weiswasser noted that on a cash basis, that network loss

\$13 million, as reported by BROADCASTING (April 24). He also rebuked Valenti for reporting that the MPAA's "Coalition to Preserve the Financial Interest and Syndication Rule" includes the Association of National Advertisers. "A number of those groups might be surprised to see their names on that list." The ANA has "very serious questions" about whether the financial interest rule meets its interests, said Weiswasser.

Valenti then quarreled with Weiswasser's assertion that his use of a figure (93%) was pulled out of the air. Valenti had reported that the networks took a financial interest in 93% of the programs they aired. "I took it from the FCC's report and order issued in 1970," replied Valenti. But Weiswasser maintained that the figure was based on data collected from 1963. In 1968 the networks were participating in "something less than 60%" of the programs they were broadcasting, said Weiswasser.

But, Valenti insisted, even in 1977, the Justice Department said ABC had a "subsidiary interest in 31% of the programs broadcast and its percentage climbed to 86%."

"Where was the Justice Department, in 1983?" asked Weiswasser.

"Well, I don't know," said Valenti, "I wasn't in power at that time, so I don't know."

"If you weren't in power, those rules would have certainly disappeared," replied Weiswasser, referring to the Justice Department's position in 1983 that backed repeal of the rules. —KM

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## CEO panel finds common ground

There was unanimity between chief executive officers of broadcast groups and cable MSO's on the concepts of must carry and syndicated exclusivity and the need for HDTV compatibility. There were differences, however, on telco entry, and concern that cable could eventually use carriage and positioning to disadvantage broadcasters on advertising sales.

James Dowdle, president and chief executive officer, Tribune Broadcasting, said must carry, channel positioning and compulsory license are all intertwined issues and show "how we depend upon each other." Stewart Blair, president and chief executive officer, United Artists Entertainment, did not see much division between the broadcast and cable industries. There is agreement on must carry, he said, syndex "as a concept is OK," but its practical administration is a problem, and cable and broadcasters should be able to sort out HDTV "before it gets in the public domain."

Glenn Jones, chairman and chief executive officer, Jones Intercable, seconded Blair's sentiments on the need to stress commonality of issues. There is a "spirit of cooperation we need to instill in our relations," said Jones. "The world is changing."

Local broadcasters developing second

cable channels in their markets makes a lot of sense, said Burt Staniar, chairman and chief executive officer, Westinghouse Broadcasting, agreeing with Tele-Communications Inc. President John Malone's call during remarks at the National Association of Broadcasters convention, for broadcasters to program for cable (BROADCASTING, May 8). (Following Staniar's lead, Blair humorously chimed in: "We all agree with Malone.") Staniar said broadcasters know how to program news, information and public affairs and could help cable operators. Cooperation on HDTV makes sense, said Staniar. He also had one word of warning for cable operators. "I want cable operators to be providing good service," he

said, for, among other reasons, the majority of subscribers receive the service that way.

Broadcasters are more than just programmers, however, said George Castrucci, president and chief executive officer, Great American Broadcasting, taking issue with a portion of Malone's characterization of future broadcasters as multichannel programmers. "We have some kind of charter, of universal free service," he said. "Broadcasters are special," he said. "It's the nature of the license and the service we deliver." Broadcasters have the local expertise, he said, and "there are services we would like to provide to cable operators."

Dowdle said there could be cooperation in the sports area, with cable operators car-

rying the preliminary games of high school sports while broadcasters could air the finals.

As cable operators take a greater slice of the advertising pie, there will be opportunities for competition and cooperation. "As we go along we'll be competing" for ad dollars, said Dowdle, "but we all need each other." Castrucci said "advertising time is a result of audience delivery. We are going to compete.... That's why we want more than one service so we can broaden participation in the advertising pie." The enemy, to some extent, said Staniar, is other media. Cable and broadcast are both television, he said, and joint promotional efforts can be undertaken. Some promo-

## Changing Hands

**WSSL-AM-FM Greenville, S.C., and WJDX(AM)-WSS(FM) Jackson, Miss.** □ Sold by Sterling Communications Corp. to Capstar Communications Inc. for \$24 million. **Seller** is headed by W. Lawrence Patrick, who has no other broadcast interests. **Buyer** is headed by R. Steven Hicks, who is chairman of board of Hicks Broadcasting Corp., licensee of KLV(AM) Beaumont, KYRK(FM) Port Arthur, WTAW(AM)-KTSR(FM) College Station, all Texas. HBC is sole general partner of Hicks Broadcasting Partners. HBP is sole general partner of Hicks Communications Partners of Tennessee. HCPT is sole general partner of Hicks Broadcasting Partners of Tennessee, which is licensee of WSIX-AM-FM Nashville. Hicks is also transferring ownership from HBPT to Capstar Communications. WSSL is fulltimer on 1440 khz with 5 kw. WSSL-FM operates on 100.5 mhz with 100 kw and antenna 1,280 feet above average terrain. WJDX is fulltimer on 620 khz with 5 kw-D, 1 kw-N. Wssj operates on 102.9 mhz with 100 kw and antenna 1,800 feet above average terrain.

**WJBO(AM)-WFMF-FM Baton Rouge** □ Sold by Shareholders of Baton Rouge Broadcasting to Noland-Jenne Broadcasting Inc. for \$9,091,194. **Seller** is owned by brothers Douglas and Charles Manship, who also own WBRZ(TV) Baton Rouge. **Buyer** is owned by George A. Jenne, who is president, director and stockholder of Transcontinental Broadcasting Co., licensee of KDSX(AM)-KDSJ(FM) Dennison-Sherman, and KPRR(FM) El Paso, all Texas. He is also president, director and stockholder of WLN Inc., licensee of WOHT(FM) Jackson, Miss. WJbo is fulltimer on 1150 khz with 1 kw. WFMF operates on 102.5 mhz with 100 kw and antenna 560 feet above average terrain.

**Wow(FM) Norfolk, Va.** □ Sold by Willis Broadcasting Corp. to Ten Chiefs Co. for \$8.3 million. **Seller** is owned by L.E. Willis, who has interest in Crusade Broadcasting Corp., licensee of WIMG(AM) Ewing, N.J.; Christian Broadcasting Corp., licensee of WBOK(AM) New Orleans; Big Ben Communications Inc., licensee of KFTH(FM) Marion, Ark; Charlotte Christian Radio Inc., licensee of WGSP(AM) Charlotte, N.C.; Edenton Christian Radio Inc., licensee of WBXB(FM) Edenton, N.C.; Columbia Christian Radio Inc., licensee of WKWQ(FM) Batesburg, N.C.; Durham Christian Radio Inc., licensee of WSRG(AM) Durham, N.C.; Birmingham Christian Radio Inc., licensee of WAYE(AM) Birmingham, Ala.; Gospel Broadcasting Corp., licensee of WSFU-FM Union

Springs, Ala; FM 96 Corp., licensee of WPZZ(FM) Franklin, Ind.; Marshall Broadcasting Corp., licensee, KSNE(FM) Marshall, Ark. Philadelphia Christian Radio Inc. licensee of WURD(AM) Philadelphia; Warrenton Broadcasting Corp., permittee of unbuilt FM station, WVRG(FM) Warrenton, N.C., and Belhaven Christian Radio, licensee of WKJA(FM) Belhaven, N.C. Willis also has interest in WTNC(AM) Thomasville, N.C. Willis Broadcasting Corp. holds 100% voting stock in following corporations: Tidewater Radio Show Inc., licensee of WPCE(AM) Portsmouth and WFTM(AM) Richmond, both Virginia; Willis & Sons Inc., licensee of WSVE(AM) Jacksonville and

WPDQ(FM) Green Cove Springs, both Florida; Metro Communications Inc., licensee of WWCA(AM) Gary, Ind; Gateway Communications Corp., licensee of WESL(AM) East St. Louis, Ill; Inspirational Broadcasting Corp., licensee of WTJH(AM) East Point, Ga., and Good Faith Broadcasting Inc., licensee of WGTM(AM) Wilson, N.C. Levi Willis, son of L.E. Willis, has interest in WTNC(AM) Thomasville, N.C. **Buyer** is owned by Ragan Henry, who is sole general partner of Ragan Henry Communications Group L.P. (RHCG), Ragan Henry National Radio L.P. (National Radio), and Communications Management National L.P. (CMN). RHCG is licensee of

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tional dollars, instead of going to television advertising, are going to other media, he said.

The broadcasters did, however, link must carry and channel repositioning to advertising, expressing concern that cable operators in the future would put cable services in which they sell advertising on lower channels. Broadcasters could be moved "down the pedestal," said Dowdle, without must carry and positioning stability. Added Castrucci: "Stability of channel designation is terribly important."

Jones said the agenda for the cable operator and the general cable network is not the same as it relates to advertising. Jones is not as interested in ratings, he said, as much as "signature cable channels" that will help drive penetration. "We are in the percentage business," he said, and need to chip away at the nonsubscribers. "We do that with unique, narrow, original programming." Dowdle pointed out that ad avails "are in signature programming."



L to r: Castrucci, Dowdle, Blair, Jones and Staniar

The broadcasters linked must carry and the compulsory license, and conceptually, the cable operators seemed to have little trouble with that. Blair said the removal of the compulsory license was "not a burning,

red-hot issue." Like syndex, he said, the problem is not so much with the rule but in the sunset provisions. "The transition issues are sometimes more important than the existence of the statute," he said.

WMXB(FM) Richmond, Va., and WDAI(AM)-WHRK(FM) Memphis. National Radio is licensee of WKSG(FM) Mt. Clemens, Mich. CMN is licensee of WXTR(FM) Waldorf and WWIN(AM) Baltimore, Md. WOWI operates on 102.9 mhz with 50 kw and antenna 500 feet above average terrain. Henry also purchased KJOJ(FM) Conroe, Tex. (see below).

**KJOJ(FM) Conroe, Tex.** □ Sold by Jimmy Swagart Ministries to Ragan Henry for \$9 million. **Seller** also owns WHYM(AM) Pensacola, Fla.; WLUX(AM) Baton Rouge; WAME(AM) Charlotte,

N.C.; WJYM(AM) Bowling Green, Ohio, and KJIL(FM) Bethany, Okla. Ragan Henry is also purchasing WOWI(FM) Norfolk, Va. (see above). KJOJ operates on 106.9 mhz with 100 kw and antenna 1,446 feet above average terrain. **Brokers:** R.C. Crisler & Co. and Sailors & Associates.

**WBVR-FM Russellville, Ky.** □ Sold by Target Communications of Ky. Inc. to Keymarket Communications for \$5.25 million. **Seller** is owned by Don Alt, who also owns WRUS(AM) Russellville, Ky. **Buyer** is owned by Kerby Confer, who

is also president of Keymarket Communications of Columbia Inc., licensee of WTCB-FM Orangeburg, S.C.; Keymarket Communications of Pennsylvania Inc., licensee of WNNK(FM) Harrisburg, Pa.; Keymarket of Austin Inc., licensee of KOKE(AM)-KKMJ(FM) Austin, Tex., and Keymarket of Charlotte Inc., licensee of WECZ(FM) Hickory, N.C.; Keymarket Communications is licensee of WRVR-AM-FM Memphis, and Keymarket of Nepa Inc., licensee of WYOM (AM)-WKRR-FM Wilkes-Barre, Pa. WBVR-FM operates on 101.1 mhz with 100 kw and antenna 1,047 feet above average terrain.

**WMFX(FM) St. Andrews, S.C.** □ Sold by St. Andrew Partners L.P. to Baum Broadcast Inc. for \$5 million. **Seller** is headed by Dick Oppenheimer, who has interest in WRMX(FM) Nashville and WXP(FM) Pittsburgh. **Buyer** is headed by Theodore Baum and Dick Rakovan and also owns WOMP-AM-FM Wheeling, W.Va. WMFX operates on 102.3 mhz with 3 kw and antenna 322 feet above average terrain. **Brokers:** Norman Fisher & Associates and Mediacor.

**WNOO(AM) Chattanooga and WYVY-FM Soddy Daisy, Tenn.** □ Sold by Pye-Watts Communications Inc. to Tennessee Communications Ltd. for \$2 million. **Seller** is owned by L.F. Pye, who has no other broadcast interests. **Buyer** is headed by William H. Sanders and William G. McKay III. Sanders has interests in Downs Broadcasting Inc., licensee of WQIM(FM) Prattville, Ala. and Downs Radio of Virginia, licensee of WSKX(FM) Suffolk, Va. Sanders is owner of KDXR(FM) Borger, Tex., and 40% shareholder of Fun Radio Group Inc., licensee of KBBB(AM) Borger, Tex. He is director of Pinnacle Broadcasting Co., licensee of WDR(AM)-KAMZ(FM) El Paso, KLLL-AM-FM Lubbock, Tex. and WSOY-AM-FM Decatur, Ill. WNOO is daytimer on 1260 khz with 5 kw-D. WYVY-FM operates on 102.3 mhz with 3 kw and antenna 700 feet above average terrain.

**WEBQ-FM Harrisburg, Ill.** □ Sold by O.L. Turner to Jerry Zimmer for \$713,000. **Seller** is owned by O.L. Turner, who also owns WEBQ(AM) Harrisburg, Ill. **Buyer** also has interest in KWOC-AM-FM Poplar Bluff, Mo. WEBQ-FM operates on 99.9 mhz with 32 kw and antenna 650 feet above average terrain. **Broker:** Chapman Associates.



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On telcos, Blair, speaking personally, said UA came very close to a deal with Pacel to purchase Rogers last year. "We have mentally crossed the bridge," said Blair, who believes the advantages outweigh the disadvantages. That said, however, Blair added "if you are fighting a battle, you fight where you think you're going to win it. We don't propose to oppose [NCTA's] position."

Castrucci said broadcasters are talking to both telcos and cable operators, giving little hint where he would side. He did say that with broader band capacity and niches services, "in that marketplace I want to be a broadcaster and not all these little slices."

Staniar said he was "not yet ready to rule [telephone companies] out," but that it was too early to make a call. On the one hand, broadcasters have to "make sure we're not in the way of technology," yet telcos acting as programers "is a real question," said Staniar.

There was little enthusiasm for eliminating broadcaster and network crossownership provisions and allowing ownership of cable systems where they now can't. "There are obviously some limits," said Staniar. "Some [media restrictions] are needed." But, he added, "We'd be back buying if it happened." Blair said at first blush he'd have little trouble with broadcast

ownership of cable systems in the same market, since both industries are strong enough and there is no need for further protection.

The network-cable crossownership rules were installed in recognition of "facts that existed," said Jones, and those facts still exist today. Blair said cable wants the networks to be strong, but that some limits on vertical integration in the broadcasting business are appropriate. "Would you like to be an NBC affiliate when another network owned the system?" asked Blair. Blair added that he "wouldn't be surprised" if some limits on vertical integration were appropriate in cable. —MS

## Tabloid TV and anti-U.S. program quotas top issues of programing panel

**Quantum's Pittman calls for blending information and entertainment on TV; HBO's Fuchs and Lorimar's Salzman say that blurring of line is not answer**

A sharp exchange over tabloid-style TV sparked an hour-long discussion on program trends at last week's Interface. The panel, which included top program executives from Disney, Lorimar, Viacom and HBO, also touched on anti-U.S. program quotas overseas, syndicated program trends and content legislation.

Opening the tabloid TV debate was Robert Pittman, the former MTV Networks head whose Quantum Media entertainment company developed the controversial talk show vehicle, *The Morton Downey Jr. Show*. Pittman challenged television's handling of news and information programing and called for new forms that blend information and entertainment. "We've done a great job with entertainment," he said. "On the other hand, I think we have a crisis coming in this country in the area of information and news."

Said Pittman: "Traditional journalism is not reaching the young adults in this country. You've got to listen to them eventually. At some point you have to talk to them in some other language."

He called new informational program forms one of TV's "great untapped opportunities" if resistance from existing news organizations and advertisers could be overcome. He said the blurring of the line between news-information and entertainment was good in that it helped viewers find news and information "interesting and stimulating."

Michael Fuchs, Home Box Office chairman and CEO, said the melding of information and entertainment is not the answer to solving problems of an uninformed public, and David Salzman, president of Lorimar Television, also said "the blurring of fact and fiction is very dangerous."

Rich Frank, president of Walt Disney Studios, echoing the sentiments of Disney head Michael Eisner, who spoke on the subject at the NATPE convention last January, argued that while "shock TV" programs virtually guarantee audience delivery at first, they eventually fail when advertisers blanche at the increasing shock value he



Pittman



Salzman



L to r: Frank, Fuchs, Gerber

said is needed to keep audiences.

But Pittman defended new information-entertainment forms. "I'm not advocating blending *I Love Lucy* into news," he said, adding: "We're not going to diversify into

*Downey* on 60 channels. We're opening up a huge library with many editions in it."

Regarding advertiser reluctance, Pittman argued it most often stems from overcautious ad agency advice and noted that MTV

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had similar problems with advertisers early in its history. Such problems crop up "any time you have a new form on TV," Pittman said.

Panelists also noted the importance of overseas markets for much American programming and mentioned concerns about anti-U.S. program quotas, particularly in Europe. Lorimar's Salzman said his company is looking "very, very seriously" at debates over European quotas [50% limits on U.S. shows are on the table, although on a nonbinding basis], which he said could affect which programs are produced.

In other topics, Michael Gerber, president of acquisitions and first-run programming for Viacom Enterprises, told the audience that the television industry should expect to see more of what he characterized as a "premium tier" of syndicated programs.

In the strip access market, for instance, the industry should anticipate a growing number of high-ticket half-hour weekly shows. "Those are cooking out there and I think we're going to see a lot more of them," said Gerber.

Regarding pending legislation that would affect TV's depiction of violence, sexual matter and drug use, and on the FCC's "indecent" considerations, Lorimar's Salzman said that "as a citizen [and] on a conceptual basis, I'm very troubled by it. If this country still argues over the definition of obscenity, I don't know how to set standards for decency for TV" that are fair, in the public interest and reflect constitutional protections. —AG



Rattner



Malarkey



Leibowitz



Finnegan

## Analysts attempt to predict cable and station values

Cable TV and broadcast station values, cable regulatory issues and the future of the TV networks were subjects of a panel of financial experts at last week's Broadcasting/Cable Interface.

Cable system values, according to at least two participants in the afternoon panel, will level out at or drop from their current levels, now an average multiple of 12 to 14 times next year's cash flow.

Martin Malarkey of Malarkey-Taylor Associates, while predicting six or eight major deals in the next 18 months and as many as another dozen deals by medium-sized system operators for systems in the 100,000-250,000 subscriber range, argued nevertheless that cable values are "plateauing out [and] if anything, multiples could drop."

Agreeing was Dennis Leibowitz, senior vice president of investment firm Donaldson, Lufkin & Jenrette, who said a change

in multiples depended somewhat on regulatory developments, but that "the effect of [cable] reregulation and maybe even the threat of prospective reregulation already would or should hold [multiples] at bay or cause them to go down awhile."

Potential boosts to cable values, however, could come from other regulatory changes, including those that would allow new buyers into the market, panelists said.

Leibowitz, for instance, asked about the possibility of regional Bell operating companies overcoming legal hurdles to allow acquisitions of cable systems outside their markets, said such an entry would be "widely heralded on the Street [Wall Street]."

"The NCTA is officially against it [RBOC entry], but John Malone isn't," said Leibowitz, who added that the rest of the industry might not object once it understood what telco entry might do to boost system prices. Leibowitz acknowledged, however, that RBOC's are not "of a uniform voice" about out-of-market cable acquisitions, with only Pactel and possibly US West and Bell Atlantic appearing anxious to enter that arena.

One set of potential buyers that could be eliminated from the U.S. cable market is foreign companies. In a speech at the Interface (see page 56), Congressman Edward Markey (D-Mass.) said he plans to move ahead on his bill to limit foreign ownership of cable, introducing it at a hearing scheduled for this Thursday, June 15.

Panelists Steve Rattner, general partner with Lazard Freres & Co., and Leibowitz dismissed foreign limits as a non-issue for the cable market. But cable broker Rick Michaels of Communications Equity Associates commented from the audience that while Japanese, British and German firms do not have much interest in U.S. cable systems, the effect of the Markey bill on U.S. companies investing abroad would be "disastrous."

Federal caps on subscriber rates was another regulatory issue facing cable cited by the panel. Leibowitz called rate caps one regulatory avenue that could relieve pressures from Congress, which he said sees cable as an unregulated industry.

Most cable operators, whose rate structures have largely caught up with years of limited increases following deregulation in 1986, could probably live with cost-of-living rate caps, particularly if it meant continued federal preemption of state and local



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rate controls, argued Leibowitz.

Regarding broadcast station values, panelists said that like cable system values, they are likely to stay flat or drop. Rattner said station cash flow multiples have been down substantially in the recent past, and are likely to stay in the 10-to-12 times range.

Paul Finnegan, vice president, First Chicago Venture Capital, disagreed on station values, however, arguing that prices are going to come down further as some stations are forced by overaggressive debt structures to come to the market despite the poor timing. "I wouldn't be at all surprised to see nine-times multiples," he said.

On the three-network economy, Leibowitz said it is "at a low point and not a very profitable business." He said, however, that he agreed with networks' arguments that prospects were improving somewhat with the flattening of growth in cable system new-builds and a leveling out in the independent station business. —AG



Quello

video service on a common carrier basis. And in that connection he would modify the Cable Act to permit video programmers to use BOC facilities without first obtaining a franchise. (He says the law is ambiguous on whether a franchise for such service is required.) And "if and when franchising problems are solved," Quello believes, telephone companies should not be allowed to purchase existing cable systems. He said that would assure a competitive marketplace and encourage the development of a switched fiber network.

And, as Quello said, "it is no secret" that he believes Congress should "enact must-carry legislation for conventional cable systems assuring station licensees access to the public they are licensed to serve." —LZ

## Quello calls for FCC hearing on entry of telcos into cable

Commissioner James Quello remains to be persuaded on the issue of telco entry into the cable television business. But in his appearance at the Broadcast/Cable Interface, he offered a suggestion for helping him make up his mind—as well as for briefing the three and possibly four new commissioners expected to be sitting on the commission by the end of the year.

Quello said he would propose "a full en banc FCC hearing on all aspects of the telco issue after the new commissioners are confirmed." He said the commission should seek testimony "from the best informed leaders" of the affected industries, as well as experts from the Justice Department's antitrust division and from "liberal and conservative think tanks like the Brookings Institution and the Heritage Foundation." He sees the hearings as reinforcing and completing the telco record already compiled by the commission. And the findings and recommendations flowing from the proceeding, he said, would be forwarded to Congress for legislative consideration.

Quello said that if the new commissioners are in place by early fall, the en banc hearings could be scheduled for December or January. "This," he said, "will avoid any rush to judgment and, more importantly, provide a complete record representing various expert viewpoints on which to base a well-informed, practical decision which best serves overall public interest on this contentious issue."

While he remains unsure of what course the commission should take, Quello has some "tentative or preliminary" advice for Congress. He thinks it should remove the provision in the consent decree ending the Justice Department's antitrust suit against AT&T that bars Bell operating companies from providing information services. He said the BOC's should be free to provide

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# For the Record

As compiled by BROADCASTING from Jun 1 through Jun 7 and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours.; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; HAAT—height above average terrain; H&V—horizontal and vertical; khz.—kilohertz; kw.—kilowatts; lic.—license; m.—meters; mhz.—megahertz; mi.—miles; MP—modification permit; mod.—modification; N—night; pet. for recon.—petition for reconsideration; PSA—presurise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w.—watts; \*—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

## Ownership Changes

■ WBVR-FM Russellville, KY (BALH890519GL; 101.1 mhz; 100 kw; ant. 1,047 ft.)—Seeks assignment of license from Target Communications of Kentucky Inc. to Keymarket Communications for \$5.25 million. Seller is owned by Don Ajt. who also owns WRUS(AM) Russellville, KY. Buyer is owned by Kerby Confer, who is also president of following: Keymarket Communications of Columbia Inc., licensee of WTCB-FM Orangeburg, SC.; Keymarket Communications of Pennsylvania Inc., licensee of WNNK(FM) Harrisburg, PA.; Keymarket of Austin Inc., licensee of

KOKE(AM)-KKMJ(FM) Austin, TX., and Keymarket of Charlotte Inc., licensee of WECZ(FM) Hickory, NC. Keymarket Communications is also licensee of WRVR-AM-FM Memphis. Keymarket of Nepa Inc., licensee of WYOM(AM)-WKRZ-FM Wilkes Barre, PA. Filed May 19.

■ WJBO(AM)-WFMF-FM Baton Rouge (AM; BTC890519GN; 1150 khz; 1 kw; DA-1; FM; BTCH890519GO; 102.5 mhz; 100 kw; ant. 560 ft.)—Seeks assignment of license from Shareholders of Baton Rouge Broadcasting to Noland-Jenne Broadcasting Inc. for \$9,091,194. Seller is owned by brothers Douglas and Charles Manship, who also own WBRZ(TV) Baton Rouge. Buyer is owned by George A. Jenne, who is president, director and stockholder of Transcontinental Broadcasting Co., licensee of KDSX(AM)-KDSD(FM) Dennison-Sherman, and KPRR(FM) El Paso, all Texas. He is also president, director and stockholder of WLIN Inc., licensee of WOHT(FM) Jackson, MS. Filed May 19.

■ WSSL(AM) Greenville, SC (BAL890522GY; 1440 khz; 5 kw-U; DA-N); WSSL-FM (BALH890522GZ; 100.5 mhz; 100 kw; HAAT: 1,280 ft.); WJDX(AM) Jackson, MS (BAL890522GS; 620 khz; 5 kw-D; 1 kw-N, DA-N); WSSI-FM Jackson, MS (BALH890522GI; 102.9 mhz; 100 kw; ant. 1,800 ft.)—Seeks assignment of license from Sterling Communications Corp. to Capstar Communications Inc. for \$24 million. Seller is headed by W. Lawrence Patrick. Buyer is headed by R. Steven Hicks, who is chairman of Board of Hicks Broadcasting Corp., licensee of KLVJ(AM) Beaumont, KYRK(FM) Port Arthur, WTAW(AM)-KTSR(FM) College Station, all Texas. HBC is sole general partner of Hicks Broadcasting Partners L.P. ("HBP"). HBP is sole general partner of Hicks Communications Partners of TN, L.P. ("HCPT"). HCPT is sole general partner of Hicks Broadcasting Partners of TN, L.P. ("HBPT") which is licensee of WSIX-AM-FM Nashville. Hicks is also transferring ownership from HBRT to Capstar

Communications. Filed May 22.

■ KBLE(AM) Seattle (BTC890523EA; 1050 khz; 5 kw-D; 453.5 w-N)—Seeks assignment of license from Ostrander Family Shareholders to Ostrander Voting Trust for no financial consideration. Seller is owned by Richard B. Ostrander, who has no other broadcast interests. Filed May 23.

■ WNOO(AM) Chattanooga and WYVY-FM Soddy Daisy, both Tennessee (AM; BAL890522GU; 1260 khz; 5 kw-D; FM; BALH890522GV; 102.3 mhz; 3 kw; ant. 700 ft.)—Seeks assignment of license from Pye-Watts Communications Inc. to Tennessee Communications Ltd. for \$2 million. Seller is owned by L.F. Pye, who has no other broadcast interests. Buyer is headed by William H. Sanders and William G. McKay III. Sanders has interests in Downs Broadcasting Inc., licensee of WQIM(FM) Prattville, AL., and Downs Radio of Virginia, licensee of WSKX(FM) Suffolk, VA. Sanders is owner of KDXR(FM) Borger, TX., and 40% shareholder, Fun Radio Group Inc., licensee of KBBB(AM) Borger, TX. He is director of Pinnacle Broadcasting Co., licensee of WDUR(AM)-KAMZ(FM) El Paso and KLLL-AM-FM Lubbock, both Texas, and WSOY-AM-FM Decatur, IL. Filed May 22.

■ WOWI(FM) Norfolk, VA (BALH890519GP; 102.9 mhz; 50 kw; ant. 500 ft.)—Seeks assignment of license from Willis Broadcasting Corp. to Ten Chiefs Co. for \$8.3 million. Seller is owned by L.E. Willis, who has interest in Crusade Broadcasting Corp., licensee of WIMG(AM) Ewing, NJ; Christian Broadcasting Corp., licensee of WBO-K(AM) New Orleans; Big Ben Communications Inc., licensee of KFTI(FM) Marion, AK; Charlotte Christian Radio Inc., licensee of WGSP(AM) Charlotte, NC; Edenton Christian Radio Inc., licensee of WBXB(FM) Edenton, NC; Columbia Christian Radio Inc., licensee of WKWQ(FM) Batesburg, NC; Durham Christian Radio Inc., licensee of WSRG(AM) Durham, NC; Birmingham Christian Radio Inc., licensee of WAYE(AM) Birmingham.

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ham, AL; Gospel Broadcasting Corp., licensee of WSFU-FM Union Springs, AL; FM 96 Corp., licensee of WPZZ(FM) Franklin, IN; Marshall Broadcasting Corp., licensee. KSNE(FM) Marshall, AK; Philadelphia Christian Radio Inc., licensee of WURD(AM) Philadelphia; Warrenton Broadcasting Corp., permittee of unbuil FM. WVRB, Warrenton, NC, and Belhaven Christian Radio, licensee of WKJA(FM) Belhaven, NC. Willis has interest in WTNC(AM) Thomasville, NC. Willis Broadcasting Corp. holds 100% voting stock in Tidewater Radio Show Inc., licensee of WPCE(AM) Portsmouth and WFTH(AM) Richmond, both Virginia; Willis & Sons Inc., licensee of WSVZ(AM) Jacksonville and WPDQ(FM) Green Cove Springs, both Florida; Metro Communications Inc., licensee of WWCA(AM) Gary, IN; Gateway Communications Corp., licensee of WESL(AM) East St. Louis, IL; Inspirational Broadcasting Corp., licensee of WTJH(AM) East Point, GA, and Good Faith Broadcasting Inc., licensee of WGTM(AM) Wilson, NC. Levi Willis, son of L.E. Willis, has interest in WTNC(AM) Thomasville, NC. Buyer is owned by Ragan Henry, who is sole general partner of Ragan Henry C. Communications Group L.P. (RHCG), Ragan Henry National Radio L.P. (National Radio), and Communications Management National L.P. (CMN). RHCG is licensee of WMXB(FM) Richmond, VA, and WDIA(AM)-WHRK(FM) Memphis. National Radio is licensee of WKSG(FM) Mt. Clemens, MI. CMN is licensee of WXTR(FM) Waldorf, MD, and WWIN-AM-FM Baltimore and Glen Burnie, both Maryland. Filed May 22.

#### Actions

■ WHKW(FM) Fayette, AL (BAPLH890405HZ: 98.1 mhz; 100 kw; ant. 1,014 ft.)—Granted app. of assignment of license from Radio WHKW Inc. to Tuscaloosa Broadcasting Co. for \$1.25 million ("Changing Hands," April 10). Seller is headed by Jim Mauldin, who has no other broadcast interests. Buyer is headed by W.E. Dunnivant. It is subsidiary of Athens Broadcasting Co., which is licensee of WYNN(AM)-WZYF(FM) Athens, AL. Action May 25.

■ KOSY-AM-FM Texarkana, AR (AM: BAL890306EC: 790 khz; 1 kw-D; 5 kw-N-FM: BALH890306ED: 102.5 mhz; 94 kw; 235 ft.)—Granted app. of assignment of license from Gateway Broadcasting Co. to Broadcasters Unlimited Inc. for \$1.1 million ("Changing Hands," March 13). Seller is owned by brothers J.K. Smith and Decker Smith, who have no other broadcast interests. Buyer is owned by Don R. Chaney. It also owns KTBB(AM)-KNUE-FM Tyler, TX. Action May 25.

■ KNBR(AM) San Francisco (BTC890330EB: 680 khz; 50 kw)—Granted app. of assignment of license from National Broadcasting Co. Inc. to Susquehanna Broadcasting Co. for \$17.5 million ("In Brief," March 27). NBC also owns WNBC-TV New York, WMAQ-TV Chicago, WKYC-TV Cleveland, WRC-TV Washington, KNBC-TV Burbank and WTVJ(TV) Miami. Buyer is owned by Louis J. Appell. Susquehanna Radio Corp.'s voting common stock is owned 100% by Susquehanna Broadcasting Co. Susquehanna Radio Corp. is licensee of WSBA(AM)-WARM-FM York, PA; WQBA-AM-FM Miami; WAPW-FM Atlanta; WGH-AM-FM Newport News, VA; WTKN(AM) Pinellas Park, FL, and WIVE-FM Sarasota, FL; KKZR(AM)-KRBE-FM Houston. Susquehanna Radio Corp. owns 90% of outstanding stock of Warm Broadcast Co., licensee of WARM(AM)-WMSG(FM) Scranton, PA, KPLX(FM) Fort Worth. Radio Indianapolis Inc., licensee of WFMS(FM) Indianapolis, and Radio Cincinnati Inc., licensee of WRRM(FM) Cincinnati. Susquehanna Radio Corp. owns 80% of KLIF Co., licensee of KLIF(AM) Dallas; Susquehanna also owns KFOG(FM) San Francisco, and 82.5% of Radio de Miami Inc., licensee of WQBA-FM Miami. Action May 24.

■ KTAP(AM) Santa Maria, CA (BAPL890413EA: 1600 khz; 500 w-D)—Granted app. of assignment of license from Leo Kesselman to Buenos Diaz Broadcasting Inc. for \$425,000. Seller has no other broadcast interests. Buyer is owned by Eduardo Diaz, who is owner of Diaz Broadcasting Co., licensee of KLZZ(FM) Baywood Park, CA. Action May 25.

■ WICC(AM) Bridgeport, CT (BAL890118EA: 600 khz; 1 kw-P, 500W-N, DA-1)—Granted app. of assignment of license from Connecticut Broadcasting Co. to WICC Associates for \$6.25 million ("Changing Hands," Jan. 16). Seller is subsidiary of Tribune Broadcasting who owns KTLA(TV) Los Angeles and KGNR(AM)-KCTC(FM) Sacramento, both California; KWGN-TV Denver; WICC(AM) Bridgeport, CT; WGNX(TV) Atlanta; WGN-AM-TV Chicago; WGN(TV) New Orleans, and WQCD(FM)-WPIX(TV) New York and is headed by James Dowdle. Buyer is owned by M.L. Media and headed by Elton Rule and I. Martin Pompadur and Merrill Lynch & Co. It also owns WQAL(FM) Cleveland; WIRE(AM)-WXTZ(FM) Indianapolis; WEJZ(FM) Jacksonville, FL; KBEZ(FM) Tulsa, OK, and WEBE(FM) Westport, CT. Action May 25.

■ KWGG(FM) Hampton, IA (BALH890403GI: 104.9 mhz; 3 kw; ant. 255 ft.)—Granted app. of assignment of

license from K-105 Partnership to Hampton Communications Inc. for \$75,000. Seller is owned by Wayne E. Grant and has no other broadcast interests. Buyer is owned by Jeffrey L. Birdsall and Marilyn Kay Cooney. Action May 24.

■ KSPG(AM)-KBUZ-FM El Dorado, KS (AM: BAL890217ED: 1360 khz; 500 kw-D FM: BAPLH890217EE: 99.30 mhz; 3.00 kw-H; ant. 411 ft.)—Granted app. of assignment of license from Gary L. Violet to El Dorado Broadcasting Inc. for \$1.1 million. Seller has no other broadcast interests. Buyer is owned by Richard Smith, who has no other broadcast interests. Action May 26.

■ WREN(AM) Topeka, KS (BAL890321EC: 1250 khz; 5 kw-U, DA-N)—Granted app. of assignment of license from Wren Paton Cramer Inc. to Uno Broadcasting Corp. for \$375,000. Seller is headed by N.E. Paton. Buyer is headed by Robert J. Tezak. Uno Broadcasting Corp. has held broadcast license for WJOL(AM)-WLLI-FM Joliet, IL. Action May 24.

■ WBBE(AM)-WMGB-FM Georgetown, KY (AM: BAL890213HF: 1580 khz; 10 kw-D; DA: FM: BALH890213HG: 103.1 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Maycourt Co. to Kentucky Radio Ltd. Partners for \$1.75 million ("Changing Hands," Feb. 6). Seller is owned by Pegram Harrison, who also owns WNOK(AM)-WODE(FM) Columbia and WHTK(FM) Fort Royal, all SC. Buyer is headed by Ethel Mae Crouse and William Sanders. Sanders is owner of KDXR(FM) Berger, TX, and 40% shareholder. Fun Radio Group Inc., licensee of KBBB(AM). He is director of Pinnacle Broadcasting Co., licensee of WDRU(AM)-KAMZ(FM) El Paso: KLLL-AM-FM Lubbock, TX, and WSOY-AM-FM Decatur, IL. Action May 24.

■ WLLK(FM) Somerset, KY (BAPH890203GV: 102.3 mhz; 3 kw; ant. 318 ft.)—Granted app. of assignment of license from Ronald H. Livingood to Kerry Rich and Joel Kenamer for \$25,000. Seller has no other broadcast interests. Buyer is equally owned by Kerry Rich and Joel Kenamer. Rich has ownership interest in WRAB(AM)-WCRQ-FM Arab, AL. Action May 24.

■ KNEK-FM Washington, LA (BTCH890329HI: 104.70 mhz; 3 kw; HAAT: 100 ft.)—Granted app. of assignment of license from Dolores S. Sylvester to David R. Price for \$3,900. Seller has no other broadcast interests. Buyer is owned by David R. Price, who owns 40% of voting stock of permittee. Price is individual owner of WKPG(AM) Port Gibson, MS. He acquired 49% interest of KBRA(FM) Freer, TX and he acquired WOKJ(AM) Jackson, MS. He also owns KNEK(AM) Washington, LA. Action May 16.

■ WLKN(AM)-WGUY-FM Lincoln, ME (AM: BAL890404GF: 1450 khz; 1 kw-U FM: BALH890404GG: 99.3 mhz; 1.75 kw; ant. 380 ft.)—Granted app. of assignment of license from Con Brio Broadcasting Inc. to Northland Communications Corp. for \$240,000. Seller is owned by Edward Pickett and wife, Carole Pickett, who also own WHWB(AM)-WKLZ(FM) Rutland, VT. Buyer is owned by Roger Parent, who has no other broadcast interests. Action May 24.

■ WYRE(AM) Annapolis, MD (BAL881110ED: 810 khz; 250 w-D)—Granted app. of assignment of license from Anna-del Broadcasting Co. Inc. to Chesapeake Communications Group for \$280,000. Seller is owned by Neal Heaton, who has no other broadcast interests. Buyer is owned by Leo Mehalic, Ron Szpatura and Samuel Brown, who have no other broadcast interests. Action May 25.

■ WQSI(AM)-Frederick and WZYQ(FM) Braddock Heights, both Maryland (AM: BTC890323GI: 820 khz; 5

kw-D; BTCH890323GJ: 103.9 mhz; 350 w; HAAT: 910 ft.)—Granted app. of assignment of license from 6633 Mt. Phillip Rd. to Thomas Boock for \$450. Seller is owned by Leo L. Shank. Buyer is owned by Leo L. Shank, Howard C. Fisher, Thomas D. Boock and Nancy L. Fowler. Boock, proposed transferee, is currently officer and director of Musical Heights Inc., licensee of WQSI(AM)-WZYQ(FM). Boock is also general manager of WQSI-WZYQ. Seller hereby agrees to sell to purchaser and purchaser hereby agrees to purchase from sellers equal number of shares from Shanks and from Fisher which together constitute 15% of corporation's issued common stock. Action May 22.

■ WPTX(AM)-WMDM(FM) Lexington Park, MD (AM: BTC890407HA: 920 khz; 5 kw-D, 1 kw-N, DA-2; FM: BTCH890407HB: 97.7 mhz; 3 kw; HAAT: 91 ft.)—Granted app. of assignment of license from Scott R. McQueen to Emmett Broadcasting Co. Inc. for \$900,000. Seller is owned by Scott R. McQueen, Randall T. Odeneal and Theodore E. Nixon. Buyer is owned by Grenville T. Emmett III, Emmett Broadcasting Co. owns Radio Wage Inc., licensee of WAGE(AM) Leesburg, VA. Action May 25.

■ KVOX-AM-FM Moorhead, MN (AM: BAL890406EC: 1280 khz; 5 kw-D, 1 kw-N, DA-2; FM: BAPLH890406ED: 99.9 mhz; 100 kw; HAAT: 400 ft.)—Granted app. of assignment of license from KVOX Radio Inc. to KVOX Inc. for \$1.6 million. Seller is owned by G. Ogden Nutting, who is head of Ogden Newspapers, which also owns WGSN(AM) and WNMB(FM) North Myrtle Beach, SC, and WTON-AM-FM Staunton, Va. Group also owns three low-power TV stations: K28AE Fairmont and K22AE New Ulm, both Minnesota, and W43AP Jamestown, NY. Buyer is owned by David L. Nelson, who is shareholder, director and officer of Central Communications Inc., present licensee of stations WYYY (AM) Chippewa Falls, WI, and WAXX(FM) Eau Claire, WI. Nelson is also presently director and officer of KIRX Inc., present licensee of KIRX(AM)-KRXL(FM) Kirksville, MO. Nelson is also shareholder of Marshalltown Broadcasting Inc., present licensee of KFJB(AM)-KXIA(FM) Marshalltown, IA. Action May 22.

■ WJFL(AM) Vicksburg, MS (BAL890303EA: 1490 khz; 1 kw-U)—Granted app. of assignment of license from Pepsi Cola Bottling Co. of Southern Mississippi to John Henry Pembroke for \$100,000. Seller is headed by Keith Brown. Buyer is permittee of WONG(AM) Canton, MS. Action May 17.

■ KFRU(AM) Columbia, MO (BTC890330EC: 1400 khz; 1 kw-U)—Granted app. of assignment of license from Henry J. Waters III to Bill Weaver and Daniel White for \$200,000. Seller has no other broadcast interests. Weaver is currently general manager of KFRU(AM). Action May 25.

■ KMTY-FM Aurora, NE (103.10 mhz; 2.25 kw; HAAT: 27 ft.)—Dismissed assignment of license from Mile Hi Broadcasting to Viking Broadcasting Corp. for \$85,000. Seller is owned by Tony Crawford, who has no other broadcast interests. Buyer is owned by Randel Boesen, who is licensee of KMMI(AM) Grand Island, NE, and who is sole shareholder of Clinton Radio Co., licensee of KEKE-AM-FM Clinton, MO. Action May 11.

■ WECK(AM) Cheektowaga, NY (BAL890406EB: 1230 khz; 1 kw-U)—Granted app. of assignment of license from Quid Me Broadcasting Inc. to LWB Allentown Corp. for \$800,000. Seller is owned by Chester Musialowski. Buyer is owned by Robert L. Williams, who has no other broadcast interests. Action May 19.

■ WSCM(AM) Cobleskill, NY (BAL890406EA: 1190 khz; 1 kw-D)—Granted app. of assignment of license from

**FM Florida - \$5.2 million**

**FM Northeast - \$2.5 million**

**AM Powerhouse - \$2.2 million**

**FM South - \$800 thousand**



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Bruce M. Lyons to B-BE Media Inc. for \$207,416. Seller is headed by John Clancy. Buyer is owned by Robert W. Evans, who has no other broadcast interests. Action May 19.

■ KIVR(AM)-KBGG(FM) Cave Junction, OR (AM: BAL890330EA; 1400 khz; 1 kw-U; FM: BALH890330FHH; 102.7 mhz; 100 kw; HAAT: 1,976 ft.)—Granted app. of assignment of license from New Frontier Broadcasting Inc. to Sound Broadcasting Corp for \$350,000. Seller is owned by Jeff Salgo, who has no other broadcast interests. Buyer

is owned by Charles Richard Knerr. Action May 18.  
 ■ WCGC(AM) Belmont, NC (BTC890313EG; 1270 khz; 5 kw-D, 500 w-N, DA-2)—Granted app. of assignment of license from Hilker Broadcasting Inc. to James B. Mintzer for \$330,000. Seller is owned by Robert R. Hilker, who has no other broadcast interests. Buyer has no other broadcast interests. Action May 25.  
 ■ KZZY(FM) Devils Lake, ND (BALH890403GH; 103.5 mhz; 100 kw; ant. 433 ft.)—Granted app. of assignment of license from Pearson Broadcasting Co. to Devils Lake

Broadcasting Group Inc. for \$60,000. Seller is owned by Gary Pearson, who has no other broadcast interests. Buyer is owned by Lawrence H. Larson and Patricia A. Norman, who have no other broadcast interests. Action May 26.  
 ■ WRQN-FM Bowling Green, OH (BALH890331GE; 93.5 mhz; 3 kw; ant. 176 ft.)—Granted transfer of assignment of license from ABS Communications Inc. to ABS Toledo Partners L.P. for no financial consideration. Seller is headed by Jon B. Sinton. Buyer is headed by Jon B. Sinton and Kenneth A. Brown, who have no other broadcast interests. Action May 26.

■ KXVQ(AM) Pawhuska, OK (BAL890410EA; 1500 khz; 5 kw-D, 500 w-N, DA-D)—Granted app. of assignment of license from Edward R. Toles to Williams Media Production Inc. for \$125,000. Seller has no other broadcast interests. Buyer is headed by Mary Williams, who has no other broadcast interests. Action May 24.

■ KINB-FM Poteau, OK (BALH890410GZ; 107.3 mhz; 100 kw; ant. 1,810 ft.)—Granted app. of assignment of license from Indian Nation Broadcasting Co. to Landmark Communications Inc. for \$770,693. Seller is owned by V.F. Nowlin, who has no other broadcast interests. Buyer is owned by Chris Bence, William James Samford and Sid McDonald, vice president, 40%. Chris Bence is executive vice president of Woods Communications Group Inc., licensee of WTVY-FM-WTVY(TV) Dothan and WACV-(AM) Montgomery, both Alabama; WTVW(TV) Evansville, IN; KARX(TV) West Monroe, LA; KDEB-TV Springfield, MO; KESE(FM) Amarillo, KJBZ(FM) Laredo and KLBK-TV Lubbock, all Texas. Group also owns six low-power TV stations: W02BE Lake City, W07BP Ocala and W04BN Orlando, all Florida; W04BR Atlanta; W13BE Chicago, and W08BY Milwaukee. Action May 24.

■ WTMA(AM) Charleston, SC (BAL890208EA; 1250 khz; 5 kw-D, 1 kw-N)—Granted app. of assignment of license from Faircom Charleston Inc. to JETT Communications Inc. for \$575,000. ("Changing Hands," Feb. 27). Seller is owned by Joel Fairman, who also owns WKMF(AM)-WCRZ(FM) Flint, MI, and WSSX-FM Charleston, SC. Buyer is owned by William G. Dudley, who have interest in WJYY(FM) Hilton Head, SC. Action May 24.

■ WSJW(AM) Woodruff, SC (BAL890412EA; 1510 khz; 1 kw-D)—Granted app. of assignment of license from Jarrett Communications to Jackie Cooper Media Inc. for no financial consideration. Seller is owned by Garry Jarrett, who has no other broadcast interests. Buyer has no other broadcast interests. Action May 26.

■ KPHD(AM) Conroe, TX (BAL890320EB; 1140 khz; 500 kw-D)—Granted app. of assignment of license from Sweeney Broadcasting Co. to B.S. Benavides for \$300,000. Seller is owned by George Sweeney, who has no other broadcast interests. Baldemar S. Benavides is also licensee of KTLK(AM) Lubbock, TX. Action May 24.

■ KZTX(FM) Refugio, TX (BALH890110GJ; 106.3 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Sound Leasing Inc. to Mazal Broadcasting Co. of Corpus for \$250,000. Seller is owned by James Henry, who has no other broadcast interests. Buyer is owned by Akiva Gerstein, who is member of board of directors and owner of 60% of voting stock of Laredo Broadcasting Co., licensee of KRRG(FM) Laredo, TX. Action May 25.

■ KLXQ(FM) Uvalde, TX (BALH890407GW; 102.3 mhz; 3 kw; ant. 245 ft.)—Granted app. of assignment of license from Southwest Mediacast Inc. to Moll-Tex Broadcasting Inc. for \$195,000. Seller is owned by Gary Jones, who has no other broadcast interests. Buyer is equally headed by Albert J. Moll. Action May 26.

■ WTVZ(TV) Norfolk, VA (BALCT890404KH; ch. 33; 5,000 kw-V; HAAT: 910 ft.)—Granted app. of assignment of license from TVX of Nashville Inc. to Charles McFadden for \$10,750,000. Seller is headed by Gene Loving. TVX also owns WDCA-TV Washington; WNOL-TV New Orleans; WLFL-TV Raleigh, NC; WTXF-TV Philadelphia; WMKW-TV Memphis; WCAV-TV Nashville; KTXA(TV) Fort Worth; KTXH(TV) Houston and KRRT(TV) Kerrville (80%), all Texas; WMKW-TV Memphis. Buyer has no other broadcast interests. Action May 24.

■ WYAH-TV Portsmouth, VA (BALCT890330KK; ch. 27; 1,440 kw-V; 288 aural kw; HAAT: 970 ft.)—Granted app. of assignment of license from CBN Continental Broadcasting Network Inc. to Centennial Communications Inc. for \$8.2 million. Seller is owned by Timothy Robertson, who also owns WXRI(FM) Norfolk, VA, and KXTX-TV Dallas. Buyer is owned by Raymond B. Bottom Jr. Action May 22.

■ WRÖV(AM) Roanoke, VA (BAL880928EB; 1240 khz; 1 kw-U)—Granted app. of assignment of license from WRÖV Broadcasters Inc. to LISA Broadcasting Inc. for \$150,000. Seller is owned by Burt Levine, who has no other broadcast interests. Buyer is owned by A. Thomas Joyner and David Weil, who are 60% and 40% stockhold-

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## RADIO

### HELP WANTED MANAGEMENT

**General manager** for Class C-2 in midwest Texas market of 200,000 on July 1, 1989. Successful management and sales background absolute. Send resume: WSVT, Country Village, Smyrna, TN 37167. EOE.

**Take charge GM wanted.** Northwest. Hands on experience in all areas of station management required. Sales experience a must. With liberal incentive program for the right person. Good financial background. Send current letter, resume, and 5-year salary history to Box D-95. EOE.

**Promotion/development director** for full service public radio station. Responsible for the traditional activities of development; including promotion, advertising, public relations, fundraising, membership drives, special events, support systems, etc. Position requires BA or BS degree in mass communications or related field and 3-4 years professional experience in any combination of broadcasting, journalism, marketing, sales, fundraising or development. Salary: \$22,410 minimum. Send resume, portfolio and three letters of reference to: Colin Gromatzky, General Manager, KRWG-FM, P.O. Box 3000, Las Cruces, NM, 88003. Application must be postmarked by June 30, 1989, with a start date of August 1, 1989, or thereafter. NMSU is an AA/EEO employer.

**Fastest growing group** in SE is expanding once again. Looking for quality people. GM, SM, and senior AE's. Reply in confidence to: Box G-8. EOE.

**GM/GSM** rare opening at top rated Tallahassee, Florida radio station. Must have 3 to 5 years previous GM experience, with strong sales background, and conversant in all facets of operations. Box G-17. EOE.

**FM station manager** - Responsible for day-to-day supervision of top-rated CPB qualified public radio station in north central Florida. Works with general manager developing and implementing policies & budgets. University licensee with heavy use of communication students in production and news. Requires: Bachelor's degree. Master's degree preferred. Minimum 4 years public broadcast management. Demonstrated expertise in personnel supervision, development and budgeting. Salary: \$38,000. Send resume and 3 reference letters to: FM Manager Search Committee, WUFT-FM, 2000 Weimer Hall, University of Florida, Gainesville, FL 32611 by July 13, 1989. An EEO/AA Employer

**Major market AM** station has opening for a national sales manager. A minimum of four years experience selling an All-News format is required. National sales management experience is helpful. Send resume to: Sarah Taylor, WTOP NewsRadio 15, 3400 Idaho Ave., NW, Washington, DC 20016. EOE.

**KSDB-FM**, full time, full power non-commercial, student operated station. Professional broadcasting and/or student radio management experience and Bachelor's degree required. Administrative position, 12-month appointment with annual renewal upon satisfactory performance. Manager will oversee daily operations of KSDB to include selection and coordination of volunteers in all aspects of station operations. Oversee funding including student government appropriations and outside underwriting. Adhere to FCC regulations. Oversee work of a paid part-time engineer. The manager reports to the director of the school and will consult with faculty on purchase of equipment. Start date: August 18, 1989. Send letter of application, resume, and three letters of recommendation to Paul Prince, A.Q. Miller School of Journalism and Mass Communications, 104 Kedzie Hall, Kansas State University, Manhattan, KA 66506, by July 10. An equal opportunity employer.

**Operations manager** and sales manager to operate daytime in Chattanooga area, and acquire option to own the station 100% with no down payment. Prefer well-educated couple. Plush living accommodations at the studio. Compensation includes rent, utilities, telephone and 100% of the first \$4,000 per month you collect from your sales efforts. 615-756-7635.

**Boston radio/national accounts** manager - WFNX-FM, a Phoenix Media/Communications Group company, is looking for an aggressive radio account executive with a proven track record to take over established top national account list. Must have minimum 2 years radio sales experience, national or agency experience a plus. Some travel required. This is a great opportunity to become part of a growing radio station in the Boston Metro area. Qualified candidate call Susan Kelley, Human Resources Manager at 617-536-5390, (ext 307), or send resume to WFNX-FM, 25 Exchange St., Lynn, MA 01901. EOE.

**Boston radio/general sales** manager: WFNX-FM, a Phoenix Media/Communications Group Company, seeks an experienced motivated sales executive to be our general sales manager. You will be responsible for managing and motivating a dynamic sales staff, in addition to handling some key accounts. Candidates should have several demonstratively successful years in broadcast sales, with at least 5 years management experience. This position offers excellent earning potential, plus a comprehensive benefit package. Excellent earning potential, plus a comprehensive benefit package. Send resume to Susan Kelley, Human Resources Manager, or call 617-536-5390, (ext 307). WFNX-FM, 25 Exchange St., Lynn, MA 01901. EOE.

**Experienced, competent sales manager** to head 9 person sales force in Minnesota's fastest growing market. Dynamic, creative person with impeccable personal and community credentials to keep a #1 company moving and growing. Strong training, creative and marketing skills essential. Person must have ability to express a coherent sales philosophy and back that with a stellar track record. You will work with professional and dedicated staff, world-class facilities and incredible company. Compensation geared to performance. Please send complete resume, performance records, and statement of philosophy to Andy Hilger, WJON/WWJO Radio, Box 220, St. Cloud, MN 56302. EOE.

**Sales manager** for Florida superpower FM. Supervise five person staff. Don't apply unless you're ready to carry list and sell! Call Ron Kight, 904-785-9449. EOE, M/F.

### HELP WANTED SALES

**Need a Super Star!** Senior account executive who can sell directs and can work agencies in Philadelphia market. Management potential! Respond to Box D-15. EOE.

**Start now.** Heavy duty sales people. Must be motivated. 100,000 watts rated #1 25-54, 25-49, 18-49, 18-34, 12-24, 18+, 12+, 6am-12 mid, Mon/Sun. Resume to: KXGO FM, Personnel Director, P.O. Box 1131, Arcata, CA 95521. EOE.

**Coastal Carolina's top rated** Country station WRNS has a position available in sales. Applicants must have at least five years broadcast sales experience. The person selected will take over an existing account list. Resumes can be mailed to: Webster A. James, Vice President/General Manager, WRNS, P.O. Box 609, Kinston, NC 28502. WRNS is an equal opportunity employer.

**Sales manager** for highly successful small market combo in Virginia. Excellent facility in a beautiful, prosperous, and growing family oriented community. Lead, train, and motivate sales staff while you carry and develop list. Must be strong on organization, promotions, & conceptual sell. Prefer CRM/C or equivalent. Resume & cover letter to Box G-10. EOE/M/F.

**Sales manager.** Work with owner/general manager. Staff of four. Present AM. FM uncontested application. Prosperous university town, light industry. Rich farming country. Write WTGC, AM 1010, Box 577, Lewisburg, PA 17837. EOE.

**Top Ohio combo** has opening for account executive. College degree, sales and/or media experience preferred. EOE. Resumes to Sales, WHBC, P.O. Box 9917, Canton, OH 44711.

### HELP WANTED ANNOUNCERS

**Part-time/relief announcers** needed for New York radio station. Big Band/Standards experience preferable. Combo. Only New York area residents need apply. EOE. Box D-80.

### HELP WANTED TECHNICAL

**A chief engineer is needed** immediately for our central Florida AM/FM powerhouse, WONN/WPCV. You must have an FCC General Class license or SBE Certification. You must have at least five years direct broadcasting experience including major construction projects, high power FM, automation, satellite operation, the development and carrying out of routine maintenance plans. You can not just put out the fires. Send resume and salary needs to: Ed Monskie, VP/Engineering, Hall Communications Inc., 24 South Queen St., Lancaster, PA 17603. WONN/WPCV and Hall Communications are equal opportunity employers and we encourage minority and female applicants.

**Top notch engineers** wanted: Westwood One Stations Group is looking for take charge AM/FM engineers experienced in studio and transmitter construction and maintenance. No pencil pushers! Send resume, salary history to Alan Kirschner, Westwood One Stations, 655 3rd Ave., New York, NY 10017. EOE.

**Major broadcast group** seeks engineers and technicians for an immediate opening in Wisconsin and future openings in the Southeast. Applicants should be familiar with all phases of studio, transmitter, and tower construction. Strong maintenance and people skills a must! Prefer SBE Certification and/or FCC General Class License. Competitive salaries and benefits. Send resume, references, and salary history to: Jerry Brown, VP/Engineering, Joyner Communications, P.O. Box 1125, Cary, NC 27512. EOE. No phone calls.

### HELP WANTED NEWS

**Experienced news person.** Send tape, resume to News Director, WDOS, P.O. Box 649, Oneonta, NY 13820. Equal Opportunity Employer.

**Anchor/reporter:** Needed for station in New York City suburbs. Strong writing skills required, knowledge of sports a plus. Send T/R to News Director, WBRW Radio, PO Box 1170, Somerville, NJ 08876. No calls. EOE.

**News freelancers** wanted: Marketplace, Public Radio's national business news program, is seeking freelance reporters in major business centers. Daily program seeks 3-4 minute reports with interview actuality, on local business stories of national interest. Competitive rates paid. If interested, send resume and tape to: Marketplace, 1945 Palo Verde, Suite 204, Long Beach, CA 90815. EOE.

**Alaska.** Experienced newperson for AM/FM Combo with heavy news and public affairs commitment. Hunting/fishing/outdoor paradise. KSRM/WHQ Kenai/Soldotna, 907-283-5811. Resume/audition to HC-2, Box 852, Soldotna, AK 99669. EOE.

**Market news leader** seeking aggressive individual for afternoon anchor, evening reporter position. AM/FM combo with local news focus. 2 years experience preferred. T&R to WICH/WCTY, P.O. Box 551, Norwich, CT 06360. WICH/WCTY is an equal opportunity employer and encourages minority and female applicants.

**Management track editing position,** for All-News radio. Superior writing skills, current events knowledge. Co-ordination of live shots. Send tape, resume, writing samples, and news philosophy to Allan Louell, Program Manager, WILM NewsRadio, 1215 French St., Wilmington, DE 19801. EOE.

### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Promotion director:** For top rated combo in top 10 market. Seeking an experienced, aggressive and highly motivated creative thinker with promotion, marketing and management skills. Send resume and salary requirements to Box G-25. EOE.

**Public radio traffic director:** To maintain logs and scheduling; record selected studio and satellite programs; produce selected on-air shifts; represent station to program sources; and assist in on-air fundraising. Bachelor's degree and practical radio operations experience required. Salary: \$12,361/yr, with excellent benefits. Refer to Job #8902017. Submit resume by June 15, 1989, to: Employment Manager, Personnel Department, Texas A&M University, YMCA Bldg., Room 017, College Station, TX 77843. An equal opportunity/affirmative action employer.

**Operations assistant** for top Ohio combo. Ideal candidate has expertise in one or more of the following: automation, production, promotion, computer, on-air. College preferred. Resume and tape, if appropriate, to Operations, WHBC, P.O. Box 9917, Canton, OH 44711. EOE.

**WFOG-FM Norfolk,** Virginia is seeking a proven Easy Listening program director. Looking for a pro, who is a highly motivated, creative and effective leader who works well with people. You will perform an air shift. Great facility with all the tools. Excellent opportunity for growth with young, aggressive and expanding company. T&R to: Jeff Greenhaw, 9881 Sheridan St., Hollywood, FL 33024. EOE.

### SITUATIONS WANTED MANAGEMENT

**Sales boosting** general manager/consultant. Desire beautiful location on the ocean for base. 413-442-1283.

**Black vice president** and general manager, strong in sales, programming, and administration. In medium market earning six figures. Looking for new challenge, larger market. Will consider all formats. Box D-86.

**"Street fighting" general manager** with 10 years management experience, looking for Florida Coast. Jim 912-987-1906.

**General manager.** 20 years experience in all areas of radio. Management and sales with results. Box 1004, Oswego, IL 60543.



**Television engineer:** Articulate, experienced engineer sought for senior editorial post on technical trade monthly. We seek a creative, technically astute individual to join the dynamic editorial team at this fast-growing company. A strong hands-on background in all phases of studio and transmitter operations is required; writing ability a big plus. Excellent opportunity for the engineer who loves the television industry and seeks an exciting challenge. New York metropolitan area. Resume and cover letter to Box G-7. EOE.

**Control room supervisor** of air switchers and tape operators at successful independent. EOE. Please send resume to: Bob Hardie, Box 33223, Tulsa, OK 74153.

**Chief engineer.** Hands-on chief for cable satellite network. Must be familiar with Varian transmitter, Sony Betacam, 1-inch and 3/4-inch machines. Previous supervisory experience and good people and communication skills required. Must have 2nd Class or General Class FCC license. SBE Certification a plus. Resumes and salary history should be sent to: Personnel Department, NuStar, 1332 Enterprise Dr., West Chester, PA 19380. No phone calls, please. Equal opportunity employer.

**Hollywood post production facility** requires top notch maintenance engineer, supervisor quality. Your experience will incorporate solid 1" and various format VTR's, Abekas digital effects gear, Grass Valley switchers and support equipment, Paintbox computer graphics systems, digital design, troubleshooting, systems integration and support. In return we will provide you with a stimulating creative environment working closely with our talented team of editors and engineers. We offer an excellent salary and benefits package as well as pleasant, informal working conditions. Please reply to: Alan J. Wechsler, Video Transitions, 910 North Citrus Ave., Hollywood, CA 90038. 213-465-3333. EOE.

**Director of engineering:** Responsible for the design, installation and implantation of all technical facilities and compliance with all FCC rules and regulations. Will supervise new facility construction, equipment expansion, maintenance, and management of technical personnel. Position requires significant prior "hands-on" experience, good organizational skills and strong technical background. BSEE or related degree preferred, plus five years experience in TV engineering management. Equivalent combination of education and experience may substitute for stated qualifications. Salary range: \$34,823 - \$48,841. Current resume must be received by 30 June 1989. Send to Susan L. Farmer, CEO, WSBE-TV, 24 Mason St., Providence, RI 02903. WSBE-TV is an affirmative action/equal opportunity employer.

**Maintenance engineer:** Leading East Coast UHF TV station seeks engineer with solid technical background to maintain new state-of-the-art transmitter (currently being installed). Requirements include: 3+ of UHF transmitter maintenance experience; 2 years of technical school or equivalent; SBE Certification or FCC General Radiotelephone license. Send resume and salary requirements to Mr. Don LaCorte, 141 Spruce St., Watertown, MA 02172. Active equal opportunity employer.

**Engineers needed:** Maintenance supervisor: 5 years experience component level, 2 years supervisory, trade school or college technical degree preferred. SBE, NARTE, or FCC General or First Class license. Experience Ampex, Harris, Grass Valley and Ikegami required. Assistant director of engineering: 5-8 years in TV broadcast engineering, excellent interpersonal skills, thorough understanding of broadcast systems a must. 2-3 years experience in management, familiarity with capital and operational budget process preferred. SBE, NARTE, or FCC General or First Class license required.. College degree or technical school also preferred. Apply to: Director of Finance, WYES-TV, P.O. Box 24026, New Orleans, LA 70184-4026. No telephone calls! WYES-TV is an equal opportunity employer.

#### HELP WANTED NEWS

**Producers.** CNN Headline News is looking for intelligent, creative people to produce half-hour news shows. Minimum two years experience producing local news. Must be able to work overnights. Send resume, tape of one show and five re-writes of recent national and international stories from the newspaper (including originals) to: Headline News, 1 CNN Center, Box 105366, Atlanta, GA 30348, Attn: Producers. Do not call. EOE.

**Videographer.** Fluent Spanish speaking videographer for fast growing news network. Experience of four years and live shot required, Betacam experience preferred. Los Angeles based. EOE. Send resume and tape to: MVP Communications, Attn: News Department, 1075 Rankin, Troy, MI 48083.

**News assignment editor** for excellent news department. Opportunity for advancement with growing group. Immediate opening. Resumes to: WJTV News, P.O. Box 8887, Jackson, MS 39204. EOE.

**Associate news producer:** Immediate opening. An excellent opportunity for small market producer to move up. Resumes to WJTV, P.O. Box 8887, Jackson, MS 39204. EOE.

**News producer.** Fast growing newscast needs aggressive person to produce 6:00 pm and 10:00 pm newscasts. Must have strong leadership qualities and be skilled at working cooperatively with others. Mid-South. Submit resume and salary requirements to: Box G-4. EOE.

**Meteorologist:** Fox Television, KRIV in Houston has an immediate opening for a personable, innovative meteorologist. If you have two years broadcasting experience, knowledge of WSI graphics, Liveline III NAD weather computers, KRIV-TV would like to see your tape and resume. Please mail to: V/P News Director, KRIV-TV, P.O. Box 22810, Houston, TX 77227. No phone calls. EOE.

**News researcher:** Candidate works at direction of assignment editor developing news stories. Candidate should have one to three years of news room experience. Contact: Henry Florsheim, Assistant News Director, WABC-TV, Inc., 7 Lincoln Sq., New York, NY 10023. We are an equal opportunity employer.

**News writer** - Candidate should have minimum five years experience writing broadcast material. Line producing experience or special projects production a plus. Contact: Henry Florsheim, Assistant News Director, 7 Lincoln Sq., New York, NY 10023. No phone calls. We are an equal opportunity employer.

**Group 3 ENG engineer (Editor)** - Requires experience with 1/2 inch and 3/4-inch video tape editing systems and equipment. Requires in-depth understanding of news concepts and the ability to work with reporters and writers in a high pressure environment. (Salary per NABET agreement). Contact Peter Menkes, Executive Producer, News Operations, 7 Lincoln, Sq., New York, NY 10023. No phone calls. We are an equal opportunity employer.

**Broadcast TV news director:** Aggressive broadcaster with news, documentary and production experience. Degree in journalism or broadcasting, professional experience in news, on-camera work, knowledge of radio and management ability required. Salary competitive. Review of applications May 10 - July 5. Starting date: ASAP. Send resume and demo tape to: Director, Public Relations, The University of Mississippi, University, MS 38677. AA/EOE.

**We're star-gazing!** Seeking fresh news/sports/weather talent for exciting new look with prestigious group property. Box F-22. EOE.

**Night assignment editor:** An aggressive, take-charge person to run the nighttime desk. Will supervise crews, coordinate night newsroom activities. Ability to enterprise stories and work well with people is essential. Good news judgement and knowledge of elements needed to produce a winning newscast. Experience handling live shots is important, satellite experience is helpful. Send resume and writing samples to Alan LaGarde, WTNH-TV, 8 Elm St., New Haven, CT 06510. EOE.

**Photographer:** Top 50 market station looking for talented photojournalist with exceptional eye. We want someone who's not afraid to use a tripod and lights to produce quality images in daily news gathering. Tape and resume to Jerry Trently, WHP-TV, 3300 North Sixth St., Harrisburg, PA 17110. EOE.

**Group owned NBC affiliate** in a Midwestern medium market looking for an experienced Monday-Friday 6PM and 10PM person who can communicate more about the weather than just maps and fronts. Competitive compensation package. EOE. M/F. Respond to: Box G-29.

**11PM producer:** Are you ready to move up? We need an experienced, aggressive leader. Strong writing and organizational skills required. Send tape and resume to Brian Peterson, WOWK-TV, 555 5th Ave., Huntington, WV 25706. EOE.

**News producer:** Minimum 2 years television news producer experience. Strong writing skills required. Must be a creative, hard worker who gets along well with people. Good producer shop. Strong ABC affiliate in 26th market. Tape and resume to Arlin Stevens, News Director, WRTV-6, 1330 N. Meridian St., Indianapolis, IN 46202. EOE. M/F.

**Quality news station** needs chief photographer. Experience and leadership a must. Call Rod Gramer 208-375-7277 or express resume and tape to 5407 Fairview Ave., Boise, ID 83706. EOE.

**Producer:** 11:00 newscast. Strong writer. Competitive. Creative. Not a mechanic. Live and SNG savvy. Prefer five years in TV news and two years producing. Send resume, current job description, philosophy, and non-returnable tape of recent newscast w/roundup. Ken Middleton, News Director, WPCQ-TV, P.O. Box 18665, Charlotte, NC 28218-0665. EOE.

**Hard-working, hands-on** news director wanted for our small market staff. Our aggressive, 15 person staff is number one in the market and we want to stay that way. Commitment to the community a must. Send resume, references and salary requirements to: GM, KIFI-TV, P.O. Box 2148, Idaho Falls, ID 83403. EOE.

**Producer:** 50's market in the Sunbelt looking for bright and creative newscast producer. Experience a must. EOE. M/F. Send resume and references to Box G-37.

#### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**ENG crews needed** domestic and foreign. Betacam and 3/4" experience necessary. Will accept resumes from camera and sound techs with own gear. Only those with record of producing broadcast quality news footage apply. Send resume, salary, or package requirements to Box D-93. We will ask for tape later. EOE. M/F.

**Want to work in the Central Pacific?** Unaccompanied position in the Marshall Islands. Pan Am World Service, Inc. has a need for: Radio Announcer, TV Operator, Video Producer, AFRTS experience helpful. Send resume, air check, and salary history to Central Pacific Network, Box 23, APO San Francisco, CA 96555. EOE.

**Field producer:** WABC-TV seeks an experienced field producer for its public affairs production unit. Minimum 3 years experience in a major market producing magazine style and in-studio segments. Experience in producing minority programs and specials preferred. No calls, please. Send reel and resume to: Senior Producer Public Affairs, WABC-TV, 7 Lincoln Sq., 5th Fl., New York, NY 10023. We are an equal opportunity employer.

**Commercial videographer:** Number one rated CBS affiliate has addition to staff for the right, creative person. Job includes shooting station commercials and promotional video. We're looking for someone with innovative ideas! Editing skills helpful. Send resume, tape, and salary history to: Program Manager, WTVR-TV, 3301 West Broad St., Richmond, VA 23230. No phone calls, please. EOE. M/F.

**Writer/producer:** Aggressive promotion department seeks talented producer. Show me your ten best ads and tell me why you like them. Send samples and resume to Jim Thomas, WOTV, 120 College, SE, Grand Rapids, MI 49503. WOTV is an equal opportunity employer.

**WDTN-TV,** Dayton, Ohio seeks experienced creative individual to manage the art department, print shop and station graphics. 3-5 years television experience required with heavy emphasis on print, computer and on-air design. Qualified candidates respond with resume (and/or tape) to Philip M. Stoiz, Vice President and General Manager, WDTN Division of the Hearst Corporation, P.O. Box 741, Dayton, OH 45401. An equal opportunity employer.

**Infomercial talk show host.** We're looking for a dynamic, conversational and attractive personality to host this project. Please send a letter, resume and 3/4" or VHS tape to: Broadcast Image, Attn: Talent Coordinator, 40 Deer Path, Short Hills, NJ 07078. EOE. Tapes will not be returned.

**Morning talk show host** for top 50 ABC affiliate. We're looking for someone who is conversational, has excellent interviewing skills and can connect with the audience. Please send a letter, resume and 3/4" or VHS tape to: Broadcast Image, Attn: Talent Coordinator, 40 Deer Path, Short Hills, NJ 07078. EOE. Tapes will not be returned.

**Assistant director for programing:** Position is responsible for the planning, supervising and evaluating of program production by University Television Services for Alabama Public Television. Duties to include: Management of professional producers; coordination of programing and underwriting commitments; assistance in budgetary and personnel planning. Required: BA in Broadcasting or related field and six years of production or management experience in public television. Must have excellent communications, problem solving and organizational skills. A background in documentary production is essential. Minority and female applications especially encouraged. Application deadline: July 24, 1989. Send resume and four professional references to: Employment Office, Box 870364, University of Alabama, Tuscaloosa, AL 35487. The University of Alabama is an equal opportunity/affirmative action employer.

**Producer/booker needed** in Washington, DC and Ft. Lee, NJ for weekly news shows. Must have excellent roll-o-dex, strong news sense and 3-5 years experience. Send cover letter and resume to: Margaret Suzor, 1211 Connecticut Ave., Suite 810, NW, Washington, DC 20036. EOE.

**Television director:** The Arkansas Educational Television Network seeks an experienced technical director to be responsible for the production of live &/or recorded studio and field produced programs. Must be able to coordinate the aesthetic and technical elements of the production; highly skilled in operation of cameras, audio recorders and control boards, computer editors, character generators and video switcher. Applicants should have college degree and at least two years related work experience. Send a letter of application, 2 copies of your resume with three professional references listed to AETN-Personnel, P.O. Box 1250, Conway, AR 72032 before June 19th. AETN is an AA/EO employer. Minorities and women are encouraged to apply.

**Aggressive news promotion specialist** needed for top ten Sunbelt market. Three years major market experience mandatory. Editing skills helpful. We'll be interviewing at the BPME Convention. Call now to set up an appointment. 817-429-1550 Advertising & Promotion Dept. Move fast...this gem will be filled quickly. EOE.



Sony BVU-800 3/4" VTR's. Several available in good operable condition. Only \$5995.00 each. Maze Broadcast. 205-956-2227.

**Equipment financing:** New or used 36-60 months, no down payment, no financials required under \$25,000. Refinance existing equipment. Exchange National Funding, 214-422-5487.

**Used-new AM, FM, TV transmitters, LPTV, antennas, cable, connectors, STL equipment, Etc** Save thousands. Broadcasting Systems, 602-582-6550.

**Copper! #8 & #10 ground radials:** 2,3,4,6,8" strap; fly screen, ground screen. 1-800-622-0022. Ask for Copper Sales.

**3 RCA TK-46 studio cameras with pedestals, prompter monitors, and studio cable.** Retubed in December 1988. Dave Layne, KCNC, 303-830-6426.

**Satmaster automation system,** 1000 event brain/2 stereo go-carts. Use with satellite-fed programming for total walk-away. One year old, top condition. \$8,000.00 cash or lease at \$225/mo. with deposit. 501-444-9544. Double Eagle Broadcasting, Box 34, Fayetteville, AR 72702.

## RADIO

### Help Wanted Management

## Senior VP Marketing

Radio Advertising Bureau, New York, seeks qualified marketing executive to develop, plan and execute strategies to bring new clients to an \$8 billion industry. Should have five years sales experience, minimum of two years in sales management. Manage marketing staff; make written and oral presentations; deal with agencies and top management of Fortune 500 companies. Salary negotiable. Write:

**Marketing Position  
Radio Advertising Bureau  
304 Park Avenue South  
New York, NY 10010**

### Help Wanted News

## KFWB NEWS 98

ALL NEWS. ALL THE TIME.  
NEWS REPORTER

The news leader in Southern California is looking for top contemporary street reporting talent. We want you if:

- \* you get easily bored at news conferences
- \* you know the Greatful Dead is not a cornerers association
- \* you can turn field sound on a dime
- \* you realize there are no routine stories
- \* you've been reporting for three years and...

**YOU'RE STILL EXCITED WHEN YOUR BEEPER GOES OFF!**

Rush tape with your best stuff and resume to:

KFWB NEWS 98  
6230 Yucca St.,  
Hollywood, CA 90028  
ATTN: Executive Editor



No phone calls, please. Equal opportunity employer

## BROADCAST ENGINEER

**BOSTON METRO AM-FM** has one opening for an experienced engineer. You must be a good communicator, a self-starter, experienced in both RF and high-quality audio and equipped with a strong desire to make these stations the best technical facilities anywhere. An F.C.C. General Class license and/or SBE Certification is a must. If you have five years experience in broadcasting and think you're ready to work in a major market for long-time broadcasters with high standards, contact us at **Box # G-28**

ECE

### Help Wanted Sales

## SELLERS!!!

- 1) Are you **PASSIONATE** about selling radio?
- 2) Is broadcasting your chosen **CAREER**?
- 3) Do you have **STRONG** street selling skills?
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- 6) Do you like to work 9 to 5?

Yes	No
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>

If you answered YES to questions 1 through 5 and NO to question 6, we have sales positions you will want to consider!

Please send your resume to:

**Jim Simonetti**  
Sales Manager  
WTIC-AM-1080  
One Financial Plaza  
Hartford, CT 06103  
(Full Service; Winter '89 ARB, 12+ = 16.5)

**Cynthia Carter**  
Sales Manager  
96TIC-FM  
One Financial Plaza  
Hartford, CT 06103  
(Hot CHR; Winter '89 ARB, 12+ = 10.3)



The Ten Eighty Corp. is an Equal Opportunity Employer

### Help Wanted Technical

## SATELLITE SYSTEM MAINTENANCE TECHNICIAN

Incumbent must have an ASEE or equivalent 2 year program from a technical institute required. BSEE desirable but not mandatory. Minimum 3 years experience in broadcasting with hands-on satellite equipment maintenance familiarity or 3 years experience as an in-depth electronics repair (bench or field) service technician. Experience with Radio Frequency electronic equipment is mandatory. F.C.C. license preferred. Valid driver's license necessary. Send resumes by July 7 to:

**National Public Radio  
Personnel Department  
2025 M Street, NW  
Washington, DC 20036**  
EOE/AA

### Help Wanted Announcers

## Help Wanted: Radio Announcers

**Morning Drive Talk Show Host for TV Network Pilot.** We're looking for a top notch comedic radio personality to host an innovative TV Talk Show.

Please send a resume, photo, audio alrcheck and a short VHS or 3/4" videotape sample of your radio show to:

**BROADCAST IMAGE  
Attn: Talent Coordinator  
40 Deer Path  
Short Hills, NJ 07078**  
EOE - Tapes will not be returned

### Situations Wanted Management

## BOB BOLTON

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PICK UP THE PHONE! 205-626-7875

### Situations Wanted News

## WHAT DO MARGO ADAMS, ROCKY GRAZIANO, AND MARY LOU RETTON HAVE IN COMMON?

They All Appeared On My Show This Month! Award Winning PBP Sportcaster and Top 30 Nightly Sports Talk Host seeks Sports Director Spot With Lots of Responsibility. Your Strong Sports Commitment Can Increase 18-44. And I Can Make It Happen.

Box G-35

## Miscellaneous

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\*Guarantee: Look manual(s) over for 15 days. If you don't agree they are worth the money, return for a prompt refund.

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817/488-4940 . FAX: 817/488-4193

## TELEVISION

### Help Wanted Management

#### General Manager

wanted by WDBJ-TV, Roanoke, Virginia. Send resume, references, salary history and salary requirements by June 28, 1989, to:

President,  
Schurz Communications, Inc.  
225 West Colfax Avenue  
South Bend, Indiana 46626.

No telephone calls, please.  
An Equal Opportunity Employer

#### Chief Financial Officer WITF Inc.

Fast growing public broadcasting enterprise seeks CFO. WITF operates public television and radio stations, publishes regional magazine, and operates satellite uplink and ITFS system. Primary responsibility for all financial management activities. Degree in business or accounting required plus minimum 7 years experience. WITF serves south central Pennsylvania including Hershey, Harrisburg, York, Lancaster, and Lebanon.

Send resume to:  
Personnel  
WITF Communications Center  
Box 2954  
Harrisburg, PA 17105  
EOE

## Help Wanted Technical

### CBN - 700 CLUB MAINTENANCE ENGINEER

THE CHRISTIAN BROADCASTING NETWORK (CBN) has an immediate opening for a TELEVISION MAINTENANCE ENGINEER. Applicants must be able to repair and install television cameras, audio and video magnetic recorders, sound and lighting equipment, synchronizing and test signal generators used in television broadcasting. The position requires three to five years experience in broadcast electronics in a major market or network, and education or technical training in electronic theory. Candidates must hold a valid FCC General Radiotelephone license or an SBE certification with TV endorsement. If you would like to serve in this Christian Ministry send your resume to:

Employment Department  
CBN Inc., Box H1  
CBN Center  
Virginia Beach, VA 23463



### TV CHIEF ENGINEER

Sunbelt, network affiliate, medium market. VHF station seeks an aggressive hands-on chief engineer. Experienced with all Ampex equipment. TCR-100, RCA transmitter ENG and SNG desirable.

Send resume and salary requirements to  
Box G-24 EOE

### Help Wanted News

**General Assignment Reporters** for Top 20, 40 & 50 market stations with strong writing skills. We want storytellers who can walk, talk and touch their stories.

**Sports Anchor** for a Top 40 station Monday-Friday Early & Late Newscasts.

**Sports Anchor/Reporter** for a Top 50 Monday-Friday 5PM Newscast.

**Newscast Producers** for Top 50 and Top 150 market stations. We're not looking for show stackers! Candidates must have 2 years of producing experience with strong people, product, production & storytelling skills.

**Graphics Producer** Top 50 market looking for person to create conceptual news graphics. Must be able to operate a Colorgraphics Liveline system, a Grass Valley switcher, a Chyron Scribe and a Harris Still Storer. Photography background is helpful. Will also produce other station art projects as needed.

Please send a letter, resume and 3/4" or VHS tape to:  
BROADCAST IMAGE  
Attn: Talent Recruitment  
40 Deer Path  
Short Hills, NJ 07078  
EOE - Tapes will not be returned

### Situations Wanted News

#### Meshugena Modalities

All this crap about creative. If everyone is so creative, why is it all crumbling? It's that it's not said properly, nor is it shown through the eye of the audience. If you knew how to do that, the numbers would still be there! It takes hero's! Specialists work for M.I.T.; media cries for full scope understanding of that very peculiar audience you can't shuck and jive. It is their game and when you find a way to speak to them—you've got it!  
**I've got it! You want it? 515-923-3729**

**PLEASE NOTE:**  
When answering  
a Blind Box ad,  
**DO NOT** send tapes.

## CABLE

### Help Wanted Management

#### TV STATION MANAGERS OR SALES MANAGERS WITH PROGRAMMING KNOW-HOW

Here's an unusual opportunity to move into cable with a Top 50 MSO, part of a nationwide broadcast-cable-publishing company. We're looking for an experienced local TV professional to be our...

#### DIRECTOR OF AD SALES AND COMMUNITY PROGRAMING

We need a creative self-starter to lead our already-successful sales force, while building a Strong local programming presence for the cable system that serves virtually all of the Top 100 market of Worcester, MA. Limited local TV competition offers the unprecedented opportunity to establish the equivalent of a local TV station as a separate profit center within our 90,000-subscriber cable complex. Please don't call, but send your resume along with a salary history to:

Richard H. Tuthill, Regional Manager  
Greater Media Cable  
258 Park Ave  
Worcester, MA 01609



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### GRAPHICS DESIGN MANAGER

TNN, a leading cable television production company, is seeking qualified applicants for the position of Graphics Design Manager. He/she will design and create logos, backgrounds, animation and other graphic images using electronic paint and animation systems. The incumbent will consult with producers and directors in order to develop electronic art. He/she will recommend software and hardware changes in order to improve overall efficiency and quality of the graphics systems.

Qualified applicants will have three to five years electronic paint or animation experience and a thorough knowledge of television-oriented graphics. Formal education/training in graphics arts is required.

TNN offers competitive salaries, excellent benefits and a professional working atmosphere. Please send your resume, reel and salary requirements to:

TNN  
ATTN: Employment Manager  
2806 Opryland Drive  
Nashville, TN 37214



EOE



## Help Wanted Technical

### BROADCASTING PROFESSIONALS

Grow your career with QVC, America's Quality Cable Shopping Network. We currently broadcast our home shopping program live 24 hours-a-day to over 16 million homes from coast to coast. Our aggressive expansion plans call for much more -- starting with a second cable channel to be launched in early 1990. If you have live television broadcasting experience and are looking for the opportunity to impact on a growing company, we have immediate career opportunities at our state-of-the-art operations center in suburban Philadelphia.

#### Technical Director

You will operate in a live control room environment ensuring on-air coordination among producers and directors. 2-3 years practical experience, a related college degree and knowledge of Grass Valley 200 production switcher a plus.

#### Dubner Specialist

You will create animation and graphics to update/improve presentations, develop 2-D and 3-D computer graphics and work with our technical staff on new concepts. Must have a related college degree or equivalent work experience and possess artistic ability in color usage and drawing.

We offer a competitive salary and comprehensive benefits. For prompt confidential consideration, forward your resume and salary requirements, indicating position of interest, to: **Gloria Savoia, QVC Network, Goshen Corporate Park, West Chester, PA 19380.** An equal opportunity employer, M/F.

**QVC**

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#### TOWER SPACE

Available for lease on 1,865-foot tower to UHF-TV, FM and auxiliary services in Des Moines, Iowa.

WRITE TO BOX G-36

### Public Notice

#### REQUEST TO PROVIDE CATV SERVICES

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Donald E. Gorman  
301-831-6400

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512-327-9570

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Great Potential  
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BOX G-2**

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Class A FM -S. GA.  
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**ASHEVILLE, N.C. OFFICE**  
**JOHN HUTSON**  
704-274-8667

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Jim Charron 615-349-6133

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PERFECT OPPORTUNITY FOR OWNER OPERATOR.  
**BOX G-11**

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Only Daily Medium. Enumclaw, WA.  
100,000 Population Within 12 Miles.  
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**CENTRAL LOUISIANA AM**

Low dial position,  
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heritage AM station for sale.  
Real estate included.  
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**Details to Box G-6.**

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Serving the Nation

**TEXAS**

Excellent Growth Area  
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**ARKANSAS**

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UHF-TV Independent  
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**MISSISSIPPI**

Class C 100 Kw FM  
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Class A FM With C-2 App.  
Combo Fulltime 1 Kw AM  
Great Price For \$400K

**PLAIN STATES**

Class C-2 FM with C-1 App.  
Combo 5 Kw-D, 1 Kw-N AM  
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# Fates & Fortunes

## Media



Carey

**Carl "Bud" Carey**, VP and general manager, WNBC-TV New York, joins Times Mirror Broadcasting there as president. Carey will also be VP of Times Mirror Co.

Appointments at MTV Networks, New York: **Jon Findley**, program director, WNYW(TV) New

York, joins VH-1 as VP, production and program development; **Alex Ferrari**, controller, named VP; **Lloyd Morrison**, director, cash management, named VP, cash management and accounts receivable.

**Ronald C. Inman**, VP and director of marketing, Association of Independent Television Stations, New York, joins Act III, Atlanta, as VP, marketing.

**James M. Keelor**, general manager, WDSU-TV New Orleans, named VP, operations, Cosmos Broadcasting Corp., Greenville, S.C.

**Gerald D. Yutkin**, fund VP, Jones Intercable, Englewood, Colo., named managing director of East London Telecommunications Ltd., London-based subsidiary of Jones Intercable and Pacific Telesis International.

**Pam Satterfield**, director of affiliate research and marketing, Fox Broadcasting Co., Los Angeles, named VP. **Doug Binzak**, advertising manager, Fox Broadcasting, Los Angeles, named director of national media.

**Ewan Mirylees**, VP, CDM, New York-based business, development and operating company, joins MultiVision, Greenwich, Conn., as assistant to president.

**Roy Russell Jr.**, director of marketing, Comcast, Sterling Heights, Mich., named general manager, Comcast Cablevision of Montgomery County, Pa.

**Daniel K. Griffin**, VP and general manager, WRKO(AM), and manager of co-owned WROR(FM), both Boston, joins WHDH(AM) there as president and general manager.

**Ronald F. Pulera**, general manager, WNHT(TV) Concord, N.H., joins WBRE-TV Wilkes-Barre, Pa., as VP and general manager.

**Kenneth Garry**, assistant professor, Southern Illinois University, Carbondale, joins noncommercial WUSI-TV there as general manager.

**Jim Miskimen**, general manager, WMRA(FM) Harrisonburg, Va., named executive general manager.

**Rick Sainte**, general sales manager, WLBC-AM-FM Muncie, Ind., named general manager.

**Kevin Webb** (air name, Kevin McCarthy), program director, KQFX(FM) Georgetown, Tex. (Austin), joins WKXI(AM)-WTYX(FM) Jackson, Miss., as general manager.

**Janet Bro**, owner and general manager, WZRO(FM) Farmer City, Ill. (Champaign), joins WRRR(AM)-WYBR-FM Rockford, Ill., as general manager.

**Craig Sherwood**, director, affiliate relations, The Family Channel, Virginia Beach, Va., named VP, managing director, affiliate relations. **Shirley Hill**, Western director, affiliate relations, The Family Channel, Oakbrook, Ill., named VP.

**Pam Sampel**, personnel manager, noncommercial KCST-TV Seattle, named director of personnel and employee relations.

**Richard A. Hoffstein**, VP and corporate controller, Continental Cablevision, Boston, named senior VP and corporate controller.

**Linda Hirsch May**, assistant VP and controller, Cal America Savings and Loan, Walnut Creek, Calif., joins Sun Country Cable, Pleasanton, Calif., as director of accounting.

**Bruce Fox**, general sales manager, WBSB(FM) Baltimore, named assistant to general manager.

## Marketing

**Janet Schoff**, VP of sales, Act III Communications, broadcast division, Los Angeles, joins KHJ-TV there as VP and general sales manager.

**James Clayton**, general sales manager, WJBK-TV Detroit, joins CBS Television Stations National Spot Sales, New York, in newly created position of director of national spot sales. **Judith Pillow**, from MMT Sales, joins CBS TV Stations National Spot Sales as manager, national spot sales, Atlanta.

**Noreen O'Loughlin**, director of marketing, Rainbow Program Enterprises, New York, named VP, marketing, American Movie Classics there. **Dennis Patton**, director of Eastern region, American Movie Classics, named VP.

**Dennis Fogarty**, senior VP, group account director, McCann Erickson, New York, joins Bohbot Communications there as executive VP, account services and strategic planning.

**Karen Sortitto**, director, marketing and promotion, MTV and VH-1, New York named director, key accounts, Western division,

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**Shore thing.** Dinah Shore is returning to The Nashville Network to host *A Conversation with Dinah*, a daytime half-hour series premiering this fall. Nashville has ordered 26 episodes of the Shore talk show, in which she'll interview guests including actor Jack Lemmon, comedian Bob Hope and former First Lady Nancy Reagan. The series is being taped at KOST-TV Los Angeles.

Shore said in a statement that her show will be "a series of carefully sketched portraits," talking to accomplished people and how they made it to the top. "There's too much talk on TV nowadays and not enough information," said Shore. "So many of the interviews you see deal in sensationalism instead of fact, delving into subjects that belong in a psychiatrist's or doctor's office, or in the privacy of one's bedroom," she said. "We hope to be intriguing without destroying the image or the illusion—revealing and honest without being painful," she said.



**Steve Reiter**, master control operator, KIMT(TV) Mason City, Iowa, named maintenance engineer.

## Promotion and PR

**Omar Marchant**, director of promotions and special events, Univision network, Laguna Niguel, Calif., named VP, director of special events.

**Cathy Copenhaver**, executive producer, marketing department, KTVY(TV) Oklahoma City, named promotion manager.

**George Magee**, manager, public relations department, Radio TV Reports, New York, retired after 43 years with RTV.

Appointments to newly formed creative services department, WEGX(FM) Philadelphia: **Maura Bray**, PR and promotion executive, GCI Public Relations, New York, named creative services director; **Eric Davis**, assistant promotion director, WMGK(FM) Philadelphia, named promotion director; **Laura D'Eustachio**, programing assistant, WEGX, named assistant creative services director; **John Kubiak**, promotion assistant and continuity director, WMMR(FM) Philadelphia, named promotion assistant.

**John DiSciullo**, producer, WKBW-TV Buffalo, N.Y., named promotion director.

**Frank Knapp Jr.**, consultant, public information department, South Carolina ETV Network, Columbia, S.C., named associate director of public information.

**Alvenia Rhea Hull**, assistant VP, New Detroit Inc., Detroit-based urban coalition, joins WWJ(AM)-WJOL(FM) there as director, community affairs.

**Terry Trouyet**, air personality, WBSB(FM) Baltimore, named public affairs director.

**Jamie Pierman**, public information specialist, noncommercial WGTE-TV Toledo, Ohio, named director of public information.

**Janice R. Crump**, marketing specialist and literacy recruiter, Vance-Granville Community College, Henderson, N.C., joins WTVD(TV) Durham, N.C., as community affairs director.

**Christine Harvey**, account executive, Long Island Business News, New York, joins noncommercial WLIW(TV) Garden City, N.Y., in same capacity, development department. **Kathleen Shaffer**, sales manager, cargo, Iberia Airlines, San Francisco, joins WLIW as account executive, development department.

## Allied Fields



Bell



McMennamin

Appointments, American Advertising Federation, Washington: **David Bell**, vice chairman, office of the chief executive, Bozell Inc., New York, elected chairman of board, succeeding **Robert Blackmore**, executive VP, NBC. **John McMennamin**, vice president, marketing services, Carnation Co., elected vice chairman. **Charles Schmuck**, Eastern advertising sales manager, Lane Publishing Co., Menlo Park, Calif., and **Carlo Vittorini**, publisher, Parade Publications, New York, named to board of directors. **Carolyn Stringer**, associate professor of journalism, Western Kentucky University, elected chairman of academic division. **Howard Cogan**, associate professor of com-

munications, Ithaca (N.Y.) College, elected vice chairman.

**Bill George**, assignment editor and special projects producer, KCRA-TV Sacramento, Calif., joins Pacific Satellite Connection there as marketing director.

**Joycelyn R. Steil**, director, client relations, Cycle-Sat, Forest City, Iowa, named VP, traffic.

**Ruth Sanders**, production manager, National Captioning Institute, Washington, joins American Data Captioning, Pittsburgh, as manager of off-line captioning.

**Michel Tremblay**, director of television policies, Canadian Radio-Television and Telecommunications Commission, joins Canadian Association of Broadcasters, Ottawa, as senior VP, radio.

**Arthur Trudeau Jr.**, VP, marketing manager, Television Bureau of Advertising, Los Angeles, retires after 17 years with TVB.

**Kenneth A. Miller**, executive VP, Satellite Transmission Systems, New York, named corporate VP of parent company, California Microwave, Sunnyvale, Calif.

**Maureen Bunyan**, anchor, WUSA(TV) Washington, elected to board of National Press Foundation, Washington.

**William F. Bortis**, president LUYK Advertising, Albany, N.Y., elected to board of non-commercial WMHT(TV) Schenectady, N.Y.

**Terry Gross**, host, *Fresh Air*, National Public Radio, Washington, receives honorary degree of Doctor of Letters from Drexel University, Philadelphia.

## Deaths



Schneider

**Ray V. Schneider**, 70, former cable sales executive, died June 3 of emphysema at his home in St. Louis. Schneider began his cable career in 1952 as manager of Williamsport Cable Company, Williamsport, Pa. Schneider then joined National General. He joined TelePrompTer in 1961 as Eastern regional manager. One year later, Schneider was named general manager. In 1964, Schneider joined Meredith-Avco, New York, as vice president and general manager. Schneider joined Times Wire in 1966. He remained with company for 11 years, retiring in 1977 as vice president and general manager of cable sales. He is survived by his wife, Jean, and one daughter.

**Peter G. Banzhaf**, 57, host of *Business of Wisconsin*, noncommercial WMVS(TV)-WMVT(TV) Milwaukee, died May 29 of arrhythmia (irregularity in rhythm of heartbeat) at his home in Milwaukee. Banzhaf was also vice president of Robert W. Baird and Co., Milwaukee-based investment brokerage firm. He is survived by his wife, Prudence Perry, and one daughter and two sons by previous marriage.

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## Dick Kurlander: Petry's programming handicapper

When Dick Kurlander talks programming, broadcasters listen. The vice president and director of programming for Petry Television serves as consultant to Petry's top-50 station clients. In that capacity, he is frequently called upon to evaluate syndicated product and how various programs may or may not fit into a station's on-air strategy.

Not infrequently, Kurlander, and a handful of other rep programming executives, find themselves at odds with the distributors of programs they advise stations to avoid. "Why is it reporters always go to the reps for comments on our shows?" asked one distributor recently. "What makes their expertise so special?"

One reason is that their expertise is valued highly by station clients. Bill Jenkins, vice president and general manager, WXIX-TV Cincinnati, a Petry client, said of Kurlander: "We value his input. Not only is he on top of industry trends, but he has the ability to interpret those trends and make recommendations based on local market nuances." Added Steve Leblang, vice president, Fox Stations Inc.: "Dick is very knowledgeable about the business. We listen to his advice."

Asked how much influence he and his counterparts at other reps exert on station program lineups, Kurlander replies: "We don't exert influence. We certainly have a role. But we are there to advise the station, to help the station."

As to the criticisms from some program syndicators? "That's inevitable. Part of my job is to recommend if we feel a given show is going to work or not. It just depends on which side of it you're on. We try to be responsible. But if stations ask our opinion on a program, we'll give it to them. We won't waffle."

And Kurlander knows whereof he speaks. His 16-year background as a producer and program director at various stations around the country have served him well in his current post, which he has held since December 1985.

When his career was just beginning—in the early 1970's—Kurlander worked in markets where events unfolded that shook the nation. In 1970, as part of a production post that incorporated news, public affairs and other local programming, he took part in the coverage of the shootings at Kent State (where he was earning a masters degree), as a producer/director at nearby WKYC-TV Cleveland.

Two years later, he was hired by Group W Broadcasting as producer-director for KPIX-TV San Francisco, where his assignments included coverage of the Patty Hearst kidnapping.

Kurlander decided he wanted to work for Group W, largely due to the reputation that



RICHARD ALAN KURLANDER—vice president, director of programming, Petry Television, New York; b. April 23, 1946, Cleveland; B.S., telecommunications, Kent State, 1968, M.A., telecommunications, 1970; Associate director, WKYC-TV Cleveland, 1969; producer-director there, 1970-72; producer-director, KPIX-TV San Francisco, 1973; production manager there, 1974; executive producer and assistant program director, KDKA-TV Pittsburgh, 1975; program director there, 1976-77; program director, WBZ-TV Boston, 1978-83; vice president, director of programming, Katz Communications, 1983-84; director of broadcasting, WDIV-TV Detroit, 1984-85; current position since December 1985; m. Fran Gronsky, Aug. 4, 1969; children—Brian, 16; Laura, 13.

company had for being a very active local programmer. "When I was at WKYC-TV [owned by NBC] the oldtimers were always saying how great it had been when the station was owned by Group W, with all the local programming they did," he said. "It was just a matter of time in my mind before I got there [to KPIX]. Luckily they felt the same way."

The move to San Francisco was an adventure in more ways than one. The city and its market continued to serve as focal point of the social upheaval of the time. The broadcasting industry, with the then-recently passed prime time access rule, was also undergoing some fundamental changes of its own. The late Group W chairman Donald McGannon was the leading advocate of the new rule and was determined that his company would play a role in developing the kind of programming it was designed to foster.

"With the move to San Francisco, I went from a conservative company to an adventurous one," Kurlander said. "In terms of the amount of original programming being produced, it was a quantum leap."

In addition to producing various news,

public affairs and sports segments, Kurlander was involved in the development of the pilot for the pioneering syndicated access program *Evening Magazine*.

Kurlander had barely settled into life in San Francisco, with a new home and a new baby, when he was tapped by David Salzman, then running the Group W station in Pittsburgh, KDKA-TV. He joined that station in 1975 as executive producer and assistant program director, becoming program director a year later.

In some respects, working at the Pittsburgh station was Kurlander's most memorable station stint. "We didn't have the resources that some of the bigger stations in the group had," he said. "But if somebody had a good idea, we always found a way to carry it out, whether it was in budget or not."

In 1978, Kurlander was chosen by Sy Yanoff, then general manager at WBZ-TV Boston (and currently general manager at competing WNEV-TV), to join the station as program director. One of the mandates given to him was to beef up the struggling Boston edition of *Evening Magazine*, launched the year before. "Boston was, and still is, the ultimate market in terms of local production," says Kurlander.

Among the shows Kurlander developed was a daytime hour strip, *People are Talking*, with Nancy Merrill, which became the number-one show in its time period. The station was a thorn in the side of NBC-TV because of all the preempting it did in prime time to make room for local programs, such as Boston Celtic games, public affairs programs and documentaries, as well as entertainment programs such as Boston Pops concerts.

"When he came to WBZ-TV we were already doing a lot of local programming, but Dick took it to another level," recalled Yanoff. "He introduced a lot of innovations and was willing to take chances. I couldn't have asked for a better program manager."

In 1983, Yanoff left the station and Group W brought in Tom Goodgame from KDKA-TV to succeed him. Kurlander, who had wanted the general manager post, left after receiving an offer from Katz Television. "Not everybody can be G.M.," he said. "It's inevitable that people who consider themselves on a fast track and get passed over will leave." After brief stints at Katz and WDIV-TV Detroit, he joined Petry.

A major concern of Kurlander's is what he believes is a growing lack of diversity in the program marketplace. "Five or six companies own half of the top 50 syndication shows," he said. "That's indicative of a problem and tends to drive program prices up." The solution may not easily be identified. But one thing is certain—Kurlander will continue to call those shows as he sees them.

**Strike at Capital Cities/ABC appeared unlikely last week**, despite fact that deadline for ratification of company's final contract offer by NABET is due to expire next week, June 19. If company should decide to implement contract despite union's prior rejection—there are no indications of union revote on offer before June 19—NABET will initially pursue legal options first, said John J. Krieger, assistant to network coordinator, "primarily because we went the strike route on NBC and learned some lessons from that."

□

NBC's **The Golden Girls**, starring Bea Arthur, Betty White, Rue McClanahan and Estelle Getty, will join network's daytime schedule beginning **Wednesday, July 5** (11-11:30 a.m. ET). Program replaces *Wheel of Fortune*, which will have its final telecast Friday, June 30. *Wheel* is moving to CBS's weekday schedule starting July 17 (10:30-11 a.m. ET and 9:30-10 a.m. PT), and will be replacing game show *Now You See It*, which is being canceled. Since its premiere in September 1984, *The Golden Girls* won two consecutive Emmy Awards as outstanding comedy series, and ranked fifth in Nielsen ratings for 1988-89 season with a 21.3/37 share.

□

Due to completion of *War and Remembrance* and *Moonlighting's* run on network at end, lack of production at ABC's in-house production arm, **ABC Circle Films has laid off 15 staffers**. Most senior member of staff to exit is Herb Jellinek, VP, production. ABC Circle Films, who is retiring from company after 37 years. Division is expected to be incorporated into as-yet-unnamed production division that former ABC Entertainment President Brandon Stoddard is heading. ABC spokesman said he doesn't expect further layoffs. "As Stoddard begins beefing up production commitments, you'll probably see some additions," he said.

□

**20th Century Fox will open major new coproduction facility in London in concert with Britain's Sky TV** this year, according to head of UK direct broadcast satellite service. Facility would serve as center for co-production activities of both Hollywood studio and multichannel Sky service, as well as U.S. network Fox Broadcasting, all co-owned companies of Rupert Murdoch's News Corp., explained Sky Executive Chairman Andrew Neil last week. Neil said agreement, reached two weeks ago, involved "major investment" and would target co-production efforts toward broadest possible international audiences, rather than limited number of national markets.

□

**Showtime Networks Inc. and Castle Rock Entertainment have entered into five-year, 15-picture agreement** giving Showtime and The Movie Channel exclusive pay television rights to feature films produced by Castle Rock. Deal is expected to include several pictures directed by Castle Rock co-founder Rob Reiner, including "When Harry Meets Sally," to be released to theaters July 21. Nora Ephron wrote script, Billy Crystal, Meg Ryan, Carrie Fisher and Bruno Kirby star. Other films covered by agreement include "Lord of the Flies," update of William Golding's book to be released theatrically in October; adaptation of Stephen King's "Misery," also to be directed by Reiner, and "Freezer," about two men who come to life after being scientifically frozen for 30 years. Castle Rock is 40% owned by Columbia Pictures Entertainment, which handles domestic theatrical and free TV distribution. Nelson Entertainment handles domestic video and foreign sales rights. Companies now providing exclusive pay-TV films to Showtime Networks include Touchstone, Hollywood Pictures, Orion, Imagine, Carolco, PatheCannon, Nelson Entertainment, WEG, New Visions, White Eagle, Atlantic and Cinecom.

□

**Paramount Communications Inc. has named Donald Rumsfeld**, former Secretary of Defense and U.S. ambassador to NATO, as trustee in its effort to acquire Time Inc. (see page 27) through hostile takeover. Rumsfeld was named in application filed with FCC seeking approval of transfer of more than 570 licenses—all

## ITU moving toward cooperation

*The International Telecommunication Union's plenipotentiary conference, now entering its fourth week, in Nice, France, seems headed toward modifying the organization's structure to include a new unit, one dedicated to technical cooperation. That would be a response to the expressed needs of developing countries for assistance in strengthening their telecommunications infrastructures.*

*It would not, however, be in accord with views of the U.S. and other developed countries that the ITU not become a significant source of development assistance for the Third World. In that connection, the U.S. and major donor countries are insisting that the Technical Cooperation Committee establish priorities for a list of enhanced programs it has developed. The U.S. and its allies on the issue say that budgetary restraints will not permit the adoption of all of the programs.*

*In a straw vote on the principle of creating a permanent organ for technical cooperation, support for it was overwhelming—73-0, with 30 abstentions, including the U.S. That paves the way for a vote on a final proposal.*

nonbroadcast—held by Time Inc. or its subsidiaries to Rumsfeld, as voting trustee. That would be in connection with grant of special temporary authorization being requested in accordance with commission policy statement designed to provide neutral regulatory treatment of unsolicited tender offers. If applications are approved, trustee would control majority of Time common stock on consummation of tender offer, pending commission action on second group of applications. Second group of applications seek approval for KDS Acquisition Corp., subsidiary of PCI, to assume control of Time by dissolving voting trust and assuming direct ownership of Time's shares.

□

Last week Representative Charles Schumer (D-N.Y.) introduced bill (H.R. 2593) that **would penalize Major League Baseball teams that do not make at least 50% of their games available to television stations**. Any team violating bill would lose its antitrust exemption for two years. It would apply only to teams that air at least 65% of their games on broadcast television.

□

**NAB filed comments last week at FCC in support of Federal Communications Bar Association's proposal to reform comparative hearing process** used to choose among applicants for new broadcast licenses rather than replacing process with lottery as FCC had proposed (BROADCASTING, June 5). NAB said selection of licensees "must not be left in hands of ping pong ball or roll of the dice." Reform suggested by FCBA, it said, could "help eliminate 'sham' applications and the commission's backlog of cases."

□

**Seltel announced last Friday that it had bought four station representative contracts from rep firm Independent Television Sales**. Stations are KXRM-TV Colorado Springs, KTZZ-TV Seattle, WOTV(TV) Boston and WDBB(TV) Birmingham, Ala.

□

**Senate last week passed "dire supplemental" appropriations bill that includes \$400,000 for FCC for fiscal 1989**. House version includes same amount, therefore avoiding possible conflicts.

□

Noncommercial broadcasters will meet in Marco Island, Fla., this week (June 13-17) at **Public Broadcasting Service's annual programing meeting** to discuss, among other topics, implementation plan for restructured PBS national program service. In meantime, Corporation for Public Broadcasting last week announced appointment of **Jennifer Lawson**, associate director of CPB Television Program Fund, as TV Program Fund director.

Also, CPB said **Lester Latney**, acting inspector general and director of audit, has been named inspector general.

**Thomas J. Sugrue** joins National Telecommunications and Information Administration as deputy assistant secretary of Commerce for Communications and Information. Sugrue moves over from FCC, where he has served as chief of Common Carrier Bureau's Policy and Planning Division.

Roone Arledge, Fred Astaire, Perry Como, Joan Ganz Cooney, Don Hewitt, Carroll O'Connor, and Barbara Walters were announced as **next inductees into Academy of Television Arts & Sciences Hall of Fame** during luncheon last Thursday in Los Angeles. Formal induction will be made during two-hour Fox telecast to air in winter.

**Lifetime will produce 26 new episodes of *The Days and Nights of Molly Dodd***. First 13 will begin shooting in late 1989 for airing in early 1990, with second cycle to be produced later in 1990. Lifetime's initial 13 originally produced episodes are now seen on Saturday, while 26 shows acquired from NBC air on Friday. Production for all-new episodes will continue at Kaufman Astoria Studios, site of Lifetime's corporate offices and studio facilities. *Dodd* is You and Me, Kid Production, partnership of Bernie Brillstein and Jay Tarses. Show stars Blair Brown.

As of June 1, **Japan's NHK network began one-hour daily satellite transmissions of its MUSE-E system in Japan**. Transmissions are trials before anticipated full HDTV service by DBS in early 1990's when HDTV sets are expected to be available to Japanese consumers. HDTV system is planned for DBS service only in Japan, while terrestrial stations convert to EDTV.

**NAB filed request with city of Seattle to not pass proposed regulation relating to non-ionizing radiation from broadcast transmitters and other radiofrequency (RF) communications sources**. NAB argued that broadcasters' RF emissions are already regulated by FCC based on standard devised by American National Standards Institute, and that proposed further restrictions by city are not based on scientific studies. Seattle regulations could result in "a patchwork quilt of widely varying exposure standards" throughout U.S., NAB said. "Absent clear evidence to the contrary, the adverse impact to broadcasters that may have to comply with more stringent standards is unjustified."

**Whittle Communications will begin its 12-minute show to school students on March 5, 1990**, and add additional programming, some of which may also contain commercials aimed at teachers. Last week's announcement further intensifies race between Whittle and CNN, with each trying to interest school systems in their informational programming. Latter is expected to hold its own news conference, perhaps as early as this week. New in Whittle's plan was addition of Educators Channel that would provide news and "in-service" programming "designed...to help [teachers] stay current with issues and trends affecting education." Channel would be for-profit entity, whose sources of income could include underwriting, advertising or paid programming material produced by educational publishing companies. Whittle would also make available 1,000 hours of satellite time per year for "noncommercial instructional programming," whose acquisition Whittle would help fund by providing \$500,000 each year. Two cable services responded to Whittle announcement. CNN reaffirmed fall launch for its *CNN Newsroom*, commercial-free 15-minute news program. Network has account executives talking with educators and MSO's about programming. CNN's service and existing "C-SPAN in the classroom" also provide study guides.

**President Bush last week officially nominated Janice Obuchowski to be assistant secretary of Commerce for Communications and Information and head of National Telecommunications and Information Administration**. Senate Commerce Committee will con-

vene nomination hearing "as soon as it can," source said. Obuchowski, now consultant with NTIA, is NYNEX executive director for international affairs, monitoring developments abroad in telecommunications matters and U.S. government concerns in such matters. If confirmed by Senate, she would succeed Alfred C. Sikes, believed to be leading contender for FCC chairmanship ("Closed Circuit," June 5).

**John Abel**, NAB executive VP for operations, is slated to leave association at end of year. Abel has been with NAB since 1983, when he joined organization as senior VP, research and planning. Abel told BROADCASTING he has an arrangement with Fritts to stay at NAB through 1989. Abel told Fritts last year that he planned to leave NAB, but Fritts talked him into staying. He has no concrete plans at this time but is eyeing several options, including station ownership, working as consultant or for broadcast group.

ABC Communications President **Jim Duffy** will resign post and will be succeeded by Capital Cities/ABC corporate VP **Charles Keller**, who will assume more comprehensive title of VP of corporate initiatives. Capital Cities/ABC President Daniel Burke said Duffy will continue to be consultant and chief spokesperson for company's involvement in literacy campaign, PLUS, and "other related projects."

**Senate Foreign Relations Committee last week approved virtually full funding of \$194 million for proposed shortwave relay station to be built in Israel for use by Radio Free Europe/Radio Liberty and Voice of America**. Vote, 17-0, was regarded as testimony to political skills of Senator Jesse Helms (R-N.C.), ranking minority member who, in behalf of Bush administration, had proposed funding amendment in face of opposition from committee chairman, Senator Claiborne Pell (D-R.I.).

European satellite body **Eutelsat has half-dozen candidates for post of director general** and plans interviews in Switzerland July 3-8. Nominated by member countries to take over for retiring Andrea Caruso are Jean Grenier of France Telecom, Fabio Galante of Italy's Intellink, Britain's David Tudge of Intelsat, Luis Terol Miller of Spain's Telefonica, Walther Richter of IBM in Austria and Turkey's Nurgun Akyuzalp of ITU.

### Connecticut compromise

*Tele-Communications Inc., Comcast and the consumer counsel and attorney general of Connecticut have reached agreement on the transfer of Storer Cable properties to TCI and Comcast. The agreement calls for substantial upgrades in plant and service, and indicates that the Storer properties would have to be sold in five years. The agreement now goes before the Department of Public Utility Control for hearings and a final decision.*

*To the state, the agreement solves the problems associated with the cable plant in those systems and its concern that TCI and Comcast would have 43% of the state's subscribers. "Customers will begin to see improved and expanded services," said Consumer counsel Jim Meehan. "We will also protect all...customers from an overly concentrated cable industry by the eventual divestiture of these systems by Comcast and TCI," he said.*

*But because there are other steps in the approval process, it's unclear what the final outcome may be. On divestiture, for instance, Dave Dottavio, Comcast northeast regional vice president, said provisions in the agreement do not preclude Comcast or TCI from eventually buying the Storer systems. As part of the Storer deal, the systems remain under the Storer banner, with Comcast serving as consulting manager.*

# Editorials

## Conundrums

From our (admittedly parochial) point of view, open season on the financial interest and syndication rules began last Monday, when Jack Valenti of the Motion Picture Association of America and Steve Weiswasser of Capcities/ABC debated that subject before the Broadcasting/Cable Interface III seminar co-sponsored by the Federal Communications Bar Association and this magazine. It was a jewel in that day's crown, and a credit to both participants.

*(Complete coverage of the Interface seminar appears on pages 56 through 67.)*

Theirs weren't the first shots fired in the fin-syn war, but they were telling ones. Each side laid down the basics of its arguments, about which we'll be hearing so much in the months to come.

That's not to say that all questions were answered. We have two left over, one each for the network and Hollywood sides.

Of the networks we would ask: If the financial interest and syndication rules were repealed, how would you be prevented from demanding a financial interest from any producer who aspires to a place on your schedule?

Of Hollywood we would ask: Why should not the networks be allowed to participate in the profits of series that become famous on their air, and later come back to haunt them as competitors in syndication?

We don't suggest these are the only questions that need answering regarding fin-syn, but they are to this page the most perplexing. We'll be watching for their resolution in all the discussions that ensue.

## Choosing buffet over continental

Andrew Neil, head of the British direct broadcast satellite programming service, Sky Television, represents the advance guard of a European television revolution that promises to replace government reign with market rule. Posing a threat to the established European broadcasting system, his views were somewhat at odds with those of many in the audience to hear him speak last week at the Banff Television Festival in Canada. But attention should be paid. As the voice of Sky and its mastermind, Rupert Murdoch, Neil is speaking from the experience of a several-hundred-million-dollar investment to bring an increasing multiplicity of choice to British viewers, having alone more than doubled the available viewing options with the February launch of its four-channel package of program services.

In his speech, Neil argued persuasively for a refashioned media landscape, one in which market forces bring about more independent and controversial thought, more local television and less government control. In the process, he spoke of the barriers government control of European media have erected.

Of the old order, he said: "European broadcasters depend on government for their protection, and when you depend on government protection, there will come a time when that government, no matter its political complexion, will exact a price. The pressure can be overt or, more likely, covert. The result is the same either way, less-than-independent, muted journalism." Neil hailed the new privatization as "the end of a highly controlled TV system that sometimes gives people what they want but also what paternalistic policymakers and broadcasters drawn from a narrow cultural elite think people ought to have." With increasing choice, said Neil, government control will

become more difficult, "like the little boy with the finger in the dike, running out of fingers."

We not only commend Mr. Neil's philosophy to his Canadian—and European—audience, but we would initial it for distribution to paternalistic policymakers on this side of the border as well.

□

While we're on the subject of reduced government control of the media, the British House of Commons votes today (June 12) on a proposal to allow televised coverage of those proceedings (which C-SPAN has promised to excerpt for carriage in this country). We look forward to welcoming that house, as we have those of our own legislature, into the Fifth Estate's neighborhood.

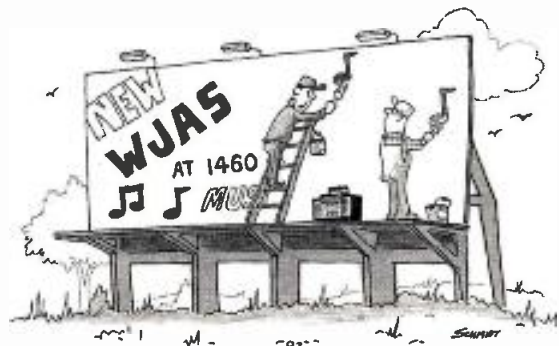
## What price freedom

After weeks of speaking relatively softly—we had hoped in part because of a world of witnesses—the Chinese government chose to wield a big stick last week, with brutal and terrible results for the remaining pro-democracy demonstrators, for the Chinese people at large and for all who sympathize with the rights being championed.

For the Fifth Estate press it became unusual business as usual, finding itself in what amounted to a war zone, its coverage blacked out (ineffectively, it would prove), threatened by troops—one report had it that Chinese soldiers sent this message to photographers: "You shoot us, we'll shoot you"—forced to scramble for safer vantage from which to relate the unfolding drama, even beaten and bullied, as was the case with CBS's Richard Roth and Derek Williams.

It was a telling irony that state-controlled Chinese television initially reported nothing of the confrontation in Tiananmen Square, a confrontation precipitated in part by the students' desire for a press free of government suppression or manipulation of information. Meanwhile, the world's free media made a mockery of that omission with graphic evidence of the fighting, the rows of bleeding bodies and, later, the many red badges of courage that stained the pavement of the square.

The preciousness of the liberties we enjoy is no more clearly illustrated than by the struggle of others to obtain them. Those in this country who would barter First Amendment freedoms in the political marketplace should heed that costly reminder of the treasure they hold.



Drawn for BROADCASTING by Jack Schmidt

"Al, see if you can get WASE on that radio."



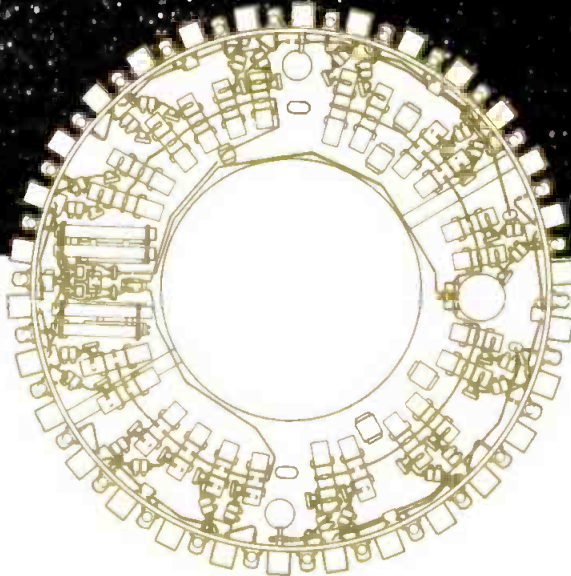
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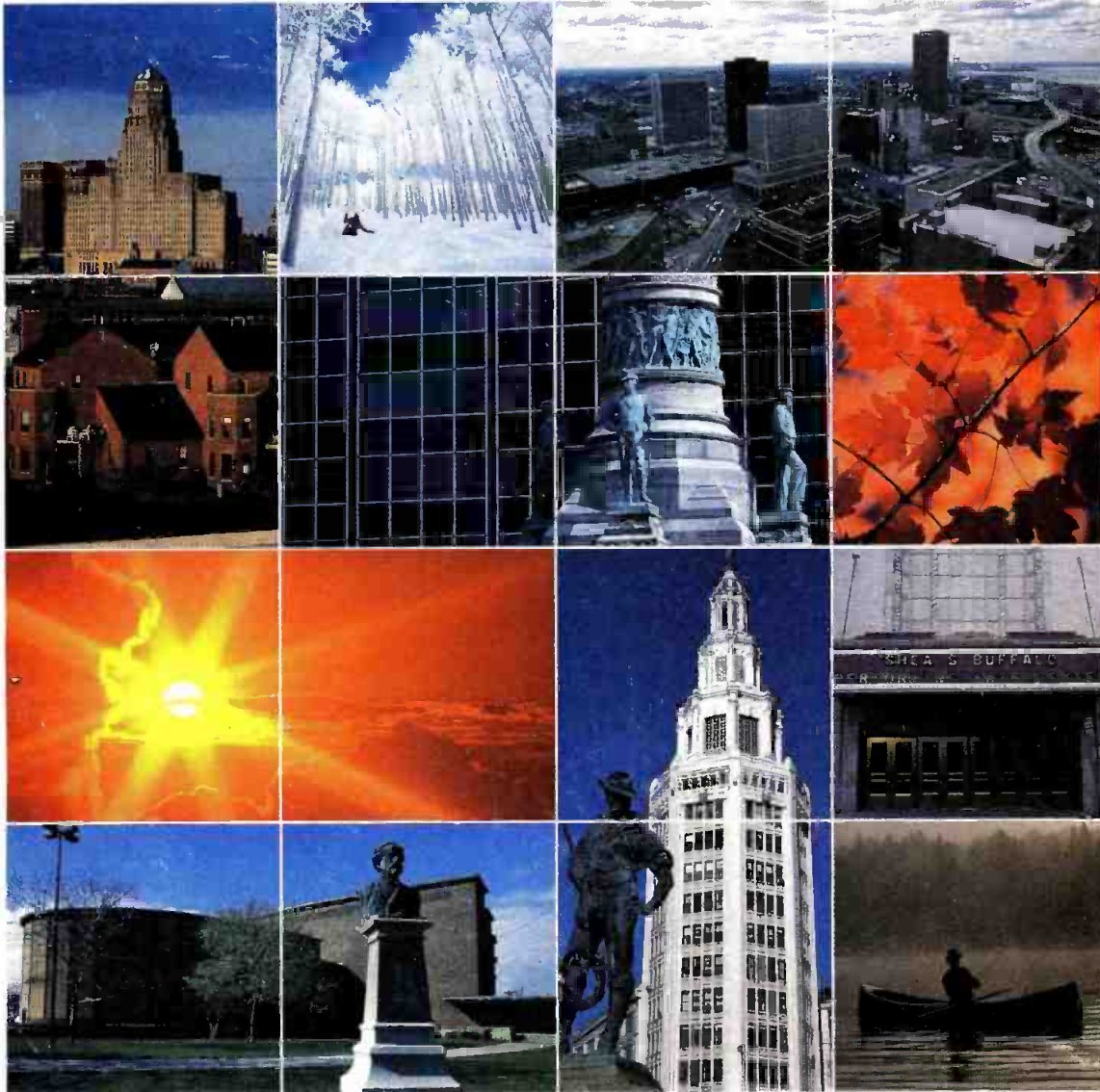
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