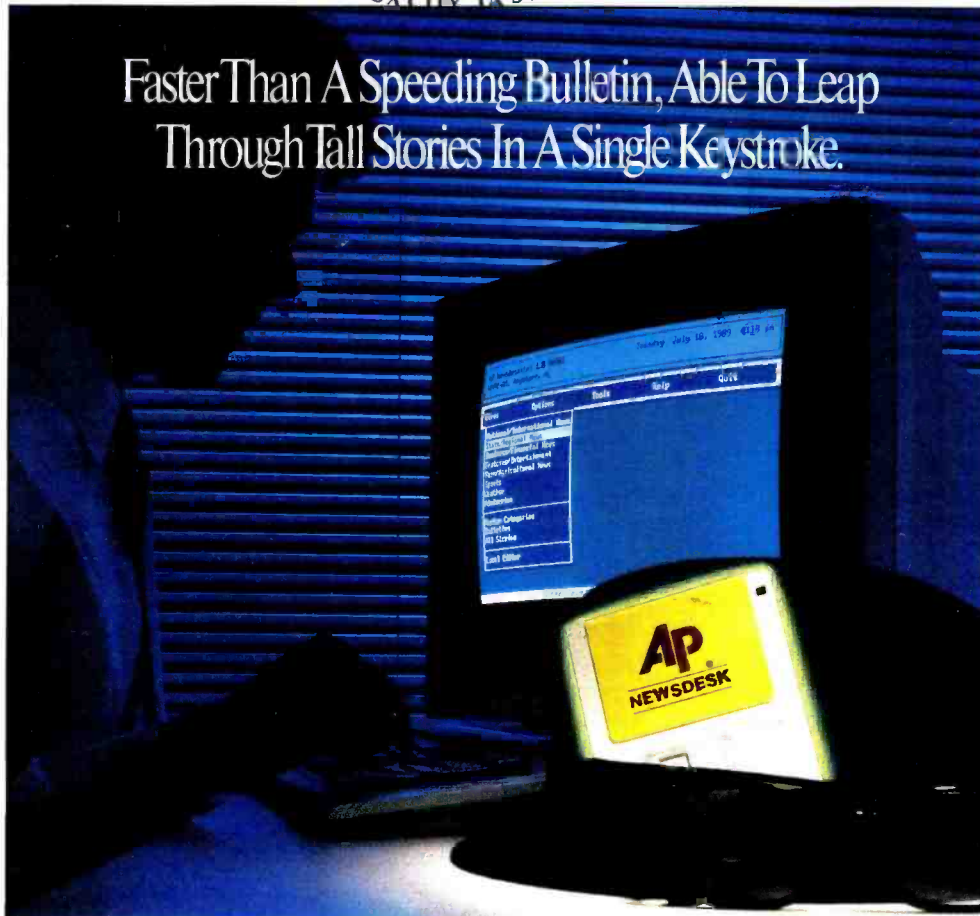


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**Big Three and Fourth
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Tartikoff Talks
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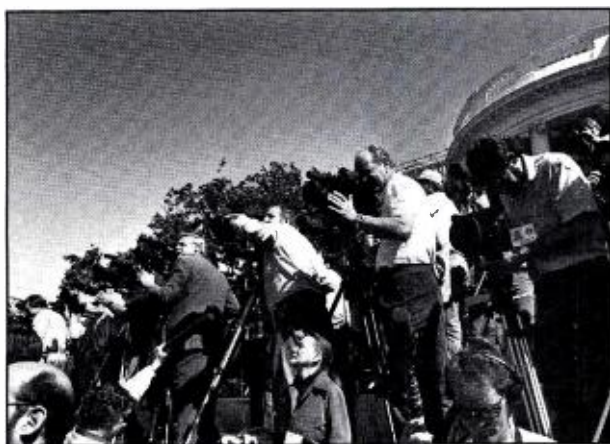
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Some 6,000 journalists and technicians from



around world record meeting of President Bush and Soviet President Mikhail Gorbachev in Washington.

30/ **Networks take chances for fall**

Three networks and Fox appear ready to take risks in their respective fall prime time schedules.

33/ **GI's DigiCipher could rewrite the rules in high definition**

Last minute entry of digital system could revolutionize both HDTV and all TV transmission.

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NBC Entertainment President Brandon Tartikoff, in interview with BROADCASTING's Steve Coe, talks about network's search for programs that are "daring and different, yet also compel viewers to watch."

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Leftover PCB's, storage tanks and ground water contamination are leading to strict scrutiny by buyers and sellers of, and potential lenders for, broadcast properties.

77/ **MMDS FOOTHOLDS**

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95/ **THE ACCIDENTAL PRODUCER**

Al Vecchione, president of MacNeil/Lehrer Productions (producer of, among other programs, *The MacNeil/Lehrer NewsHour*), says he got into TV business via "happy accident"—one that spawned 40-year career.

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RENEWED!

KABC-TV Los Angeles

Monday-Friday 12:30 AM

Date	HOUSEHOLDS	Share Of Time Period	WOMEN 18-49	Share Of Time Period	WOMEN 25-54	Share Of Time Period	MEN 18-49	Share Of Time Period	MEN 25-54	Share Of Time Period
Feb 1990	Remington Steele	16%	Remington Steele	30%	Remington Steele	33%	Remington Steele	29%	Remington Steele	21%
Nov 1989	Remington Steele	16%	Remington Steele	27%	Remington Steele	27%	Remington Steele	20%	Remington Steele	25%
July 1989	5 Star Mystery/Movie	10%	5 Star Mystery/Movie	11%	5 Star Mystery/Movie	13%	5 Star Mystery/Movie	8%	5 Star Mystery/Movie	9%
May 1989	Days End/Movie	9%	Days End/Movie	10%	Days End/Movie	12%	Days End/Movie	3%	Days End/Movie	4%
Feb 1989	Morton Downey/Movie	10%	Morton Downey/Movie	10%	Morton Downey/Movie	10%	Morton Downey/Movie	11%	Morton Downey/Movie	12%
Nov 1988	Morton Downey/Movie	14%	Morton Downey/Movie	18%	Morton Downey/Movie	18%	Morton Downey/Movie	19%	Morton Downey/Movie	25%
July 1988	Morton Downey/Movie	15%	Morton Downey/Movie	14%	Morton Downey/Movie	11%	Morton Downey/Movie	19%	Morton Downey/Movie	20%
May 1988	Movie	10%	Movie	4%	Movie	8%	Movie	14%	Movie	17%
Feb 1988	Solid Gold/5 Star Mystery/ Fan Club/KABC Special/ DC Follies/Siskel & Eibert/ Win, Lose or Draw	14%	Solid Gold/5 Star Mystery/ Fan Club/KABC Special/ DC Follies/Siskel & Eibert/ Win, Lose or Draw	14%	Solid Gold/5 Star Mystery/ Fan Club/KABC Special/ DC Follies/Siskel & Eibert/ Win, Lose or Draw	14%	Solid Gold/5 Star Mystery/ Fan Club/KABC Special/ DC Follies/Siskel & Eibert/ Win, Lose or Draw	11%	Solid Gold/5 Star Mystery/ Fan Club/KABC Special/ DC Follies/Siskel & Eibert/ Win, Lose or Draw	12%
Nov 1987	Dr. Ruth/Movie	11%	Dr. Ruth/Movie	7%	Dr. Ruth/Movie	6%	Dr. Ruth/Movie	5%	Dr. Ruth/Movie	7%
July 1987	Tales of the Unexpected/ Dr. Ruth	8%	Tales of the Unexpected/ Dr. Ruth	9%	Tales of the Unexpected/ Dr. Ruth	10%	Tales of the Unexpected/ Dr. Ruth	1%	Tales of the Unexpected/ Dr. Ruth	2%
May 1987	Tales of the Unexpected/ Hollywood Close-Up	11%	Tales of the Unexpected/ Hollywood Close-Up	10%	Tales of the Unexpected/ Hollywood Close-Up	15%	Tales of the Unexpected/ Hollywood Close-Up	2%	Tales of the Unexpected/ Hollywood Close-Up	3%
Feb 1987	Tales of the Unexpected/ Hollywood Close-Up	11%	Tales of the Unexpected/ Hollywood Close-Up	7%	Tales of the Unexpected/ Hollywood Close-Up	7%	Tales of the Unexpected/ Hollywood Close-Up	4%	Tales of the Unexpected/ Hollywood Close-Up	3%
Nov 1986	Pathfinders/Nightline/ Delvecchio/Tales of the Unexpected/New Hot Tracks/ Movie	13%	Pathfinders/Nightline/ Delvecchio/Tales of the Unexpected/New Hot Tracks/ Movie	10%	Pathfinders/Nightline/ Delvecchio/Tales of the Unexpected/New Hot Tracks/ Movie	11%	Pathfinders/Nightline/ Delvecchio/Tales of the Unexpected/New Hot Tracks/ Movie	5%	Pathfinders/Nightline/ Delvecchio/Tales of the Unexpected/New Hot Tracks/ Movie	5%
July 1986	Tom Snyder/Melba Moore/ Americas Choice/Movie	7%	Tom Snyder/Melba Moore/ Americas Choice/Movie	4%	Tom Snyder/Melba Moore/ Americas Choice/Movie	5%	Tom Snyder/Melba Moore/ Americas Choice/Movie	6%	Tom Snyder/Melba Moore/ Americas Choice/Movie	3%
May 1986	Tom Snyder	14%	Tom Snyder	8%	Tom Snyder	12%	Tom Snyder	5%	Tom Snyder	6%
Feb 1986	Tom Snyder	11%	Tom Snyder	7%	Tom Snyder	7%	Tom Snyder	9%	Tom Snyder	11%
Nov 1985	3-3-0	12%	3-3-0	7%	3-3-0	7%	3-3-0	12%	3-3-0	16%
July 1985	Movie/3-3-0	7%	Movie/3-3-0	9%	Movie/3-3-0	9%	Movie/3-3-0	6%	Movie/3-3-0	7%
May 1985	Movie	13%	Movie	13%	Movie	11%	Movie	14%	Movie	15%
Feb 1985	Movie	14%	Movie	12%	Movie	12%	Movie	8%	Movie	7%
Nov 1984	3-3-0/Hollywood Close-Up/ At the Movies/Nightline/ TVS/Good Night L.A./ Movie/Specials	13%	3-3-0/Hollywood Close-Up/ At the Movies/Nightline/ TVS/Good Night L.A./ Movie/Specials	5%	3-3-0/Hollywood Close-Up/ At the Movies/Nightline/ TVS/Good Night L.A./ Movie/Specials	6%	3-3-0/Hollywood Close-Up/ At the Movies/Nightline/ TVS/Good Night L.A./ Movie/Specials	14%	3-3-0/Hollywood Close-Up/ At the Movies/Nightline/ TVS/Good Night L.A./ Movie/Specials	14%
July 1984	L.A. Today/Eye on Hollywood	13%	L.A. Today/Eye on Hollywood	12%	L.A. Today/Eye on Hollywood	12%	L.A. Today/Eye on Hollywood	11%	L.A. Today/Eye on Hollywood	12%
May 1984	L.A. Today/Eye on Hollywood	13%	L.A. Today/Eye on Hollywood	8%	L.A. Today/Eye on Hollywood	7%	L.A. Today/Eye on Hollywood	7%	L.A. Today/Eye on Hollywood	8%
Feb 1984	L.A. Today/Movie/Specials	14%	L.A. Today/Movie/Specials	7%	L.A. Today/Movie/Specials	8%	L.A. Today/Movie/Specials	20%	L.A. Today/Movie/Specials	13%
Nov 1983	L.A. Today/At the Movies/ Goodnight L.A./Movie	13%	L.A. Today/At the Movies/ Goodnight L.A./Movie	13%	L.A. Today/At the Movies/ Goodnight L.A./Movie	13%	L.A. Today/At the Movies/ Goodnight L.A./Movie	14%	L.A. Today/At the Movies/ Goodnight L.A./Movie	12%
July 1983	One on One/Good Night L.A. Movie	12%	One on One/Good Night L.A. Movie	8%	One on One/Good Night L.A. Movie	9%	One on One/Good Night L.A. Movie	11%	One on One/Good Night L.A. Movie	13%
May 1983	One on One/Movie	13%	One on One/Movie	11%	One on One/Movie	14%	One on One/Movie	6%	One on One/Movie	7%
Feb 1983	Last Word/Viewpoint/Movie	14%	Last Word/Viewpoint/Movie	7%	Last Word/Viewpoint/Movie	8%	Last Word/Viewpoint/Movie	13%	Last Word/Viewpoint/Movie	10%
Nov 1982	Last Word/Nightline/Movie/ Specials	13%	Last Word/Nightline/Movie/ Specials	17%	Last Word/Nightline/Movie/ Specials	18%	Last Word/Nightline/Movie/ Specials	7%	Last Word/Nightline/Movie/ Specials	20%

Source: NSI, Los Angeles, Nov/Feb/May/July 1982-1990

Remington Steele

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HOLLYWOOD

Breaking up

Within next two weeks Quintex Entertainment Inc. is expected to submit proposed assets sales for approval of U.S. Bankruptcy Court. Entertainment and production company has arranged to sell assets of its HR Broadcasting for over \$40 million, cash, to ABRY Communications, Boston-based independent TV group owner founded by Andrew Banks and Royce Yudkoff. Two HR Broadcasting stations, independent WTO(TV) Birmingham, Ala., and Fox affiliate WCGV-TV Milwaukee, were bought in 1986 for \$30.1 million by Robin H. French, Hal Gaba and Albert P. Krivin, who currently have 16% ownership interest and will share in proceeds along with Quintex and other creditors. Program library and other assets of Quintex are expected to be sold in separate transaction for \$42 million cash to RHI Entertainment, headed by producer, Robert Halmi, with other investors including New Line Cinema, independent film company currently distributing box office hit, *Teenage Mutant Ninja Turtles*.

Saturday Morning Live

In this issue's "At Large" interview (page 35), NBC Entertainment chief Brandon Tartikoff says live action may be way to go in Saturday morning at his network. Noting greater profitability potential of live action over increasingly expensive animated product, Tartikoff called network's planned two hours of live action children's programming for fall "a beginning...We started off with a half hour last year and we're now at two hours. I would say we probably have the opportunity to add another hour next year with any degree of success."

Tea leaves

Bill Battison, president of Westwood One Radio Networks, declined to comment on rumors that he's been tapped to head ABC

Radio Networks following departure of current chief Aaron Daniels. Battison, who pulled hitch at ABC Radio before Westwood One, did say, however, that he is "very comfortable at Westwood One" and has taken "great pleasure helping to build it into the communications leader it is today." Latter phrase would seem to carry echoes of outgoing statement.

BALTIMORE

Up to bat

Raycom Sports could become first syndicator to gain local rights to professional sports franchise. Baltimore Orioles, now in last of three-year contract with WMAR-TV Baltimore, have talked with Raycom since station's exclusive negotiating window closed longer than month ago. Regional television boundaries imposed on Orioles' by Major League Baseball—Harrisburg, Pa., to Charlotte, N.C.—match well with Charlotte-based Raycom's established Atlantic Coast Conference network. And second/third-quarter baseball schedule would fill gaps between Raycom's first-quarter and fourth-quarter college basketball and football schedules. WMAR

general manager Arnie Kliner said, however, that renewal has never been reached this early in game and his station is anything but out of bidding.

NEW YORK

Summer vacation

Merger talks between MTV's HA! and HBO's The Comedy Channel have effectively come to halt, according to industry source. If both networks fail to grow over summer, there is chance they might go back to table in fall, source said. Merger began looking shaky when TCC parent Time Warner put Viacom antitrust lawsuit against it back on table two weeks ago. According to source, deal was "a handshake away" at time.

Next in line

Sources say several in-house candidates have emerged to replace Tom Goodgame as president of Group W Television Stations. They include Derk Zimmerman, currently president, Group W Productions, and former president, Fox Television Stations; Harlan Rosenzweig, currently based at Westinghouse corporate

headquarters in Pittsburgh as head of telecommunications acquisitions, and Lloyd Werner, senior vice president, sales and marketing, Group W Satellite Communications. Word is, however, that Group W chairman and chief executive officer Burt Stanier will also look outside for Goodgame replacement, whom he hopes to name by fall. Goodgame is expected to retire within year.

Moore move

Word has it that Radio Network Association President Peter Moore will be leaving that position June 18 to become vice president, affiliate relations, at CBS Radio Networks. RNA board member Nick Verbitsky said Moore's replacement should be named within next two weeks, but probably won't be in job before Moore moves to CBS.

Slow start

Cosby Show didn't light any ratings fires for WDLZ-TV Miami in May sweeps. Station was first to buy off-network rights to *Cosby Show* from competing station in market—WTVJ(TV)—in April. Show averaged Nielsen 4.6/9 at 6 p.m., fourth in time period, and essentially flat compared to what *Who's the Boss* did in time period in February. "They had to have anticipated a higher performance," noted one market observer. But acquisition of *Cosby* has enabled WDLZ to stop double running *Boss*, which had been airing at 6 p.m. and 7 p.m. Now running only at 7 p.m., should have longer syndication life in market.

WASHINGTON

Reckoning

General Accounting Office is preparing report on extensive survey of cable rates over past six years for delivery June 15 to House Telecommunications Subcommittee, which ordered it. Subcommittee Chairman Ed Markey (D-Mass.) has promised to hold markup on House cable legislation soon after receiving report. Joint GAO-FCC

Anticipation: Name of the game in cable

There was swirl of activity in Washington last week in anticipation of Senate Commerce Committee markup on cable legislation Thursday (June 7). National Cable Television Association President Jim Mooney and committee staff held series of meetings late last week hoping to reach compromise with which industry could live. Cable has serious problems with staff draft because of its strong regulatory stand and hopes to modify rate regulation, leased access, access to programming and telco provisions. If that can't be done, there is possibility that Senator Ted Stevens (R-Alaska) will offer substitute bill that is similar to draft—considered more moderate—circulated in House by House Commerce Committee Chairman John Dingell and Republicans Norman Lent and Matthew Rinaldo.

Other factors may affect markup. This week a letter to Congress from Commerce Secretary Robert Mosbacher and Justice Department's antitrust division's chief of staff, James Rill, is expected to outline administration's aversion to onerous cable reregulation and instead endorse competition as answer. Senator Conrad Burns (R-Mont.) will continue to push his telco-entry amendment although reports last week indicated he has only eight of the committee's 19 voting members. Still, there are at least four senators said to be on fence. Telcos hope their case will be strengthened by release today (June 4) of Gallup poll commissioned by GTE that shows 68% of those surveyed say they wanted telephone company to provide cable service.

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survey of nearly 2,000 cable systems (with 78% responding) between January and March looks at rates and tiering since deregulatory Cable Communications Policy Act went into effect in December 1984. FCC is tabulating and analyzing data independently and will include its findings in agency's report to Congress on cable marketplace next month.

GAO report could have big impact on how far Congress goes in reregulating cable. Recognizing that potential, GAO and FCC officials were tightlipped on results, refusing even to offer comparison with similar GAO survey released last summer that found basic rates jumped 29%—revenues per home, 14%—over two-year period. National Cable Television Association, which has been collecting and tabulating copies of GAO-FCC questionnaires, declined to speculate on what survey's bottom line may be.

Potomac fever

ABC News's Sam Donaldson has been happy camper past couple of weeks, co-anchoring *Prime Time Live* out of Washington, his home base. Capital presence was required because of participation in show's summit coverage. And although his pieces did not demand depth or sharpness of reporting in which he revealed while covering White House for ABC News, he clearly enjoyed it. Washington, he makes clear in private conversations, is his kind of town, suggesting areas of reportage on which he has embarked in New York-based assignment are not.

As for future, Donaldson said he hopes ABC News President Boone Arledge lets him stay in Washington indefinitely. He seems to see co-anchor Diane Sawyer and himself as kind of latter-day Chet Huntley and David Brinkley team, with Sawyer in New York. If Arledge has such plans, they have not surfaced. Spokesperson for *Prime Time* said Donaldson's two weeks away

Down to the wire with Interface

The fourth annual Broadcasting/Cable Interface telecommunications policy seminar, co-sponsored by the Federal Communications Bar Association and BROADCASTING magazine, convenes in Washington June 11, with a lineup of principal speakers including FCC Chairman Alfred Sikes, National Telecommunications & Information Administration Director Janice Obuchowski and Representative Billy Tauzin. Turner Broadcasting Chairman Ted Turner will address the luncheon. Appearing at day's end: FCC Commissioners Ervin Duggan, Sherrie Marshall and James Quello. National Association of Broadcasters President Eddie Fritts and National Cable Television Association President James Mooney will keynote the positions of their respective industries before the panel discussions begin. Complete schedule: page 59.

from show's studio in New York did not constitute "trend."

Test time

Look for National Association of Broadcasters radio division to establish management certification program, similar to Radio Advertising Bureau's CRMC program, by 1991.

ARLINGTON

Passing hat

Senate Commerce Committee member John (Jay) Rockefeller (D-W.Va.), who is up for re-election this fall, will be getting some campaign help from broadcasting industry. National Association of Broadcasters President Eddie Fritts is hosting fund raiser for Rockefeller at his home in Arlington, Va., next week (June 14). Fritts is asking for \$1,000 contribution apiece from attendees.

STAMFORD

Sage under Siege?

Stamford, Conn.-based Sage Broadcasting Corp. (three FM's and one AM) is under attack as of late from group owners that purchased Sage properties. Last week, Legend Communications (two AM's, three FM's) filed suit against Sage in Federal District Court, Washington, claiming fraud, breach of contract and violation of RICO act (racketeering influence and corrupt organizations). Legend, which charges that Sage

falsified accounting books and misrepresented value of KMNS(AM)-KSEZ(FM) Sioux City, Iowa, is suing for \$3 million. (Legend paid \$3.25 million for properties). Lakeshore Communications, purchasers of Sage-owned WTAX(AM)-WDBR(FM) Springfield, Ill., for \$4 million, is, according to industry source, said to be considering similar suit. Lakeshore executives could not be reached for comment. Sage president Gerald Poch told BROADCASTING that Legend suit is totally without merit. "Legend owes us over a million dollars and we think that is what this is all about."

DENVER AND

Joining forces

Tele-Communications Inc. and UPI are working on highly localized news venture, with companies confirming only that discussions are taking place. Word is that programing would entail use of stringers and/or UPI employees with camcorders to cover such activities as community events, local sports, etc., to be edited for one-hour blocks. Programing would be advertising supported, and would likely launch first in major cities such as Chicago, Los Angeles and Washington, where TCI or its affiliated companies own portions of cable systems.

IRVINE

Way to go

Two other major cable MSO's are about to log in with

re-tiering plans. Times Mirror will move between five and eight basic services—ESPN, TNT, Discovery, Lifetime, AMC, A&E and, in some cases, Headline News, USA, regional sports services and distant signals—to separate \$1.50 "Preferred Dimension" tier effective June 30. Change is revenue neutral, in that subscribers paying \$17.50 for basic now will pay \$16 if they choose not to continue taking those additional channels. Nearly all Times Mirror systems will implement tier, with exceptions being Phoenix and Midland, Tex.

Jones Intercable is moving four to six services—ESPN, TNT, regional sports services and AMC and CNN, in some cases—to separate tier. Like Times Mirror, shift is revenue neutral for basic subscribers, although they can reduce their bill by \$1 if they choose not to take new tier.

TORONTO

Coming aboard

One or more United Video superstations "probably will be" part of K Prime's ultimate 10-channel medium-power direct broadcast satellite package scheduled to launch in early 1991, K Prime Partners said for first time last week. With Cubs and White Sox baseball, WGN-TV Chicago far outstrips other services unlinked by UV—WPXI-TV New York, KTLA-TV Los Angeles or KTVI-TV Fort Worth—in current cable and home dish subscribers—and could be signal K Prime will test from July through September.

Last week, staffs of MSO's in K Prime Partners got first chance to see Scientific Atlanta's B-MAC in action in Toronto, where S-A subsidiary Digital Video Systems builds satellite transmission and encryption system that will be adapted to K Prime (BROADCASTING, May 21). Having leased 10,000 square feet of office in Bala Cynwyd, Pa., last week, K Prime this week will likely announce top marketing and sales appointees, who will occupy new headquarters beginning June 11.

If I could only
run an
"off-network"
comedy
in access.

MARRIED



The face of television has changed.



Columbia Pictures Television
A unit of Columbia Pictures Entertainment, Inc.

You can.



The non-network
"off-network" comedy.

BY THE NUMBERS 1

NBC won the prime time race for the week ended May 27 with an 11.1/21, followed by ABC's 10.4/19 and CBS's 10/19.

But CBS had the top-ranked program of the week—the series finale of *Newhart* (18.7/29). CBS had three other shows in the top 10, including *Murphy Brown* (third), with a 17.7/27, *Designing Women* (fourth), with a 17.2/26, and *Killing in a Small Town* (the CBS Tuesday Movie, seventh), with a 15.8/26.

Killing in a Small Town won three out of four



half-hours, losing only to a *Roseanne* repeat, but beating the season finale of *thirtysomething* and an NBC made-for, *Last Flight Out*.

The final episode of *Twin Peaks*, in a special time period on ABC, Wednesday at 10 p.m., was first in network competition in that time period with a 12.6/22, beating *Night Court* and *Dear John* on NBC, and the CBS made-for *How to Murder a Millionaire*.

On Sunday night (May 27) Fox received winning performances once again from both *The Simpsons*

RATINGS ROUNDUP

Rank/rating □ Network □ Show

- 1 ▲ 18.7/29 C *Newhart*
- 2 18.3/32 N *Cheers*
- 3 ▲ 17.7/27 C *Murphy Brown*
- 4 ▲ 17.2/26 C *Designing Women*
- 5 ▼ 16.1/26 A *Roseanne*
- 6 ▼ 15.9/29 N A *Different World*
- 7 ▲ 15.8/26 C *Movie: Killing/Small Town*
- 8 ▼ 15.7/30 N *Cosby*
- 9 ▲ 15.5/25 A *Movie: Voices Within, Pt.2*
- 9 ▲ 15.5/28 N *Unsolved Mysteries*
- 11 ▲ 15.0/31 N *Golden Girls*
- 11 15.0/26 N *Wings*
- 13 14.9/31 N *Empty Nest*
- 14 14.4/25 N *Cheers Spec.*
- 15 ▼ 14.2/35 C *60 Minutes*
- 16 ▲ 14.1/24 C *Major Dad*
- 17 ▲ 13.8/22 A *Coach*
- 18 ▼ 13.4/28 A *Amer. Funniest Videos*
- 19 ▲ 13.3/26 F *Simpsons*
- 20 13.2/22 A *Wonder Years*
- 21 ▲ 12.9/24 F *Married...With Children*
- 22 ▲ 12.7/21 N *Night Court*
- 23 12.6/22 A *Twin Peaks Spec.*
- 23 ▲ 12.6/23 A *Who's the Boss?*
- 25 12.5/26 N *Carol & Company*
- 26 12.3/20 N *Night of 100 Stars*
- 27 ▼ 12.1/23 N *L.A. Law*

- 28 ▼ 12.0/21 C *Rescue: 911*
- 29 ▲ 11.7/24 A *Family Matters*
- 29 ▲ 11.7/25 A *Full House*
- 31 ▲ 11.6/19 A *thirtysomething*
- 32 ▲ 11.4/23 A *20/20*
- 33 10.9/18 A *B.Walters Spec.*
- 34 ▲ 10.8/19 N *Matlock*
- 34 ▼ 10.8/22 C *Murder, She Wrote*
- 36 10.7/18 N *Movie: Last Flight Out*
- 37 ▲ 10.6/21 A *Perfect Strangers*
- 38 ▼ 10.5/19 N *Dear John*
- 38 ▲ 10.5/20 F *In Living Color*
- 40 ▼ 10.3/20 A *Sunday Movie: Diamonds*
- 41 10.2/18 C *Movie Spec.: Millionaire*
- 42 10.1/19 A *Growing Pains*
- 42 10.1/20 N *SNL 15th Ann. Spec.*
- 44 10.0/18 A *Head of the Class*
- 45 9.7/18 C *Comedy Bloopers*
- 45 ▲ 9.7/19 A *Just the 10 of Us*
- 47 ▼ 9.5/18 C *Sun. Movie: Request, Pt.2*
- 47 ■ 9.5/21 N *FM*
- 49 ▼ 9.3/17 C *48 Hours*
- 50 9.2/15 A *Macgyver*
- 51 ▲ 9.1/20 N *Amen*

Week 35 □ May 21–May 27

Rank/rating □ Network □ Show

- 52 ▲ 9.0/17 A *Primetime Live*
- 53 8.4/17 N *Movie: K. McCormick*
- 53 8.4/14 C *Siskel & Ebert Spec.*
- 53 8.4/15 A *Young Riders*
- 56 ▲ 8.2/15 A *Father Dowling*
- 57 7.8/16 N *Baywatch*
- 57 7.8/14 C *Sydney*
- 59 7.7/16 A *Mystery Movie: B.L. Stryker*
- 60 7.3/14 C *People Mag. on TV*
- 61 ▲ 7.1/17 N *13 East*
- 62 7.0/15 F *Cops Spec.*
- 62 ▲ 7.0/16 C *Paradise*
- 64 ▲ 6.8/15 C *Sat. with C. Chung*
- 65 6.5/13 C *Movie Spec.: Request, Pt.1*
- 66 6.3/11 C *Sisters*
- 66 ▲ 6.3/13 C *Small Talk*
- 68 ▼ 5.4/11 F *Booker*
- 68 5.4/12 N *Disney: Parent Trap/H'moon*
- 68 5.4/12 A *Mission: Impossible*
- 71 5.2/12 F *Totally Hidden Video*
- 72 5.1/10 C *Sugar & Spice*
- 72 ▲ 5.1/11 C *Tour of Duty*
- 72 ▲ 5.1/8 F *21 Jump Street*
- 75 ▼ 4.5/11 A *Life Goes On*
- 76 ▲ 3.5/5 F *Alien Nation*
- 77 2.8/7 F *Outsiders*
- 78 2.6/6 F *Best/Tracey Ullman*

Guide to symbols

▼ —Down in rank from last week ▲ —Up in rank from last week ■ —Premiere broadcast

Source: Nielsen Media Research

—No ranking change

FREEZE FRAMES: Syndication Scorecard *

Rank	Program (Syndicator)	Rtg	Stns	Covg
1	Wheel of Fortune, syn. (King World)	12.7	233	99
2	Jeopardy! (King World)	11.7	221	99
3	Star Trek: Next Generation (Paramount)	10.3	235	98
4	Oprah Winfrey (King World)	9.2	217	99
5	Univ. Pictures Debut Net. (MCA-TV)	9.0	140	95
6	Entertainment Tonight (Paramount)	8.4	180	97
7	Cosby Show (Viacom)	8.1	204	98
8	Wheel of Fortune, wknd. (King World)	7.9	206	92
9	Current Affair (20th Century Fox TV)	8.0	195	97
10	Star Search (TPE)	6.1	174	96

* Nielsen weekly pocketpiece

Week ended May 20

Rank	Program (Syndicator)	Rtg	Stns	Covg
11	Donahue (Multimedia)	5.9	230	99
12	Geraldo (Tribune)	5.8	195	96
13	Chip 'N' Dale (Buena Vista)	4.9	178	91
13	Mama's Family (Warner Bros. Domestic TV)	4.9	178	92
13	People's Court (Warner Bros. Domestic TV)	4.9	184	97

The following shows were rated, but not ranked

Wrestling Network	5.8	175	94
World Wrestling Federation (WWF)	9.1	249	97

Source: Nielsen and Broadcasting's own research.

BY THE NUMBERS 2

Summary of Broadcasting & Cable

B R O A D C A S T I N G			
SERVICE	ON AIR	CP's ¹	TOTAL *
Commercial AM	4,981	250	5,231
Commercial FM	4,282	859	5,141
Educational FM	1,425	278	1,703
■ Total Radio	10,688	1,387	12,075
Commercial VHF TV	549	19	568
Commercial UHF TV	550	188	738
Educational VHF TV	124	4	128
Educational UHF TV	225	22	247
■ Total TV	1,448	233	1,681
VHF LPTV	300	205	505
UHF LPTV	457	1,508	1,965
■ Total LPTV	757	1,713	2,470
FM translators	1,831	301	2,132
VHF translators	2,721	123	2,844
UHF translators	2,211	395	2,606

C A B L E †	
Total subscribers	53,238,000
Homes passed	73,900,000
Total systems	9,500
Household penetration†	57.8%
Pay cable penetration	29.7%

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

at 8:30 p.m. (13.3/26) and *Married...with Children* at 9 p.m. (12.9/24), and was second at 9:30 p.m. with *In Living Color* (10.5/20). For the night Fox was fourth overall with a 7.5/16, behind NBC, 7.7/16, ABC, 9.2/19, and CBS, 11/23.

Year to date (from Sept. 18, 1989), NBC leads in prime time with a 14.1/24, followed by ABC, 12.6/21, and CBS, 11.9/20.

Focus On Finance

Media stocks, to varying degrees, participated in the market's broad-based advance last week. Perhaps best showing was by studio "majors" with Disney up 8% to 128¾, Paramount up 6% to 49¾ and Time Warner up 3% to 107½. Several reasons could be found for Disney move, including strong buy recommendation from Wertheim & Co., possible advance word on film "Dick Tracy," and yet-again rumored merger with CBS, which was also up strongly last Wednesday. As of Thursday morning Disney was among most active New York Stock issues, based on comparisons against typical daily volume. Other entertainment stocks also did well, including Turner "A" stock, up 6% to 52½, and Viacom, up 4% to 54. Karen Firestone, manager of Fidelity's Select Leisure Fund, said gains "may have been a reflection of how low they had been previously...the fundamentals are not all that different." Cable operator rally hit roadblock last week with few showing gains. One that did, Mercom Inc. (MERO: OTR) was up 5% to 11¼. Two weeks ago major shareholder C-Tec increased ownership stake in Mercom to 19.9% from 11.68% and just prior to that Mercom adopted "poison pill" shareholder rights plan. Most equipment stocks held up well although Chyron continued to slide, to 1¾, following announced net loss per share of 17 cents, compared to 1-cent profit in prior-year's period. Pulitzer was also off, although company's announcement of possible ABC-affiliation loss at WKY-TV St. Louis had yet to hit Dow Jones news wire as of Thursday.

Stock Index Notes: T-Toronto, A-American, N-NYSE, O-NASDAQ. Bid prices and common A stock used unless otherwise noted. P/E ratios are based on earnings per share for the previous 12 months as published by Standard & Poor's or as obtained by Broadcasting's own research.



STOCK INDEX 1

BROADCASTING										BROADCASTING WITH OTHER MAJOR INTERESTS									
	Closing Wed May 30	Closing Wed May 23	Net Change	Percent Change	P/E Ratio(000,000)	Market Capitali- zation		Closing Wed May 30	Closing Wed May 23	Net Change	Percent Change	P/E Ratio(000,000)	Market Capitali- zation						
N (CCB) Capital Cities/ABC	595	603	3/4	- 8 3/4	-0.144	20	10,435	N (BLC) A.H. Belo	35	7/8	35	5/8	00.70	30	697				
N (CBS) CBS	199	199			00.00	15	4,705	N (AFL) American Family	15	1/4	15		01.66	15	1,239				
A (CCU) Clear Channel	15	1/4	15	3/4	-	1/2	-03.17	-66	58	O (ACCM) Assoc. Commun.	31	3/4	30	1/4	04.95	-72	591		
O (JCOR) Jacor Commun.	4	1/2	4		1/2	12.50	-3	44	N (CCN) Chris-Craft	34		33	3/4	00.74	1	851			
O (LINB) LIN	72	1/4	69	3/4	2	1/2	03.58	67	3,724	O (DUO) Durham Corp.	28		29	-	1	-03.44	17	236	
O (OBCCC) Olympia Broadcast	1	1/16	1/16		00.00			N (GCI) Gannett Co.	41	1/8	39	1/8	2	05.11	16	6,619			
O (OSBN) Osborn Commun.	10	7/8	10	3/4	1/8	01.16	-67	75	N (GE) General Electric	69	3/8	68	3/8	1	01.46	15	62,353		
O (OCOMA) Outlet Commun.	19	1/4	19	1/4		00.00	12	126	O (GACC) Great Am. Comm.	6	1/4	6	3/8	-	1/8	-01.96	-1	219	
A (PR) Price Commun.	4		3	7/8	1/8	03.22	-3	36	A (HTG) Heritage Media	4	7/8	4	7/8		00.00	-6	217		
O (SAGB) Sage Broadcasting	111	1/16	111	1/16		00.00	-1	6	N (UP) Jefferson-Pilot	41	5/8	41	1/2	1/8	00.30	11	1,565		
O (SCRIP) Scripps Howard	57	1/4	57	1/4		00.00	28	591	N (LEE) Lee Enterprises	24	7/8	25	1/8	-	1/4	-00.99	14	598	
O (SUNNC) SunGroup Inc.		3/4	3/4		00.00	-1		N (LC) Liberty	49		50		-	1	-02.00	11	415		
O (TLMD) Telemundo	6	3/4	6	3/4		00.00	-2	154	N (MHP) McGraw-Hill	55	1/4	55	3/8	-	1/8	-00.22	81	2,689	
O (TVXGC) TVX Broadcast	5	1/8	4	7/8	1/4	05.12	37		A (MEGA) Media General	29	3/4	28		1	3/4	06.25	67	767	
O (UTVI) United Television	35	1/2	34		1	1/2	04.41	6	387	N (MOP) Meredith Corp.	29	5/8	28	3/8	1	1/4	04.40	17	550

ALREADY SOLD

- NEW YORK WWOR-TV
- CHICAGO WGN-TV
- BOSTON WLVI-TV
- DALLAS KTVT
- HOUSTON KTRK-TV
- SEATTLE KSTW-TV
- SAN DIEGO KTTY-TV
- MILWAUKEE WVTM
- LAS VEGAS KRLR-TV

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TELEVISION ENTERTAINMENT

STOCK INDEX 2

	Market						Market									
	Closing	Closing			Capitali-			Closing	Closing			Capitali-				
	Wed	Wed	Net	Percent	P/E	zation		Wed	Wed	Net	Percent	P/E	zation			
	May 30	May 23	Change	Change	Ratio(000,000)			May 30	May 23	Change	Change	Ratio(000,000)				
O (MMEDC) Multimedia	81	8 1/2	1/2	1/2	00.62	25	915	N (SAA) Saatchi & Saatchi	5	5 1/4	-	1/4	-0.46	-4	792	
A (NYTA) New York Times	24 1/8	23 7/8		1/4	01.04	7	1,883	O (TLMT) Telemation	2 1/4	2 1/4			00.00	4	1	
N (NWS) News Corp. Ltd.	15 1/2	15 1/2			00.00	6	4,161	A (UNV) Unitel Video	9	9			00.00	-39	16	
O (PARC) Park Commun.	20 1/2	20 3/4	-	1/4	-01.20	22	424									
O (PLTZ) Pulitzer Publishing	25	25 3/4	-	3/4	-02.91	8	261									
O (RTSY) Reuters Ltd.	61 3/4	58 1/2		3 1/4	05.55	29	28,050									
O (STAUF) Stauffer Commun.	144	144			00.00	48	144									
N (TMC) Times Mirror	32 3/4	32 1/4		1/2	01.55	14	4,231									
O (TMCI) TM Communications	3 1/6	3 1/6			00.00	-1	1									
N (TRB) Tribune	43 5/8	43 7/8	-	1/4	-00.56	13	3,081	A (ATN) Acton Corp.	11	11 1/8	-	1/8	-01.12	2	17	
A (TBSA) Turner Bcstg. 'A'	52 5/8	50		2 5/8	05.25	-68	2,609	O (ATCMA) Am. TV & Comm.	37	38	-	1	-02.63	39	4,033	
A (TBSB) Turner Bcstg. 'B'	50 7/8	48 1/4		2 5/8	05.44	-66	1,363	O (CTEX) C-Tec Corp.	19 7/8	20 1/2	-	5/8	-03.04	331	339	
N (WPO) Washington Post	259	264 1/2	-	5 1/2	-02.07	16	3,267	A (CVC) Cablevision Sys. 'A'	28 3/4	29 1/4	-	1/2	-01.70	-4	638	
								A (CTY) Century Comm.	8 3/4	8 7/8	-	1/8	-01.40	-8	571	
								O (CMCSA) Comcast	14 1/4	14 1/2	-	1/4	-01.72	-10	1,594	
								A (FAL) Falcon Cable Systems	15 1/8	15 1/2	-	3/8	-02.41	-19	96	
								O (JOIN) Jones Intercable	9 3/4	9 7/8	-	1/8	-01.26	-4	121	
								N (KRI) Knight-Ridder	50 1/4	49 1/8		1 1/8	02.29	10	2,584	
								T (RCIA) Rogers Commun. 'A'	11	11			00.00	-17	349	
								T (RCIB) Rogers Commun. 'B'	8	8			00.00	-12	560	
O (ALLT) All American TV	3 3/4	3 3/4			00.00		4	O (TCAT) TCA Cable TV	15 5/8	15			5/8	04.16	42	378
A (CLR) Color Systems	1 1/2	1 3/8		1/8	09.09	-1	9	O (TCOMA) Tele-Commun.	14 3/4	15 1/2	-	3/4	-04.83	-20	5,201	
O (DCPI) Dick Clark prod.	6	5 7/8		1/8	02.12	27	49	N (TWX) Time Warner	109	100 1/8		8 7/8	08.86	-25	7,011	
N (DIS) Disney	125 3/4	118 3/4		7	05.89	22	17,001	O (UAECA) United Art. Ent. A	15 3/8	15 1/8		1/4	01.65	-8	2,141	
O (FINN) Financial News Netwk	8 3/8	8 1/2	-	1/8	-01.47	32	151	O (UAEGB) United Art. Ent. B	15 5/8	15 1/4		3/8	02.45	-8	1,043	
A (FE) Fries Entertain.	1 1/2	1 5/8	-	1/8	-07.69	-1	7	N (VIA) Viacom	54	52		2	03.84	25	2,881	
A (HHH) Heritage Entertain.	1 1/2	1 5/8	-	1/8	-07.69	-1	11									
A (HSN) Home Shopping Net.	7 3/8	7 7/8	-	1/2	-06.34	-81	661									
N (KWP) King World	37 3/8	37 3/8			00.00	12	944									
O (KREN) Kings Road Entertain.	7 3/2	3 1/6		1 3/2	16.66		1									
N (MCA) MCA	59 7/8	59 3/8		1/2	00.84	22	4,398									
N (MGM) MGM/UA Commun.	17 5/8	17 7/8	-	1/4	-01.39	-26	897									
A (NNH) Nelson Holdings	6 1/8	5 5/8		1/2	08.88		26									
O (NNET) Nostalgia Network	3/4	11/16		1/16	09.09	-1	4									
N (OPC) Orion Pictures	19 3/4	19 7/8	-	1/8	-00.62	24	356									
O (PCI) Paramount Commun.	49 5/8	46 5/8		3	06.43	28	5,897	N (MMM) 3M	82 5/8	82 3/4	-	1/8	-00.15	14	18,397	
N (PLA) Playboy Ent.	13	13			00.00	-81	122	N (ARV) Arvin Industries	17	17 3/4	-	3/4	-04.22	30	319	
O (QNTQE) Qintex Ent.	1 1/4	1 1/4			00.00		26	O (CCBL) C-Cor Electronics	12 3/4	12 1/2		1/4	02.00	10	54	
O (QVCN) QVC Network	14 3/8	12 7/8		1 3/4	13.59	41	220	N (CHY) Chyron	1 3/8	1 5/8	-	1/4	-15.38	-7	15	
O (RVCC) Reeves Commun.	6 3/4	6 3/4			00.00	-6	85	A (COH) Cohu	11 3/8	11 1/4		1/8	01.11	9	23	
O (RPICA) Republic Pkc. 'A'	8 1/2	8		1/2	06.25	36	36	N (EK) Eastman Kodak	41 1/8	40 5/8		1/2	01.23	25	13,346	
O (RPICB) Republic Pkc. 'B'	7 7/8	7 7/8			00.00	87	33	N (GRL) Gen. Instrument	36 3/8	35 1/8		1 1/4	03.55	11	1,001	
O (SP) Spelling Entertainment	8 3/8	7 3/4		5/8	08.06	34	277	N (HRS) Harris Corp.	35	34 5/8		3/8	01.08	36	1,401	
O (JURE) Video Jukebox Net.	7 3/4	7 3/4			00.00	-31	72	N (IV) Mark IV Indus.	13	12 7/8		1/8	00.97	3	182	
O (WONE) Westwood One	6 1/2	6 1/2			00.00	-4	95	O (MATT) Matthews Equip.	1 7/8	1 7/8			00.00	93	11	
								O (MCDY) Microdyne	4	4			00.00	133	16	
								O (MCOM) Midwest Commun.	3 1/4	3 1/2	-	1/4	-07.14	9	9	
								N (MOT) Motorola	82	80		2	02.50	21	10,692	
								A (PPI) Pico Products	1 3/8	1 1/4		1/8	10.00	-1	4	
								N (SFA) Sci-Atlanta	27 3/4	26 3/4		1	03.73	16	614	
								N (SNE) Sony Corp.	57 1/4	57 5/8	-	3/8	-00.65	25	16,179	
								N (TEK) Tektronix	14 7/8	13 3/4		1 1/8	08.18	-14	432	
								N (VAR) Varian Assoc.	27 5/8	27 1/8		1/2	01.84	18	525	
O (AGRPC) Andrews Group	2 3/8	2 7/8	-	1/2	-17.39	-1	21	O (WGNR) Wegener	1 1/2	1 3/8		1/8	09.09	11	10	
O (BSIM) Burnup & Sims	14 1/4	13 3/8		7/8	06.54	30	179	N (WX) Westinghouse	35	34 3/4		1/4	00.71	5	5,065	
N (CQ) Comsat	35 7/8	34 1/2		1 3/8	03.98	10	598	N (ZE) Zenith	9 1/8	9 3/8	-	1/4	-02.66	-14	264	
N (DNB) Dun & Bradstreet	47	47 1/4	-	1/4	-00.52	15	8,702									
N (FCB) Foote Cone & B.	29 1/2	29 5/8	-	1/8	-00.42	15	315									
O (GREY) Grey Advertising	173 1/4	160		13 1/4	08.28	16	198									
O (IDBX) IDB Communications	9 1/2	9 1/4		1/4	02.70	26	47									
N (IPG) Interpublic Group	33 1/8	32 3/4		3/8	01.14	15	1,145									
O (OMCM) Omnicom Group	24 3/4	25 3/8	-	5/8	-02.46	-13	849									
								Standard & Poor's 400	421.62	23		0.5	419.32			

Datebook

■ indicates new listing or changed item.

This week

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

June 3-6—*Cable Television Association of Maryland, Delaware and the District of Columbia* annual spring meeting. Ocean City, Md. Information: (301) 266-9111.

June 3-6—*Canadian Cable Television Association* 33d annual convention and "Cablexpo." Theme: "Bringing It All Home." Edmonton Convention Center, Edmonton, Alberta, Canada. Information: (613) 232-2631.

June 3-9—11th *Banff Television Festival*, international competition; conference of producers, broadcasters, directors and writers, and co-production marketplace. Theme: "In Search of Audiences—Television in the 1990's." Banff, Alberta, Canada. Information: (403) 762-3060.

June 3-15—*Annenberg Washington Program* sixth annual faculty workshop in communications policy. Annenberg offices, Willard Office Building, Washington. Information: (202) 393-7100.

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

June 5—*Radio Advertising Bureau/Association of National Advertisers* radio advertising workshop, "Tuning in to Marketing Power: The Radio Opportunity." Plaza hotel, New York. Information: Tom McEneny, (212) 697-5950.

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

June 5—*Cable Television Administration and Marketing Society* Texas chapter organizational meeting. Conference Center, Colonnade Office Building, North Dallas. Information: (214) 241-1421.

June 6—*Action for Children's Television* ACT awards ceremony and reception. Charles hotel, Cambridge, Mass. Information: (617) 876-6620.

June 6—*USA Network* local ad sales/marketing seminar. Nassau Inn at Palmer Square, Princeton, N.J. Information: Tracey Muhlfeld, (212) 408-9170.

June 6—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Ruth Otte, president, Discovery Channel, on "The Challenges of Building a Television Network in a Changing World." Copacabana, New York. Information: (212) 768-4510.

June 6—"The Craft of Writing for Television," one (daytime series) of five seminars co-sponsored by *Museum of Broadcasting and Writers Guild of America East*. Museum, New York. Information: (212) 752-4690.

June 6-8—APRS '90, 23rd international exhibition of professional recording equipment, sponsored

by *Professional Recording Association*. Olympia 2, exhibition center in London. Information: (0923) 772907.

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

June 7—Western regional sales conference, co-sponsored by *Adlink*, cable advertising interconnect, and *National Cable Advertising*. Speaker: Futurist Ray Bradbury. Marina del Rey Marriott. Information: (213) 390-8888.

June 7—"A Salute to Australian Television," annual membership meeting of *National Academy of Television Arts and Sciences, New York chapter*. Citibank, New York. Information: (212) 768-4510.

June 7—*New York chapters of Women in Cable, Minorities in Cable, Cable Television Administration and Marketing Society and Society of Cable Television Engineers* forum, "Our Issues and Challenges: 1990 and Beyond." Omni Park Central hotel, New York. Information: Sue Walker, (201) 585-0469.

June 7—"High Performance Account Management: Running, Holding and Growing Accounts in Tough Times," seminar sponsored by *American Association of Advertising Agencies, Missouri Council*. Marriott Pavilion Hotel Downtown, St. Louis. Information: (212) 682-2500.

June 7-9—*National Association of Telecommunications Officers and Advisors* regional telecommunications conference. Driskill hotel, Austin, Tex. Information: (202) 626-3170.

Major Meetings

June 3-6—*NBC-TV* annual affiliates meeting. Washington.

June 9-12—*American Advertising Federation* national conference, featuring presentation of Addy Awards. Marriott Pavilion, St. Louis.

June 10-13—*Broadcast Promotion and Marketing Executives and Broadcast Designers Association* annual conference. Bally's, Las Vegas.

June 12-14—*ABC-TV* annual affiliates meeting. Los Angeles.

June 17-21—The 1990 PBS meeting, sponsored by *Public Broadcasting Service*. Loews Anatole, Dallas.

June 19-22—*National Association of Broadcasters* summer board meeting. NAB, Washington.

June 26-29—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

July 9-11—*Satellite Broadcasting and Communications Association* trade show. Opryland hotel, Nashville. Information: (703) 549-6990.

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

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

Sept. 16-18—*Eastern Cable Show*, sponsored by *Southern Cable Television Association*. Washington Convention Center, Washington.

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

Sept. 24-27—*Radio-Television News Directors Association* international conference and exhibi-

tion. Convention Center, San Jose, Calif.

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

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

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

Oct. 13-17—*Society of Motion Picture and Television Engineers* 132nd technical conference and equipment exhibit. Jacob Javits Convention Center, New York. Future conferences: Oct. 26-30, 1991, Los Angeles; Nov. 11-14, 1992, Metro Toronto Convention Center, Toronto.

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

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

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

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

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

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

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

Nashville.

Jan. 26-30, 1991—*National Religious Broadcasters* annual convention. Sheraton Washington, Washington.

Feb. 1-2, 1991—*Society of Motion Picture and Television Engineers* 25th annual television conference. Westin Detroit, Detroit. Future conference: Jan. 31-Feb. 1, 1992, Westin St. Francis, San Francisco.

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

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

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

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

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

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

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

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

June 7-10—*National Association of Radio Talk Show Hosts* second annual conference. Contemporary hotel, Disney World Resort, Orlando, Fla. Information: (617) 247-3627.

June 8—*Center for Communication* annual award luncheon, honoring Thomas Murphy, chairman, CapCities/ABC. Guest speaker: Ted Koppel, ABC News. Plaza hotel, New York. Information: (212) 836-3050.

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

June 8-9—Seventh annual *BROADCASTING-Taishoff* seminar for mid-career radio and television professionals, sponsored by *Society of Professional Journalists*. Speakers: Ed Fouhy, formerly with CBS News; Deborah Norville, co-host, NBC's *Today*; David Gelber, producer, CBS's *60 Minutes*; Kim Montour, Fox TV; Paul Davis, WGN-TV Chicago; Bob Morse, WMAQ-TV Chicago, and Wayne Barnett, WTMJ-TV Milwaukee. NBC Tower, Chicago. Information: Deborah Colky, (312) 922-7424.

June 8-10—"Economics of the Illegal Drug Trade," economics conference for journalists sponsored by *Foundation for American Communications* and *Gannett Foundation*. Ramada Renaissance Techworld, Washington. Information: (213) 851-7372.

June 9-12—*American Advertising Federation* national advertising conference, including national ADDY awards presentation (June 10, Kiel Auditorium, St. Louis). Speakers include Jane Pauley, NBC News; Alexander Kroll, chairman-CEO, Young & Rubicam; Jamie Kellner, president-COO, Fox Broadcasting; Michael Roarty, executive VP, Anheuser Busch; Chris Whittle, Whittle Communications, and Ira Herbert, president, Coca-Cola. Marriott Pavilion, St. Louis. Information: (202) 898-0089.

June 9-15—*Notre Dame Executive Management Development Seminar* exclusively for radio station owners, general managers and sales managers. South Bend, Ind. Information: National Association of Broadcasters Radio Office, (202) 429-5420.

June 10-13—*Broadcast Promotion and Marketing Executives and Broadcast Designers Association* annual conference, including presentation of Gold Medallion Awards. Bally's, Las Vegas. Information: (213) 465-3777.

June 10-14—*Radio Advertising Bureau* management development program. Wharton School of Business, University of Pennsylvania, Philadelphia. Information: (212) 254-4800.

Also in June

June 11—Broadcasting/Cable Interface IV, telecommunications policy seminar sponsored by *BROADCASTING* magazine and *Federal Communications Bar Association*. Westin hotel, Washington. Information: Patricia Vance, (202) 659-2340.

June 11-12—*Children's Express* symposium on the media and children's issues. Co-conveners: ABC's Peter Jennings and Bill Moyers. New York Hilton, New York. Information: (212) 620-0098.

June 11-13—*New York Festivals*, comprising International Radio Festival and International Advertising Festival, featuring screenings and awards banquet. Sheraton Center hotel, New York. Information: (914) 238-4481.

June 11-13—JC Penney-Missouri community affairs television workshop, sponsored by *University of Missouri*. Columbia, Mo. Information: Charles Warner, (314) 882-6883.

June 11-14—Second annual management seminar for broadcast news directors, sponsored by *Radio-Television News Directors Association* and *University of Missouri School of Journalism*. University of Missouri, Columbia, Mo. Information: (314) 882-6883.

June 12-14—*ABC-TV* annual affiliates meeting.

Errata

Varian Associates, manufacturer of broadcast transmission equipment, was incorrectly identified as British-owned company in May 21 "In Brief" item. It is actually based in Palo Alto, Calif. Subsidiary Varian/TVT is based in Cambridge, England.

Century Plaza, Los Angeles.

June 13—"The Craft of Writing for Television," one (documentary and information programing) of five seminars co-sponsored by *Museum of Broadcasting* and *Writers Guild of America East*. Museum, New York. Information: (212) 752-4690.

June 13—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Robert Lipsyte, host, *11th Hour*, on WNET(TV) New York. "Do talk shows have to be freak shows to survive?" Copacabana, New York. Information: (212) 768-4510.

■ **June 14**—Semi-annual advertising/media outlook seminar, sponsored by *Interpublic Group of Companies*, featuring speaker Robert J. Coen, senior VP, McCann Erickson USA. College Hall, University Club, New York. Information: (212) 399-8078.

June 14—*USA Network* local ad sales/marketing seminar. Marriott Greentree, Pittsburgh. Information: Tracey Muhlfeld, (212) 408-9170.

June 14-16—"Fundamentals of Cable Accounting and Budgeting," cable management program sponsored by *Women in Cable* and *Denver University*. University of Denver campus, Denver. Information: Nancy Ring, (312) 661-1700.

June 14-17—*Missouri Broadcasters Association* annual spring meeting. Rock Lane Lodge, Table Rock Lake, Branson, Mo.

June 15—*Women in Communications, Washington chapter*, Matrix luncheon. Capital Hilton hotel, Washington. Information: (202) 998-8431.

■ **June 15**—Deadline for fifth annual Orson Welles Creative Advertising Awards, sponsored by *Radio Advertising Bureau*, honoring "outstanding national, regional and local radio advertising." Information: Jess Lowy, (212) 254-4800.

June 15-16—*Texas Association of Broadcasters* Radio Day. J.W. Marriott, Houston. Information: (512) 322-9944.

June 17-22—"Broadcast: Power Reporting," seminar sponsored by *Poynter Institute for Media Studies*. Poynter Institute, St. Petersburg, Fla. Information: (813) 821-9494.

June 17-22—Sixth annual "Leadership Institute for Journalism and Mass Communication Education," sponsored by *Gannett Center for Media Studies*. Gannett Center, Columbia University, New York. Information: (212) 280-8392.

June 18—"A Salute to Television," gala sponsored by *Museum of Broadcasting* board of trustees and gala benefit committee. Pierre hotel, New York.

June 19—"New Rules of Professional Responsibility: Impact on the Communications Bar," sponsored by *Federal Communications Bar Association*. Washington Marriott, Washington. Information: (202) 416-6762.

June 19-21—*Iowa Broadcasters Association* annual convention. Stouffer hotel, Cedar Rapids, Iowa. Information: (319) 366-8016.

June 19-22—*National Association of Broadcasters* summer board meeting. NAB, Washington.

June 20—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Lee Masters, E! Entertainment

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

June 20—"Tape restoration and preservation," speech by John Metarrazzo of Agfa-Gevaert to *Society of Broadcast Engineers*, chapter 15. New York Times building, New York. Information: David Bialik, (212) 752-3322.

June 20—"The Craft of Writing for Television," one (comedy) of five seminars co-sponsored by *Museum of Broadcasting* and *Writers Guild of America East*. Museum, New York. Information: (212) 752-4690.

June 20-22—Advanced seminar for European radio broadcasters in management and programing, "The Future Is Here," sponsored by *Radio Express*, distributor of American radio programs, and *Burns Media Consultants*. Heidelberg, West Germany. Information: (213) 850-1003.

June 20-24—*Society of Cable Television Engineers* annual conference. Stouffer's and Nashville Convention Center, Nashville. Information: (215) 363-6888.

June 20-24—*Florida Association of Broadcasters* annual convention. Longboat Key Club, Sarasota, Fla. Information: (904) 681-6444.

June 21-22—*C-SPAN* "Capitol Experience" seminar "to provide cable operators with insight into the network's programming philosophy, reasons to carry C-SPAN and ways to promote it among their general audience." C-SPAN headquarters, Washington. Information: (202) 737-3220.

June 21-24—20th conference on broadcast meteorology, sponsored by *American Meteorological Society*. Clarion Harvest House, Boulder, Colo. Information: (617) 227-2425.

June 21-24—*North Carolina Association of Broadcasters* summer meeting. Elbow Beach hotel, Bermuda. Information: (919) 821-7300.

June 21-24—*Society of Cable Television Engineers* convention. Nashville.

June 22—Deadline for comments to *National Telecommunications and Information Administration* on globalization of mass media. U.S. Chamber of Commerce, NTIA, Washington. Information: (202) 377-1551.

June 23—Nontelevised presentation of 17th Annual Daytime Emmy Awards for creative arts categories, sponsored by *Academy of Television Arts and Sciences* and *National Academy of Television Arts and Sciences*. Sheraton Universal hotel, Los Angeles. Information: (818) 763-2975.

June 23-27—1990 Development Exchange, workshops and seminars for public radio. St. Petersburg, Fla. Information: (202) 785-4321.

June 25-29—"Advanced Television: The Complete Picture," fourth international colloquium on advanced television systems, hosted by *Canada* and sponsored by *National Film Board*, *Department of Communications*, *Canadian Broadcasting Corp.*, and *Telesat Canada*. Ottawa Congress Center, Ottawa. Information: (613) 224-1741.

June 25-26—"Municipal Administration of Cable Television in the Nineties," ninth annual seminar sponsored by *University of Wisconsin-Madison/Extension*, department of communication program. Wisconsin Center, Madison, Wis. Information: Barry Orton, (608) 262-2394.

June 27—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Tom Capra, executive producer, *Today*, NBC News. Copacabana, New York. Information: (212) 768-4510.

June 27-29—*CBS-TV* annual affiliates meeting. Century Plaza, Los Angeles.

June 28—Broadcast on ABC-TV of 17th annual daytime Emmy Awards, sponsored by *Academy of Television Arts and Sciences* and *National Academy of Television Arts and Sciences*. Marriott Marquis, New York. Information: (818) 763-2975.

June 28-July 1—*Mississippi Association of Broadcasters* 49th annual convention. Biloxi Hilton hotel, Biloxi, Miss.

July

July 8—Showtime Dealer college, workshop sponsored by *Showtime Satellite Networks* during SBCA convention (see next item). Opryland hotel, Nashville. Information: Jeanne Ricci, (212) 807-1400.

July 9-11—*Satellite Broadcasting and Communications Association* trade show. Opryland hotel, Nashville. Information: (703) 549-6990.

July 11—*Caucus for Producers, Writers and Directors* third annual general membership meeting. Guest speaker: Jeff Sagansky, president, CBS Entertainment. Chasen's, Los Angeles. Information: (213) 652-0222.

July 11—Revised deadline for reply comments in study by *National Telecommunications and Information Administration* of globalization of mass media firms. U.S. Department of Commerce, NTIA, Washington.

July 12—*Radio Advertising Bureau* regional sales training workshop, "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Hartford, Conn. Information: (212) 254-4800.

July 12-15—15th annual *Upper Midwest Communications Conclave* radio and record convention. Radisson Hotel South, Bloomington, Minn. Information: (612) 927-4487.

July 13-15—*Radio Advertising Bureau* sales university, designed for salespeople with fewer than two years' sales experience. Buffalo, N.Y. Information: (212) 254-4800.

July 14-16—*Television Programing Conference*. Hyatt Regency hotel, Nashville.

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

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

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

July 18—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon. Speaker: Lance Hefflin, executive producer, *America's Most Wanted*, Fox Broadcasting Corp. Copacabana, New York. Information: (212) 768-4510.

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

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

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

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

July 22-27—Management development seminar for television executives, sponsored by *National Association of Broadcasters*, in conjunction with

J.L. Kellogg Graduate School of Management at Northwestern University. Northwestern campus, Evanston, Ill. Information: (202) 429-5368.

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

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

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

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

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

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

XEROX

There are two R's in Xerox.

One is right in the middle.

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Of course, we don't expect you to use the second R every time you use our name.

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XEROX® is a trademark of XEROX CORPORATION.

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

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

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

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

August

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

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

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

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

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

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

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

Aug. 16—*Radio Advertising Bureau* regional sales training workshop. "dramatizing radio's competitive advantages against other media, and ways radio salespeople can accentuate radio's strengths in a media mix with other media, especially newspapers." Portland, Ore. Information: (212) 254-4800.

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

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

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

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

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

September

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Monday Memo

A broadcast financing commentary by Kevin F. Reed, Dow, Lohnes & Albertson, Washington

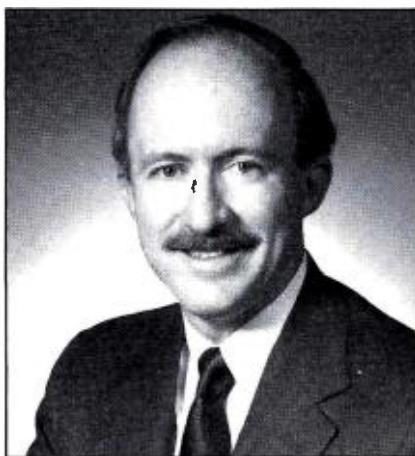
The media is awash these days with coverage of how different things are in 1990 versus 1980. No doubt about it, there were significant and wide-reaching changes to our society during the last decade. However, as for the financing of broadcast station acquisitions, we may be in the midst of changes that return us to pre-1980 conditions.

Prior to 1980 it was difficult to persuade most bankers that financing a broadcast station acquisition was a good credit risk. Bankers accustomed only to asset-based lending would ask how much the borrower's inventory was worth. It took some time to convince the banking industry that a business with little in the way of "hard assets" but with an inventory that renewed itself every 24 hours could meet its payments. However, during most of the past decade things certainly changed. Wall Street and commercial banks jumped on the media acquisition bandwagon. Broadcast entrepreneurs gained favor faster than you can say "mezzanine financing." Buyers could count on a growing number of sources for senior and subordinated debt.

As is obvious to anyone currently in search of financing, 1990 has ushered in abrupt changes. The financial markets have changed due to adverse publicity about highly leveraged transactions, non-performing loans, a softening of ad revenue in some markets and the collapse of certain Wall Street institutions thought to be invincible. In short, there is a cold wind blowing through the financial markets with respect to broadcast transactions.

As a result, the pool of buyers able to buy broadcast stations has, at least for the short term, measurably shrunk. Station prices, multiples and expectations are all dropping. Although it has become a buyer's market, buyers are frustrated in their search for financing by an increasingly conservative banking industry. Loans are simply unavailable to buyers who do not bring a lot of equity (i.e., cash) to the negotiating table. Whereas a year or so ago commercial banks might loan a buyer up to seven times the cash flow of certain stand-alone broadcast stations, today senior bank financing, if available at all, will not exceed 5.5-6.0 times the station's trailing cash flow. Some banks are also refusing to finance any stand-alone stations regardless of the market, operating history, or special programming niche. Consequently, due to a lack of sufficient financing, there are many fully negotiated broadcast transactions approved by the FCC that have not closed.

To illustrate the problem, consider the following examples of the financing of a hypothetical deal in 1988 versus the same deal today. *Then*—price: \$20 million; cash flow: \$2 million; equity: \$1.5 million; senior debt: \$14 million; subordinated debt:



“ Since money is now tight, the leverage in the broadcast acquisition game obviously has shifted to the buyers. ”

\$5.5 million; working capital, placement and transactional fees: \$1.5 million. *Now*—price: \$18 million; cash flow: \$2 million; equity: \$7.5 million; senior debt: \$12 million; subordinated debt: \$0; working capital, placement and transactional fees: \$1.5 million.

The most apparent difference between the two examples is that in 1988 total leverage of nine times the forward cash flow was possible if the subordinated debt holders were daring enough. Today, institutional subordinated debt is essentially unavailable, making the senior bank debt harder to get and thereby increasing the equity needed to close the deal.

For our 1990 hypothetical buyer able to bring over \$7 million of equity to the negotiating table, things are better because the sales price is lower. However, for the "first-time buyer" with little equity, bridging the gap between the senior debt available and the sales price has become nearly impossible. In the immediate past, the role of subordinated debt was to bridge the gap. In a rising market when the herd is all running in the same direction, subordinated debt is not hard to find. With combined returns over the life of the transaction (debt plus equity kicker) in the 20%-30% range, subordinated debt holders were willing to take the risks that a highly leveraged trans-

action implies. During the feeding frenzy that characterized the period 1985-89, subordinated debt holders always could depend on the station selling for more a few years later due to significant increases in cash flow multiples and the pool of available buyers. However, all that is ancient history. Only the hardest and pickiest subordinated debt lenders are looking at new transactions; most of them are sitting on the sidelines waiting for the current phase to pass. Naturally with less risk capital beneath them, senior banks are hesitant to extend themselves as well.

Nonetheless, the marketplace, like nature, "abhors a vacuum," and inventive buyers and sellers are finding ways to bridge the gap and remedy the current shortage of financing. In recent months, in our representation of many buyers, our firm has witnessed developments: (1) sellers are willing to renegotiate, albeit reluctantly, the price of terms to save a troubled deal, and (2) seller take-back financing (virtually unheard of except in very small deals during most of the last decade) has now returned.

The 1990's version of seller financing has some new twists. For example, in order to get their price and close the deal, some sellers will take back a subordinated note provided warrants or other equity participation rights are available. From the seller's perspective, getting warrants enables him to take a second ride on the station's upside potential. Since institutional subordinated debt and equity (warrants or preferred stock) has all but evaporated, sellers really have little choice unless they are dealing with the rare, deep-pocketed buyers with substantial cash reserves. Thus, in the current market, most sellers will find that they will be forced to supply the functional equivalent of equity or subordinated debt in order to sell their station to a buyer in need of leverage.

As you might expect, seller financing is a source of encouragement to a senior bank lender for a number of reasons. First, banks in search of security are always pleased to see equity and the right kind of subordinated debt (i.e., cooperative) beneath them. In addition, a bank's credit committee undoubtedly receives some psychological comfort from a seller's participation in the financing. By taking back a large subordinated note and signing a subordination agreement, a seller demonstrates to the bank that he believes in the station's future potential and the buyer's ability to repay debt.

Since money is now "tight" and getting tighter, the leverage in the broadcast acquisition game obviously has shifted to the buyers. Despite the change in market conditions, deals will still get done if a patient seller is willing to help a buyer bridge the financing gap.

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- I enjoy taking risks with my ratings.
- I would rather attract an older audience, even if I can't sell it.
- I prefer the excitement and controversy of "reality" magazine shows . . . even if my advertisers don't.
- I can always use the unsold time in my current hit-listed shows to meet my public service commitments.
- I cleared that other new show because the pilot impressed me so much . . . there was a pilot, wasn't there?
- A show with a proven track record takes all the fun out of guessing what a brand new show will deliver.
- New shows that rank among the Top 10 of all strips and #3 for W18-49 in access are easy to come by.



- I'd rather stick with the "majors" because I know I can always count on them for big hits, particularly for game shows.
- I don't care if I jeopardize my job, I can always find another one . . . somewhere . . . anywhere.

- Because all of FEUD's competitors keep telling me FEUD's not coming back . . . they wouldn't lie to me, would they?

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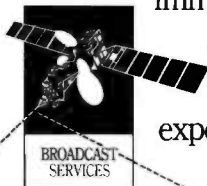
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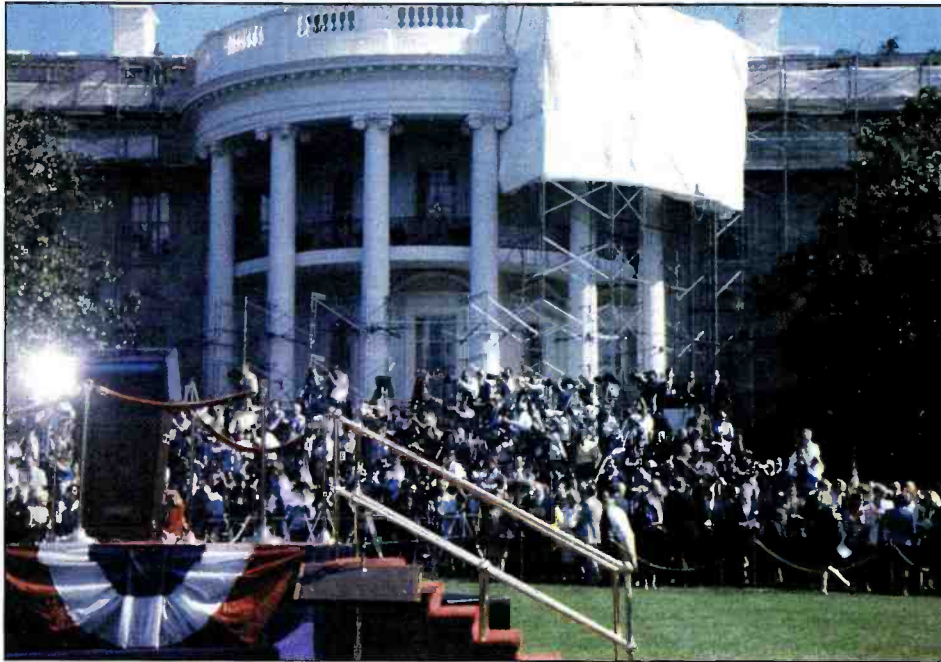


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Pomp and circumstance: The electronic summit

World leaders work out agreements and work the press with impromptu conferences and walks about the streets of D.C.

The weather cooperated. There was a brilliant sun in an almost cloudless sky, as President Bush met Soviet President Mik-

hail Gorbachev on the south lawn of the White House for the start of the four-day summit. Cameras from scores of countries, crowded on a camera stand, got the pictures of the formal, highly stylized military ceremony, complete with a fife and drum corps in colonial dress, and sent them, live, in many cases, around the world. (The cere-

mony was seen on Soviet television at 6 p.m. Moscow time.) The Soviet leader cooperated, too, with, among other things, an unscheduled news conference outside the White House and one of his now patented walkabouts on the streets of Washington during rush hour. All in all, not a bad opening day for the approximately 6,000 journalists and technicians, foreign and domestic, who converged on Washington for the summit.

Network news producers were not complaining Thursday night, as they did at the end of the last U.S.-USSR summit in Washington, in December 1987, about the lack of a major story. It was perhaps too early for such complaints; there were three more days of the summit to be played out, including a joint news conference on Sunday. Still, the executives did not seem to be anticipating much. They were already dis-



ABC's Brit Hume; CBS's Lesley Stahl; Bush and Gorbachev





Satellite news gathering trucks on the Ellipse behind the White House

counting the announcement of agreements to be signed on Friday afternoon, an event that was expected to be covered live by the networks. "There were no major surprises," said Lane Venardos, director of CBS News's special events, speaking of such things as an accord on chemical weapons and an outline of the main points of a strategic arms treaty. But the print press did not make much of them either.

So it was left to Gorbachev to liven things up. He took advantage of his luncheon meeting at the Soviet embassy on Thursday with American intellectuals and artists—the list of 35 guests included Ted Turner, described in the Soviet embassy press release as the "owner of a TV network," and his new companion, Jane Fonda, identified as a "movie star"—to discuss his views with individuals he might have thought could influence public opinion. The luncheon was covered live by Turner's CNN (it was covering virtually every summit-related event live). And knots of reporters in the international press center—George Washington University's Smith Center before the summit—crowded around CNN-supplied television monitors to follow Gorbachev's remarks.

Then, about 6 p.m., Gorbachev was leaving the White House after his second session with Bush to return to the embassy. Reporters crowded around, and when UPI's Helen Thomas asked a question, Gorbachev seized the opportunity for an impromptu press conference that allowed him to put his spin on events of the day, particularly on the discussions related to Germany and its role in NATO, as cameras rolled, providing good footage for the evening newscasts. Then, about a half hour later, as his motorcade was proceeding north on 15th Street toward the Soviet embassy, Gorbachev ordered his Zil limousine stopped, hopped out and greeted startled passersby—again, as cameras rolled. The scene was captured live by a pool camera equipped with a telephoto lens located atop the Washington monument, about a mile away and operated by

CNN. But most of the footage later shown on the evening newscasts was obtained by camera crews that were on the scene.

By this time, Bush's advisers had him cranked up to put the U.S. spin on the day's developments. About an hour after the Gorbachev meeting with reporters and cameras, a press conference was hastily called for the Rose Garden. Some reporters who were there felt the President was a little annoyed at what he seemed to regard as a battle of the soundbites. The *New York Times* said Bush had reacted "testily." But Gorbachev was not finished with his walkabout tactics. On Friday, at 1:15 p.m., as he was returning from the White House for private time at the embassy, he stopped the motorcade on Connecticut Avenue, between K and L Streets, at almost the exact spot he had picked during his December 1987 visit, and got out to work the crowd. More footage for the newscasts. The crews again were ready.

It was not only the American networks that were spending considerable time and treasure on the summit coverage. A contingent of some 70 correspondents, commentators, cameramen and technicians from Gosteleradio, the Soviet Union's state-run radio and television operation, was on hand to participate in the network pool and feed hours of pictures back to the Soviet Union. The material was shown on the five newscasts seen on Soviet television each day, as well as on *American Diary*, a series of 15-minute programs about life in America being shown during the summit. The leader of the group, Valentin Lazoutkin, vice chairman of Gosteleradio, said the television coverage he found most impressive on the first day was Gorbachev's remarks during the free-wheeling press conference outside the White House. He thought this "was fresh and interesting material."

It was not only the leaders of the two superpowers that were getting attention. Their wives were, too. CNN and the Gosteleradio team, for instance, covered Raisa Gorbachev live at the Library of Congress.

And the four networks provided live coverage on Friday morning of the commencement addresses of Barbara Bush and the Soviet First Lady at Wellesley College.

Gorbachev's departure for his return to Moscow on Monday will give the world's media time to relax. But they will be making plans for coverage of the next summit in the U.S.—the economic summit of the Western industrialized nations and Japan, to be held in Houston on July 9-11. —LZ

□

Radio news organizations experienced few hitches and lodged few complaints, although they generally gave poor marks to the White House and State Department for mass confusion at the press headquarters at the Smith Center. The most often heard complaints were over-crowding, inadequate facilities, poor communications between the administration and the press and lack of preparation for staged events.

"It's a total zoo," Westwood One vice president-news, Ron Nessen, told BROADCASTING. "The place is a mess. The Smith Center is a big gymnasium, and while they've successfully used it for this purpose in the past, this time people are very unhappy." Nessen said his initial plan was for the network's correspondents to be based at the press center, but because of the confusion he moved one of them back to the White House, "where more real news was happening."

Lack of communication was the greatest problem for limited radio news staffs, said Sheridan Broadcasting Networks White House correspondent Bob Ellison. Ellison, who also serves as president of the White House Correspondents Association, said large TV news organizations that had the luxury of staffing every possible news venue were better poised than radio for thorough news coverage.

"We were told that everything would be happening at the Smith Center, but that turned out not to be the case," said Ellison. "Thursday, when Gorbachev spoke at the driveway stakeout position where we normally would have been, we weren't there. Bush offered his response in the Rose Garden, and reporters couldn't get there unless the White House wanted them there. Our organization got the sound, but we weren't there. We just didn't have the bodies."

Ellison quickly pointed out that Sheridan still got its reports, but noted that "we don't feel too good when we're in one location and news is happening somewhere else. If you don't have enough bodies it's very hectic and you'll miss out on some things."

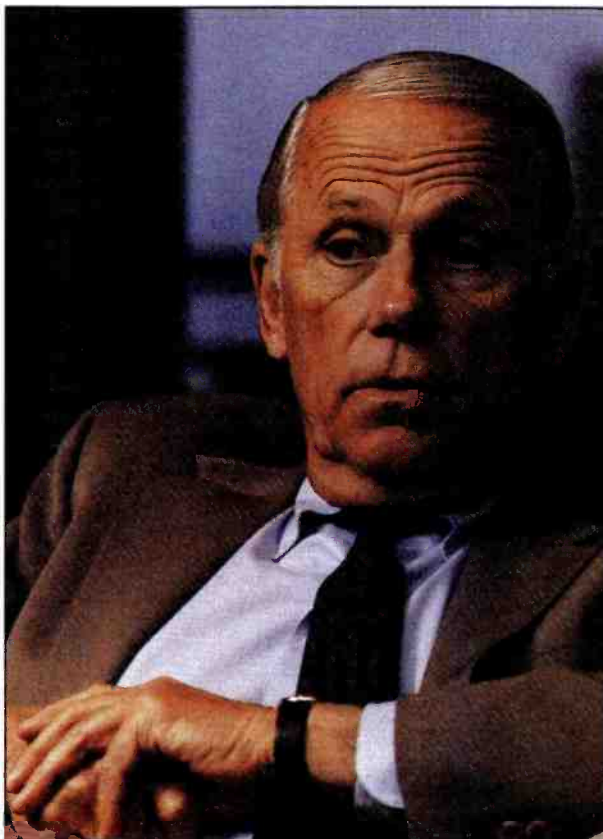
Despite the poor facilities and limited news staffs, however, radio demonstrated the advantages of its portability and immediacy. One example was NBC-Mutual's coverage of Gorbachev's unscheduled "visit" with well-wishers along his motorcade route on Thursday. When Gorbachev got out of his limousine, NBC-Mutual correspondent Joe Walsh was beside him, cellular phone in hand. "Those guys knew what they were doing," Sheridan's Ellison said. "They had the planning, and they had the bodies."

—REB

Capcities/ABC and the Washington delegation



Tom Murphy



Dan Burke

Four days after taking over as chief executive officer of Capital Cities/ABC, Dan Burke has decided who will report today to the chairman of the FCC on the outcome of fin-syn negotiations with Hollywood. Burke announced his decision last week in an interview that *BROADCASTING* will print next week: "I'll send Mr. [Thomas] Murphy, and although there is no second class on those planes, I'll see to it that we get him down there as cheaply as possible."

That joking familiarity about Murphy, who until last week was Burke's predecessor as CEO and who remains the company's chairman, is expected from Burke, who has worked with Murphy for 29 years. The two are so familiar with each other's thinking, said Burke, that they "finish each other's sentences."

But underneath the humor of the remark is the reality of a change at the top of the largest broadcasting/cable company. Acknowledged Burke: "There is a not so subtle difference between whoever has the ultimate authority...that has been Tom, and I guess in a technical sense that will become me." Murphy, in a separate interview, agreed after some prodding: "There was never any question as to who the boss was." If nothing else, Burke will begin voting the proxy of Berkshire Hathaway's 17.2% block of Capital Cities/ABC stock.

Among the key responsibilities that now rest on Dan Burke's shoulders are those that Murphy focused on over the past few years: acquisitions, Washington, programing and senior personnel decisions.

There has been much speculation on whether Capital Cities/ABC will make any major acquisitions. Although it spent roughly \$150 million last year buying radio and

publishing operations and a piece of a European television production company, those acquisitions barely made a dent in the company's \$1 billion-plus in liquid assets—last year, said Murphy, roughly \$500 million was generated in after-tax "free" cash flow.

Perhaps a disappointment was not being able to merge with, or buy, Time Inc. Murphy said that discussions ended after it became apparent that the prohibition against network ownership of cable systems would not be repealed, and then Dick Munro, chairman of Time Inc., indicated Time Inc. wanted to keep its cable operations. So, said Murphy, "the deal went elsewhere." But Murphy added that Capital Cities/ABC was not sitting on its cash waiting for those rules or others to change: "We operate in the real world, so we would make a deal with whatever happens to be available at the time."

Burke said he recognized that acquisitions were one of the primary challenges facing his tenure as CEO: "At some point we will be confronted with the necessity to grow by significant additional acquisitions or we will have to modify our dividend approach. And, candidly, the second alternative is the one we least prefer."

For programing and personnel, as in most questions, Burke and Murphy unremittably emphasize delegation and the collegial aspect of the company. To make the point, Burke revealed that neither he nor Murphy knew that ABC had hired Brent Musberger until after the fact.

Burke and Murphy have talked some about the post-CEO succession, and it is expected Murphy will continue to have a significant role. Said Burke: "I love the business, I love the action and I love the competition." —GF

The fall of living dangerously

Most observers agree that Big Three-and-a-Half have taken chances in fashioning 1990-91 prime time lineups

A year after being labeled overly cautious in their scheduling decisions, the three networks and Fox appear intent on shaking off that mantle.

Most observers agree that there is plenty of risk-taking in the fall prime time schedules announced by the three networks and Fox (BROADCASTING, May 28, and story, page 55). Each of the networks has specific time slots that represent bold scheduling moves, according to advertisers, program suppliers and affiliates.

"The best thing to come out of the past

season is that the networks recognize the jeopardy they've been in. This is the year of giving up the pat hand, which is the opposite of last year when they got hammered," said David Salzman, president, Lorimar Television.

Garth Ancier, president, network television production, Walt Disney Studios, agreed. "They've all been quite aggressive

Battle lineups are drawn

Sunday

The broadcast networks and Fox Broadcasting Co. have made room in their schedules for 30 shows representing 23 hours of new prime time series programming, or about one third of their 66-hour total of weekly series.

Some 57 veterans made the cut and will be back for the 1990-91 season. The 23-hour total is an increase of three hours over the lineups announced last May.

Contributing to the new series tally was Fox's addition of four hours of programs in its expansion to Thursday and Friday nights.

Numbers under the programs in the chart identify the producer according to their ranking in the "Producer's Scorecard" on the opposite page.

	ABC	CBS	NBC	FOX
7	Life Goes On 1	60 Minutes 10	Hull Street High*	True Colors* 4
8	America's Funniest Home Videos 25	Murder, She Wrote 3	Signs of Life*	Parker Lewis Can't Lose* 7
9	Videos Part II *31			Get a Life* 12
10	Sunday Night Movie	CBS Sunday Movie	Sunday Night Movie	Married... With Children 7
11				Good Grief* 4
				Against the Law* 8

Monday

ABC	CBS	NBC	FOX
MacGyver 2	Uncle Buck* 3	Fresh Prince of Bel Air* 29	Monday Night at the Movies
	Major Dad† 3	Ferris Bueller* 2	
Monday Night Football	Murphy Brown 5	Monday Night Movie	
	Designing Women 7		
	Face to Face/ Connie Chung†† 10		

Tuesday

ABC	CBS	NBC
Who's the Boss? 7	Rescue 911 18	Matlock 11
Baby Talk* 7		
Roseanne 9		Heat of the Night 8
Coach 3	CBS Tuesday Movie	
thirty-something 8		Law and Order* 3

Wednesday

ABC	CBS	NBC
Wonder Years†† 12	Lenny* 6	Unsolved Mysteries 19
Growing Pains† 5	Doctor, Doctor†	
Doogie Howser 15	Jake and Fatman 11	Fanelli Boys* 6
Married People* 7		Dear John† 2
Cop Rock* 15	WIOU* .21	Hunter† 22

Thursday

ABC	CBS
Father Dowling 11	The Flash* 5
Gabriel's Fire* 1	Hammer-smiths* 2
Primetime Live 13	Knots Landing 1

* Indicates new program.

† indicates new time.

†† indicates new day and time.

this year because they've finally recognized the changing landscape. The most aggressive schedule was Fox's because of their move to add two new nights of programming," he said. Of NBC, Ancier said, "Brandon really took off the gloves this year. He's probably got the most aggressive schedule they've had in a few years."

"CBS is showing some of the strongest product they've had in the past few years," said Ancier, who credited Jeff Sagansky, president, CBS Entertainment, with giving that network its strongest development in the recent past.

"This is certainly a more active schedule than last year," said Betsy Frank, senior vice president, Saatchi & Saatchi DFS-Compton, who noted that there were seven more new shows this year than last, and more established shows moving to new time periods this year. "ABC has taken a very conservative approach, not in terms of programming, but in terms of their scheduling, by staying with some shows to find out whether they will work." She cited as an example the network's decision to keep *China Beach* on the schedule, moving it to Saturday night, as the lead-in to *Twin Peaks*.

"On the other end of the spectrum is Fox," she said, "who seemed to make change for the sake of change. But they like to shake things up. Were their moves risky? Probably, but there are some trade-offs."

The biggest risk for Fox and probably the biggest risk overall was the move of *The Simpsons* to Thursday night as the anchor for Fox's surprising new night of programming. The move probably represents the most serious challenge that *The Cosby Show* has faced in its six-year run.

"It's a typical mano a cartoona situation," joked Paul Schulman, president, Paul Schulman Co., subsidiary of Advansures Media Programming. He predicted that *Cosby* will continue to win the time period but not nearly as handily.

"What they're saying is, let's call out the bully now," said one major program sup-

Prime time producers scorecard

Time Warner, the largest producer of prime time television series on the four networks for the 1990-91 season, may end up producing 20% of the television programs scheduled to debut next fall. It is already producing 19% of these shows, with one hour pending: the Fox Video Hour. Warner, through its Quantum Media, produces *Totally Hidden Video*, one of several contenders for that hour. Time Warner's Lorimar Television remains the single largest producer of network television shows, with 11, spread over eight hours, while Warner Bros. will account for six shows over 4.5 hours. 20th Century Fox Film Corp. is second to Time Warner in number of shows and hours it produces, either, outright or in association with others—nine programs covering 5.5 hours. Paramount is a big gainer next season, adding three new shows for a total of eight shows over five and a half hours. Universal adds three programs, for a total of seven over five and a half hours.

A big loser was Stephen J. Cannell Productions, which lost four shows and now has just one hour-long program, *Hunter*, although its *Wiseguy* was picked up as a back order. Columbia Pictures Television lost four, but picked up three new ones, for a total of six shows covering three hours. Disney added two shows and now has six (three and a half hours).

Falling off the scorecard entirely are Alien Productions, Beyond International, Carson Productions, Castle Rock, and Our Production Co. The complete list of prime time producers follows with number of shows and total hours.

1. Lorimar (11/8) 2. Paramount (8/5.5) 3. Universal (7/5.5) 4. Twentieth Television (Fox) (7/4) 5. Warner Bros. (6/4.5) 6. Disney (6/3.5) 7. Columbia (6/3) 8. MGM/UA (4/4) 9. Carsey-Werner (4/2) 10. CBS News (3/3) 11. Viacom (3/3) 12. New World (3/1.5) 13. ABC News (2/2) 14. Worldvision (Lynch/Frost) (2/1.5) 15. Steven Bochco (2/1.5) 16. ABC Sports (1/2) 17. Aaron Spelling (1/1) 18. CBS Entertainment (1/1) 19. Cosgrove-Meurer (1/1) 20. Ohlmeyer Communications (1/1) 21. Orion (1/1) 22. Stephen J. Cannell (1/1) 23. STF Productions (Fox) (1/1) 24. WCI (1/1) 25. ABC Productions (1/0.5) 26. Barbour/Langley (Fox) (1/0.5) 27. Imagine Entertainment (1/0.5) 28. MTM (1/0.5) 29. NBC Productions (1/0.5) 30. Reeves Entertainment (1/0.5) 31. Vin DiBona Productions (1/0.5).

plier of Fox's move. "If they beat *Cosby* it moves them five years ahead," he said.

"The boldness of Fox in moving *The Simpsons* is a great move for the television business in general because it's going to generate a lot of conversation among people eagerly awaiting the showdown of these two powerhouses," said Salzman.

While the Thursday clash has been the most talked about confrontation, there are key match-ups on all seven nights, especially with Fox adding Thursday and Friday

nights to their Saturday through Monday schedule.

On Monday night, NBC's *The Fresh Prince of Bel Air* is being viewed as this season's can't miss show. "NBC has the biggest hit of the season," predicted Schulman, who added, however, that the lead-out, *Ferris Bueller*, "needs a lot of work." NBC's key competition will come from CBS, which is also programming for younger audiences with *Uncle Buck* at 8 p.m. leading into *Major Dad*. Said Betsy Frank,

Friday

NBC	FOX	ABC	CBS	NBC	FOX
The Cosby Show 9	The Simpsonst† 4	Full House 1	Evening Shade* 28	Quantum Leap† 3	America's†† Most Wanted 23
A Different World 9	Babes* 4	Family Matters 1	Bagdad Cafe 12		
Cheers 2	Class of Beverly Hills* 17	Perfect Strangers 1	Over My Dead Body* 3	Night Court† 5	D.E.A.* 1
Grand 9		Going Places* 1		Wings† 2	
L.A. Law 4		20/20 13	Dallas 1	Midnight Caller† 1	

Saturday

ABC	CBS	NBC	FOX
Young Riders†† 8	Four Alarm Family* 1	Parent-hood* 27	Fox Video Hour*
China Beach†† 5	Hogan Family 1	Working it out* 4	
	Green Machine 2	Golden Girls 6	COPS† 26
		Empty Nest 6	American Chronicles* 14
Twin Peaks†† 14		Carol & Co. 6	
	48 Hours† 10	American Dreamer* 2	

"Uncle Buck might be able to bring young kids to *Major Dad*," which hasn't been able to draw a strong base of kids and teens in its first season.

As for the *Fox Night At The Movies*, "they'll have a hard time starting up," said one major program supplier. "It's very hard to get into the movie business." Of ABC he said, "They didn't hurt themselves and they didn't help themselves" by staying with their lineup of *MacGyver* at 8-9, leading into *Monday Night Football*.

The big question for Tuesday night is whether CBS will benefit from its acquisition of a cable preemptive Universal pictures package that includes "Born on the Fourth of July" and "Field of Dreams." "Nobody has improved themselves on Tuesday night except possibly CBS, and that depends on how well their Universal movies do," said one studio president. He also suggested ABC would show further erosion on the night, particularly at 8 p.m. where *Who's the Boss?* is in its seventh season.

NBC's *Law and Order*, which goes up against ABC's *thirtysomething* and the 10-11 hour of CBS's movie, "is very good drama, and will win its time period," predicts Schulman.

"Wednesday at 10 p.m. is one of the toughest calls of the week," said John Sisk, senior vice president, J. Walter Thompson, of the match-up between ABC's *Cop Rock* from Steven Bochco, CBS's *WIOU* from Grant Tinker's GTG Entertainment, and NBC's veteran *Hunter*. Although *Cop Rock* has been one of the most talked about new shows, Schulman doesn't expect it to succeed. "I don't think the music works with the intense dramatic sequences," he said. As for CBS, he said *WIOU* "looks like their best new show," and "overall, they've improved their Wednesday night."

A program supplier suggested, however, that NBC has improved its lot from 8-11, while "ABC has not improved, unless *Cop Rock* becomes a break-out hit."

On Thursday night, aside from the *Cosby* versus *The Simpsons* battle, J. Walter Thompson's Sisk believes Fox's *Babes* from 8:30-9 could cut into NBC's *A Different World*.

The biggest loser of the night could be CBS, which scheduled its younger-skewing *The Flash* at 8 p.m. on Thursday against *Cosby*, only to have Fox move in the heavy artillery with *The Simpsons*.

"It'll never be seen against those two shows," said Schulman of CBS's entry. Some observers have suggested that CBS will move the show to Saturday night and bring back *48 Hours* to Thursday night at 8 p.m. as counter programming to NBC's and Fox's younger-skewing programming.

Of the night's later time periods, most observers concur that *Cheers* is strong enough to keep NBC on top at 9-10 against three dramas, even though *Grand* usually drops much of its lead-in at 9:30. And *L.A. Law* is expected to remain number one at 10 p.m. against ABC's *Primetime Live* and CBS's *Knots Landing*.

On Friday night, Saatchi's Frank sees CBS's strategy as a good one. "They were

smart in putting Burt Reynolds in a comedy at 8 p.m. (*Evening Shade*), because as the other networks are going for younger audiences, CBS is going for a more mature female one," she said, pointing to *Bagdad Cafe* at 8:30, *Over My Dead Body*, starring Edward Woodward, from 9 to 10 and *Dallas* from 10 to 11.

Schulman sees NBC improving its position by moving four proven shows onto the night. "Quantum Leap will work at 8 p.m. and *Night Court* should give *Perfect Strangers* real trouble," he said.

Fox's lineup of *America's Most Wanted* at 8-9 and *D.E.A.* at 9-10 will probably get an early start, premiering in late August or early September, and "both will do well with males on Friday night," said Schulman.

Saturday night, an NBC stronghold, will be an NBC sweep if "Parenthood (8-8:30) finds an audience," said one studio president. He also suggested that CBS's *Four Alarm Family* and *The Hogan Family* "could be in the toilet," as could CBS overall on the night with *The Green Machine* following at 9-10 p.m. and *48 Hours* at 10-11.

ABC was lauded by some for its boldness in scheduling *The Young Riders*, *China Beach* and *Twin Peaks* from 8 to 11 in an attempt to attract a new audience to network television on Saturday night, but most observers don't give the network much of a chance to succeed. "I don't think they have a realistic chance of changing viewing patterns but at least they're trying," said Schulman. However, one pro-

gram supplier suggested that the network would be able to attract enough of a loyal audience to the night in order to justify the strategy.

On Sunday night, CBS returns its lineup intact, and ABC's only change is adding another half hour of *America's Funniest Home Videos* at 8:30. "ABC and *America's Funniest Home Videos II* got an early Christmas present when Fox moved *The Simpsons*," said Sisk.

NBC's restructured 7-9 time slot includes *Hull St. High*, which "proves music can work in a drama as long as it's a light drama," said Schulman. As for *Signs of Life* from 8-9, "it could save lives but it won't get a lot of share points," he said. "It's truly different and takes nerve to put it on, but I'm not sure the show would have been there if NBC knew *The Simpsons* wasn't going to be there," said Schulman, who suggested that NBC might flip the two shows.

Fox's Sunday night lineup, minus *The Outsiders*, *The Simpsons*, *The Tracey Ullman Show* and *It's Garry Shandling's Show*, is getting strong notice from observers. All of their new shows on the night, *True Colors* (7-7:30), *Parker Lewis Can't Lose* (7:30-8), *Get a Life* (8:30-9), *Good Grief* (9:30-10) and *Against the Law* (10-11), are considered to fall within the typical Fox profile of programming, which is young and male oriented. Schulman thinks the combination of *Living Color* and *Get a Life* will be strong enough to draw an audience from ABC's hour block of *America's Funniest Home Videos*. —SC

Paramount stands by barter clause

Paramount's Salhany sees "negotiated fee" clause as advertiser insurance against station downgrades

Paramount Domestic Television intends to make its controversial "liquidated damages" clause, included first in the clearance contract for *Party Machine* with *Nia Peeples*, a standard condition for station carriage of all its future barter programs, according to Paramount syndication president Lucie Salhany. Paramount is applying the clause to renewal contracts for *The Arsenio Hall Show*, currently being negotiated.

The clause, which imposes cash penalties for unauthorized rescheduling of the programs, is an effort to provide assurances to national advertisers that they will get what they pay for—commercial spots placed on specific station lineups in fixed time periods. Salhany said Paramount is imposing a clause the company expects other syndicators may well adopt as their own, and some syndicators contacted last week said they were considering just such a move.

Sources said Paramount is imposing the clause also to protect itself in the event that some network affiliates picking up the programs come under extreme pressure to delay the shows in favor of late night network programs. A number of CBS stations have preempted CBS late night to take *Arsenio*

and *Peeples*. The network canceled *Pat Sajak* several months ago, in favor of movies and reruns, but currently has other first-run late night shows in development.

"All of the barter shows like these [*Arsenio* and *Party Machine*] from now on will have this clause," Salhany told BROADCASTING. "This will not apply to *Entertainment Tonight* or *Hard Copy*, which both have cash [license] elements in them, but all of Paramount's straight barter shows will probably have an added negotiated fee to guarantee time periods. We sell advertisers based on our delivery in each of the markets, and we have to guarantee ratings, so if stations move either program we'll lose substantial money. All we're saying is that if stations want to move *Arsenio*, they'll have to pay an extra cash fee. It's kind of like when a network affiliate is not compensated for delaying a network series broadcast on a continual basis, only we do it in reverse."

Some stations are not happy with the new provisions. One East Coast general manager in a top 10 market suggested that the clause will actually work as a "smoke screen" to force *Party Machine* and *Arsenio* as a 90-minute "block" on stations that he says are "nearly hog-tied already." "If I renew *Arsenio* next January, will Paramount pay me a negotiated fee when *Party*

Machine does not deliver its ratings?," the source questioned. "Fat chance. It'll be very surprising if *Party Machine* is able to average a 1 or 2 rating at 12 or 12:30 a.m."

"I just can't understand why the trade press is making it look like there is a problem with a barter show having a negotiated fee," Salhany said. "This [*Arsenio*] is an extremely expensive production and we're going to protect our franchise. Barter is not second class. Is it any more fair for a cash licensed show to be moved around the schedule, and a station absorb its cost? When a barter program is downgraded, the distributor absorbs a lot of the costs. Is it also fair to advertisers who see some of

their money wasted?"

One major syndicator of daytime talk shows, who wished to remain nameless, said that his company would be "negligent" if it didn't consider a barter clause similar to Paramount's. "My hat's off to Paramount, but I think everyone is taking a wait-and-see attitude. I wouldn't say it is going to be a trend, yet. But with the proliferation of multi-tiered deals and bouncing shows in different slots, advertisers have been rightfully upset the last couple of years."

A New York media buyer who buys national barter spots said that stations "don't have much invested in bartered programs."

giving way to the "slingshot scheduling" of many first-run shows. "It [the liquidated damages clause] makes the station dedicated to a certain time period, and that much more committed to promoting the show. If *Arsenio* or *Party Machine* ever underperforms, the station has little to lose in reduced spot revenues for one year. Paramount has more to lose."

Paramount has agreed to alter slightly the controversial damages clause. Sources said it won't apply to the sixth night of *Peeples*. Also, Paramount is apparently willing to negotiate the amount of promotional time stations are required to give the show, originally set at two minutes a night. —MF

GENERAL INSTRUMENT'S 11TH HOUR DIGITAL ENTRY

Will it revolutionize HDTV?

The complexion of the FCC's drive to set a standard for terrestrial transmission of high-definition television changed dramatically last Friday (June 1) when General Instrument Corp. (GI), New York, announced that it is proposing an all-digital HDTV broadcast system.

DigiCipher, GI's digital encoding technique, which has been under design for cable TV and DBS transmissions of both HDTV and NTSC, is now being put forward as a terrestrial broadcast system as well.

J. Lawrence Dunham, president, and Jerrold A. Heller, executive vice president, of GI's VideoCipher Division, San Diego, were in Washington on Friday to meet with officials from the FCC, the commission advisory committee on advanced television services and the Advanced Television Test Center (ATTC). "We are officially submitting our digital compression technology with the intention of becoming a proponent for an ATV [terrestrial] standard," Dunham told BROADCASTING. A check was written to ATTC for reservation and test fees and a decision is expected from advisory committee chairman Richard Wiley, of the Washington law firm of Wiley, Rein & Fielding, as to GI's eligibility to add DigiCipher to the schedule.

According to some observers, DigiCipher will deliver enough quality in such a spectrum-efficient manner that it will far outpace analog and hybrid analog/digital systems currently proposed for FCC adoption. But all, including GI, caution that the system has been developed to a computer simulation stage. Whether it can live up to its theoretical potential is expected to be known some time after February 1991 when GI plans to begin testing its first hardware for high-definition DigiCipher.

What is the potential of an all-digital HDTV transmission system compared to the proposed analog systems? According to Heller, there are three major benefits:

- Better picture quality. "We believe that the signal is less fragile in transmission or recording than comparable analog signals...because of the nature of digital trans-

mission with sophisticated error correction circuitry. If you are above the threshold for signal-to-noise ratio and other channel imperfections, then you are going to get a virtually identical copy in the home of whatever is being transmitted."

- Smaller satellite dishes for DBS customers.

- An economic system for all media. "This is really a unified system for broadcast, cable and satellite. It doesn't penalize any of the media and it provides very high quality over channels that are very difficult to transmit HDTV over, including the broadcast channels. Along with that comes the seamless interface between the satellite distribution system and the cable or broadcast system. There is no need to reconstruct an intermediate analog signal."

There was some reaction to the news from developers of other terrestrial systems that are under consideration by the advisory committee. Michael Sherlock, president, operations and technical services, NBC, speaking for the Advanced Television Research Consortium, said: "I think it's great that they have put a digital system in for testing and I look forward to seeing the results of that test. I think competition is good in this regard."

Japan Broadcasting Corp. (NHK) is working on a digital form of its MUSE compression system for satellite transmis-

sion, according to Keiichi Kubota, its senior U.S. scientist. But he was somewhat skeptical of its application for terrestrial transmission. "It is very difficult to realize an all-digital HDTV broadcast system, based on our experience," he said.

GI's move was made just under the deadline set by the ATTC and the advisory committee for payment of fees to participate in the testing. By June 1, all proposed systems were to have paid a \$25,000 reservation fee and half of a \$150,000 test fee to reserve a time slot for testing a system.

(By the deadline, all but two of the remaining eight systems that were still participating in the testing program had paid. NHK decided against paying the fees for its MUSE-6 enhanced-definition, NTSC receiver-compatible system. It is still proposing Narrow-MUSE, a simulcast system. The Massachusetts Institute of Technology had also failed to pay the balance of its fees, but the ATTC board of directors had earlier voted to grant MIT an extension for payment, but not a full waiver, as requested ["In Brief," May 28].)

June 1 was also the deadline for pre-certification of each system. The advisory committee required each system to agree to partial disclosure of their technologies before allowing final reservation of a test slot and full disclosure before testing of each system begins. Within the last month, one proponent, Production Services Inc., Tempe, Ariz., dropped out due to the certification requirement.

According to Wiley, DigiCipher will still have to face the certification process and its place in the testing schedule is not a given. "They got in just under the wire. After today, it would have been more difficult" to be included in the schedule, Wiley said. "They have paid their testing fee and asked to be included, so they're certainly going to be given consideration." GI was among the original proponents to the advisory committee in 1987 (with an analog system that was eventually withdrawn), a fact that may work in the company's favor in allowing an extension for certification.

Even if GI's system had missed the dead-



GI VideoCipher's Dunham and Heller

line, FCC Chairman Alfred Sikes had already left the door open for GI or any other late-arriving company to join the testing process. During a meeting of the advisory committee's "blue ribbon" committee two months ago, Sikes said in 1992 the FCC would open the process up for consideration of additional systems—after most or perhaps all of the currently proposed systems have been tested. A new system would be admitted providing it "is significantly concrete and developed to the point that it can be tested," Sikes said (BROADCASTING, March 26).

GI decided to make the attempt to include DigiCipher in the first group of systems to be tested because "we think it's important to have a digital system in the mainstream of the testing program," Dunham said. Before DigiCipher can be added to the schedule, GI and ATTC will have to discover whether any changes in the ATTC test lab will be needed to install and evaluate an all-digital signal. Neither Heller nor ATTC Executive Director Peter Fannon had enough information last week to say whether the plant could handle the DigiCipher signals, but both believed that changes would probably not be necessary. "The fact that it's digital transmission should not make any substantial difference," Heller said.

The timetable for DigiCipher's introduction has been planned for approximately the next 10 months. As earlier reported, the computer simulation of the HDTV system will be shown at the Satellite Broadcasting and Communications Association trade show in Nashville, July 9-11 ("Closed Circuit," May 21). In November and December, hardware to perform multiple transmission of NTSC signals over a single transponder will be tested at the VideoCipher labs in San Diego.

By February 1991, it plans to be ready to test hardware for transmission of HDTV by terrestrial transmitter as well as by satellite and cable. The satellite version will be capable of compressing two HDTV signals over a transponder. The most likely date for the first public exhibition of the HDTV

hardware is April 1991 at the National Association of Broadcasters "HDTV World" exhibit, scheduled to run concurrently with the NAB convention in Las Vegas.

The technical elements of the high-definition version of DigiCipher are "16:9 aspect ratio, twice the horizontal and vertical resolution as NTSC. Tentatively, we are working with a 1,050-line interlace system with 59.94 fields per second," Heller said. In the terrestrial application, it is a simulcast system, operating in a 6 mhz channel with a signal not compatible with NTSC receivers. (During the March blue ribbon committee meeting, Sikes announced that the FCC's goal was to set a simulcast system in spring 1993.)

The extreme compression executed in both the NTSC and HDTV versions of DigiCipher had previously been believed to be up to 10 years away from development. They are possible because "we have made some significant advances in terms of the technology for motion estimation and compensation that have reduced the data rate that's required for high-quality television" Heller said. "It just looked like getting the quality up and the cost down was going to take a long time, but the fact that we've been able to make some significant breakthroughs, I think has changed the complexion of the problem."

Another potentially enormous advantage to an all-digital system would be the ability to transmit at lower power, providing the ability to space transmitters and antennas operating on co-channels or adjacent channels closer than is now possible without creating interference. Computer models based on the theoretical performance of the Zenith Spectrum-Compatible HDTV system, another simulcast system which proposes a hybrid digital-analog signal, suggest that digital processing could possibly allow the FCC to allocate extra 6 mhz channels to all currently operating U.S. TV stations.

Theoretically, the DigiCipher system could outperform the spectrum-efficiency of Zenith, Heller said. Dunham and Heller cautioned that both the GI and Zenith sys-

tems have never been tested in real-world situations and that their performance is still theoretical.

Heller and Dunham did not wish to speculate about the potential cost to the broadcaster and cablecaster to install the DigiCipher system. They said, however, that like all other proposed simulcast systems, the costs associated with buying a new transmitter, tower site and production equipment will be necessary for some broadcasters.

For consumers, the cost of electronics to decode DigiCipher could be potentially lower than the cost of other HDTV transmission systems because the components will not cost that much. "The heart of this implementation is a handful of custom digital integrated circuits and some commodity random access memory," Heller said.

GI began working on the DigiCipher system for satellite delivery of HDTV two years ago, mainly in response to NHK's MUSE-E DBS system. (The research for compression NTSC had begun several years before.) The company believed that the size of the antennas needed to pick up the MUSE-E signal were too large to be a commercial success and so it began exploring ways to deliver HDTV with smaller dishes. "As we got into the technology, we realized that it had applications for cable and also for terrestrial," Dunham said.

Dunham declined to say exactly how much GI has invested in the DigiCipher project so far except that "it is a 10-year program and we've spent millions of dollars to this point." In recent weeks, there have been rumors that GI has been demonstrating its computer simulation to scientists from other labs designing compression systems with an eye toward finding a partner in the DigiCipher project.

Dunham confirmed that GI has shown the technology to others, but said that it is not necessarily trying to put together a consortium. He did not rule out the possibility that other labs may take part in the project if another lab could technically improve on DigiCipher. Additional partners are not being sought to fund the project, he said. —RMS

Networks, Hollywood have nothing for Sikes

Both sides of fin-syn fight still apart on eve of meeting with FCC chairman; producers expected to ask for comment extension, doubtful FCC will comply

To the surprise of few, Hollywood and representatives of the big three TV networks will have no agreement on reforming the financial interest and syndication rules to present to FCC Chairman Alfred Sikes in his Washington office this morning (June 4).

During the "last chance" negotiating session at Warner Bros. studios in Los Angeles last Wednesday and Thursday (May 30-31), according to sources close to the talks, some progress was made as the result of softening of the positions of both sides.

But in the end, positions remained far apart. "We can't even see an outline of an agreement at this stage," said one source.

The FCC voted in March to launch a rulemaking to revamp the so-called fin-syn rules (BROADCASTING, March 19), but it deferred the acceptance of the first round of comments in that proceeding until June 14 to give the parties a last shot at reaching an agreement through private negotiations.

According to the sources, based on the progress made last week, the producers will ask the FCC to put off the due date for initial comments by a week or two to give the parties more time to cut a deal. The producers feel the FCC could grant such a request without significantly slowing down the proceeding. The FCC could still receive reply comments on Aug. 1 and take action,

as Sikes promised, by late this year or early next.

However, the FCC is unlikely to grant an extension without the support of the networks and, as of late last Friday, the work was that was possible, but not probable.

The networks have long favored FCC involvement in revamping the rules, figuring they can get a better deal through the public and politicized rulemaking process than they can through negotiations.

The producers, on the other hand, have preferred negotiations and have urged the FCC to limit its role to pressuring the parties to reach a compromise.

The FCC prohibited contacts between commissioners and parties to the negotiations until June 14, except for today so that

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NBC Entertainment President Brandon Tartikoff, in his first in-depth interview since announcing that network's fall schedule, talks about NBC's competitive strengths and weaknesses, plus the lure of the other side of those multimillion dollar production deals.



Tartikoff talks

ABC is perceived by some to be the network for the younger viewers, and some demo groups support that theory. It is also pointed to as the place where the next *Hill Street Blues* will come from. Do you think that's a fair assessment?

No, I think that's just wishful thinking by some members of the press, that that mantle of quality has shifted. When you're looking at a 22-hour prime time service, you're talking about a broad bill of fare—and I look at the caliber of work that was done at NBC this year, last year and, prospectively, next year, and I don't see anyone comparing to what we're doing.

I think if I was a member of the press, I would find it hard to get up for writing an overly positive story about NBC, a story about the

continued good work at NBC.

Why?

It's always fashionable and exciting to write about the underdog. I think ABC has done a good job of picking itself out of the gutter it found itself in some three or four years ago. I have been at NBC for 10 years and I know the difference between an interesting show and a compelling show. An interesting show doesn't pay the bills. What you've got to do is you've got to come up with a show that is daring and different, yet also compels viewers to watch.

L.A. Law is that kind of show. *Hill Street Blues* was that kind of show. *St. Elsewhere* was more that kind of show than, say, *Twin*

Peaks or *Equal Justice* has shown itself to be so far.

I would say in terms of being different, *Twin Peaks* was certainly that. And I would say the level of the work in the pilot was certainly extraordinary. I think in series, it's obviously disappointed a sizable amount of the viewers.

I would say that the work done on *Shannon's Deal* is certainly on the same level of *Twin Peaks*; I would say that *Law and Order* on our fall schedule is certainly a show that is capable in terms of the concept and the people doing the show—many of whom are *Hill Street Blues* alumni—of doing extraordinary television. It's a genre set up to be important television.

If you look at the work done on NBC, we get very little praise for a show like *Midnight Caller*, which won two Emmys last year; we get very little praise for the work and issues dealt with in *In the Heat of the Night*, which got an Emmy for Carroll O'Connor for best actor. And you don't get that Emmy for being in an ordinary television show.

I could put together a 22-hour schedule with my left hand that just pleased the critics, but that's not the job. The job is to come up with shows that please the viewers, are demographically desirable to the advertisers and are something that get you 10 column inches of good ink from Howard Rosenberg at the *L.A. Times*.

At the end of your presentation in New York you said that shows like *America's Funniest Home Videos* and *The Simpsons* indicate a sea change in audience taste. What did you mean?

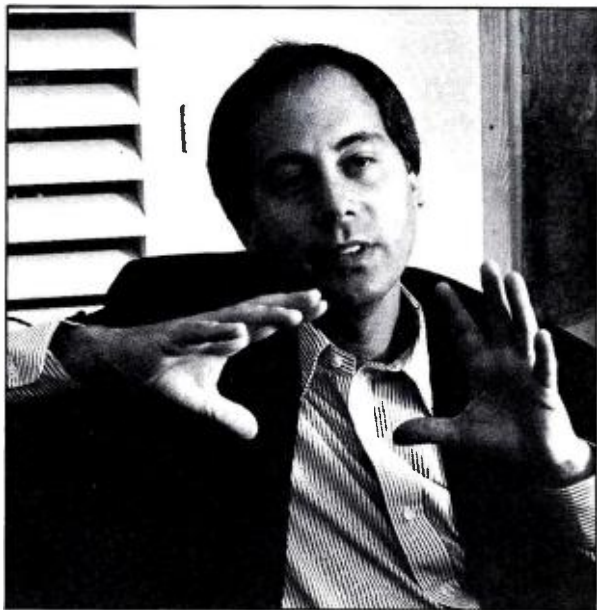
Well, I said some things in March which were probably a corollary to that statement—that the kind of television that worked in the early and mid eighties, you can no longer scrape out a living with.

Four or five years ago you should have been able to get much better audience acceptance of shows like *Hardball*, like *Baywatch*. A show like *Sister Kate* would have been quite capable of three, four or five years of success.

Even shows that in the past could be protected with a cushy time period, the audience has shown time period after time period, night after night, that if they don't really like the show, they hike on you. They may come back to you at 10 o'clock and they may not, but there is no such thing as a true hammock position any more.

I think you have to look at the shows and say very simply, can this show be someone's favorite television show? If it can't be, then the odds are that it isn't going to succeed.

I can take you show by show through the new shows we have and I think I could make a case that we were responsive to that sea change and that there is something that each and every one of these nine new shows has that distinguishes it from the stuff that's already on or about to be on.



Fire away.

Well, I'll start at the top of the week with *Fresh Prince*: you've got a breakout performer there, you've got a real exciting talent in Will Smith, a.k.a. the Fresh Prince, and you end up looking at that show as basically a showcase for what I think is going to be an extraordinary career for this young man.

Looking at *The Finelli Boys*, I would say that what distinguishes that show is just the sheer level of writing there. I think the cast is excellent, and Chris Maloney in the character of Frankie is again a breakout character—he's as breakout in that character as John Larrouquette was in the part that he got in *Night Court*.

Signs of Life is quite different, as is *Law and Order*. You can tell me about combinations of shows that remind you of *Law and Order*, but you can't tell me about a show just like *Law and Order*; you can't tell me about a show in the history of television that is like *Signs of Life* in that it is the first television show in the history of the medium that deals with medical issues, illnesses, from the point of view of the patient.

It's an anthology, it's risky, it's daring, it's in the worst time period ever in the history of television [Sunday 8-9 p.m.]—but you know, that's exactly where I think you should be putting a show like that. You can't expect to take on the videos and *Murder, She Wrote* and football on ESPN with two cops driving around in a squad car.

I'm probably leaving out shows. *Parenthood* is an adaptation of a movie, yes, but that \$100 million-grossing movie was about the best pilot I've seen for a television show, with 12 continuing cast members and the capability whenever we want to go to twice a week; we didn't choose to do it on the fall schedule.

How many episodes are they producing?

They're producing 13, but we're writing scripts beyond the 13. And I will just say that again. I can't remember a television series that tries to deal with that broad an age spectrum, that many families—you know, four different family units within one family—on television.

With *American Dreamer*, again we're breaking the 4th wall. It's not a show that starts in the living room, goes to the office and comes back to someone's bedroom. It's a show that bounces around through time, it's chapters in a man's life.

The scary thing about the nine new shows is that all of them are going to require incredibly deft writing.

You did leave open the option for double running of *Parenthood*?

Yes. But what I want to do with the fall schedule is shake things up, infuse some newer comedies to bolster the demographics of the network and just find out where I stand on many nights. What I didn't want to do with *Parenthood* is put many eggs in that basket, and also, I've got a new writing staff going into *Parenthood*, some real good people. I just want them to get up and running before I ask them to churn out what would wind up being 52 half hours in a year, which is a huge undertaking.

Do you see that as a likelihood?

I'd say that if it was clipping along at midseason we could start looking at some situations. But then you have to ask yourself, well, where is the best place to do two episodes per week?

You said you wanted to shake the schedule up a little bit. In hindsight, do you think you should have programed the schedule a bit more aggressively last year?

Well, in order to do that you need two things; one, you need to have development that allows you that kind of creative risk taking. If you don't have the development, shaking things up will just make it all tumble down faster. My feeling in putting together last fall's schedule was that we had won every single week of the season, and there was really no compelling reason from a competitive standpoint to have broken up winning lineups on nights just for the sake of change. I might have done more of that if the development had turned out to be better. If they had made episodes of *Hardball* as good as the pilot, we would have had a 24 share on Friday night, and we would have taken over the night and it probably would have carried *Mancuso*, *FBI*, which, too, was not

written and executed at the level of the mini-series that launched the Mancuso character.

Had I known now that the level of writing there was going to be what it was, I would have probably made other selections. I probably would have put *Shannon's Deal* on in the fall and given them more chances to straighten out the show and evolve the show than they ended up getting as just a midseason order.

I did a little exercise on the plane which I'm going to end up using at the affiliates meeting. We've always been candid, that's been my style, Grant Tinker's style, and I'm not going to sit here and say the sun is shining and there are no clouds on the horizon. There are obviously some places where we are vulnerable, but there are also some things that we accomplished this year that should not be lost because the May sweeps wasn't a dominant win.

I mean, we won 32 out of 35 weeks to date; we won demographics this year, we didn't win them with the kind of dominance that we did in past years. We won three nights of the week, which we had done last year—Wednesday, Thursday and Saturday.

We're number one in long form, for the sixth year in a row. Where we found ourselves in trouble in the fall, we've covered, I think, quite nicely with our spring wave of programing. Three of those shows are on the schedule: *Grand*, *Wings* and *Carol & Company*. All three of them won their time slots. All three of them might be accused of having been protected. But you can't blame us for using successful shows to launch new shows.

ABC and CBS would love to have those positions.

I think our next response has been the fall development, and we're seeing—or will see in the next few months—both the critical response to that and the audience response.

When you talk about some of the vulnerabilities in your schedule, are all of them obvious? Do you look at Thursdays, for instance, and say, "I see a night that's handily won by NBC but see a possible accelerated decline next season"?

I think any time you have aging shows you have to wonder at what point the audience is going to say, "I think I've seen 150 episodes of this show and I don't think I need to see any more." On the other hand, if the work is good, then I think the audience is watching you. There are only two ways to lose your audience: one is if you disappoint the audience, the other is if someone else comes up with a behemoth of a show.

But choose a very strong show—*Twin Peaks*, off the highest rated TV movie of the season, moves into Thursday nights and *Cheers* wins with just an ordinary episode. I think that says something about the strength of *Cheers*.

You want to talk about where we're vulnerable and about ABC and are they the ones coming up. Have you taken a look at what *Who's The Boss?* has been doing recently? Have you taken a look at what *The Wonder Years* is doing recently? Did you see the 19 share for *Growing Pains* this past week in rerun?

Roseanne started the season close to a 40 share and ended the season with an original that I think did a 28 or 29 share. You know, outside of *America's Funniest Home Videos* on the network who you say is supposedly challenging us...

We didn't make that contention.

But I'm saying, if I'm in a glass house, there are a couple of other glass houses out there, too. CBS got through the May sweeps with a lot of expensive movie and specials product. CBS, outside of *60 Minutes*, doesn't have any show with a three in front of it, and you know, they've got some semblance of a schedule on Monday night, although that's not complete.

So if you said whose hand would you rather be playing, I don't think there's a network chief out there who wouldn't say, "I'd throw in my cards right now if I could just pick up the NBC hand and work from there."

You said development last year was a problem. What happened?

Well, I think the problem with the development last year was that we knew that we were on an incredible roll. We won every single week. And we knew that we weren't going to flush out shows that were four and five years old just because we thought we had better



stuff in development.

You saw what happened with a show that was marginal at best on our network; I mean, if *Father Dowling* was picked up off NBC, the last thing I wanted to do was start doing development for the rest of the town, or take our \$35 million budget, develop a bunch of sitcoms, want to get them on the air quickly, and flush out 227 a year before its time, or *ALF* or some other shows.

When we went into '89-'90, we knew that the pockets that we had to replace programing on were pretty much going to be confined to Friday night and the middle of Sunday night.

So our development slate was geared toward trying to come up with programing that, by and large, could play Friday night from eight to 11, so we weren't out there trying to develop *L.A. Law* because if we found the next *L.A. Law* it really wouldn't stand much of a chance going in on Friday night at 10 o'clock, because I didn't think there was an audience waiting for it there.

There was no compulsion on any part of our universe to make a lot of changes; we were winning Monday night, we were getting closer on Tuesday night, we had moved into first place on Wednesday night at midseason. Thursday night was going great guns, Saturday night was going great guns—so you were really looking at four or five hours of change, and so we went with a certain kind of thematic on Friday night.

If I could do it all over again, obviously I would because there are other ways to program Friday night.

Are the top producers still coming to NBC first with their development projects? And are some of these long-range exclusive production deals taking away from the ability of the network programmers to find the diamonds in the rough?

Well, I am more interested in finding the diamonds in the rough than summarily giving away huge portions of my future, let alone nights of the week or pieces of my schedule to one outfit.

And I don't care how extraordinarily gifted Jim Brooks or Steven Bochco are—they are in the Hall of Fame of television writer-producers as far as I'm concerned.

And the policy that we have is that we are much more interested in keeping our options open and you know, risking losing some of the people who now demand that kind of arrangement.

The way NBC finally pulled itself out of third place and got into first was by getting out of long-term, onerous, multi-series commitments to a shop here or there. When I got there, I think there were like 18 series commitments on the books to Universal Studios, which was an outgrowth of a World Premiere movie package that was sold in the late sixties to NBC for 100 hours of programing—and they were still trying to get out of that.

When you can be a free player in the marketplace, you have a better shot than not of discovering the next generation of producers, let alone the next generation of hits.

Steven Bochco came to me and said, "Listen, I've been offered this multi-series deal at ABC. I'd much rather be with you, you've been the best partner I could ask for, I offer you the deal." If you start making those multiple series commitment deals, what you will

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find is that you're not just making one; you're going to end up making five or six. The minute you give Steven Bochco five series commitments, it's going to be very hard to get Steven Cannell to accept the fact that he's doing a pilot for you. He says: "I know why you gave Steve Bochco five, don't I get two, don't I get one?"

I don't want to find myself so tied up in commitments that if the next Gary Goldberg or Steven Bochco is out there somewhere, I can't offer him a slot on our schedule. I think that would be a sad day. And I have a personal belief about these \$25 million and \$50 million deals that when these people are immediately made wealthier beyond their wildest dreams, before they write a word, they're going to be as dedicated and as hard working and have the kind of exacting standards necessary to put a full fledged hit on the air and keep it on the air than if they were just starting out and trying to emerge as a player.

I think it's great that writers and producers are now being recognized the way they are, and probably NBC is as much responsible for that kind of recognition because it really was something that Grant Tinker brought to NBC.

Do you think this is the year that Fox will really start to affect the other three networks' strategies?

I think Fox as a service has done an excellent job of targeting, of just putting the blinders on and going for that 18-34 audience. And they can make a living doing that, or at least Barry Diller assures me he can make a living spending what they spend on *Alien Nation* and getting a 9 share for it. If I get a 9 share in too many places, I'm not there anymore. But as an upstart, they can do that.

What they're doing is they're copying what ABC did in the 50's and 60's—ABC was the network that did not have the best stations, it did not have full coverage all across the country—and where ABC made its living was by saying: "Well, whatever audience we get has to be the absolute right demographic in order to command a premium in advertising rates and that'll make up for the percentage of the country that we're not in."

I think in some respects it's probably more fun to program for Fox than it is for NBC.

So if there was a lot of risk taking with this NBC schedule, and I believe that when you have six nights of change, that's about as risky as one can get without being foolhardy—some of it is inspired by the fact that this little upstart network after three or four years of knocking around has come up with a couple of shows that have made life more difficult for us—*The Simpsons* and *Married...with Children* on Sundays, and they've taken a piece out of our hide on Saturdays, although not enough to tilt the balance on Saturday night.

Has their emergence helped the overall network share or has it caused any network erosion?

I think that's a misnomer because if you say that network share was 80 points over here, and now if you add four networks, it's still at 80, I think that's a ludicrous exercise.

The fact is that those stations were strong independents before they became Fox affiliates, so what you're now getting is you start adding independent shares, now formalized as a "network" and being added to the other three networks in a grouping, and I don't think that's a fair exercise.

They have made it more difficult; ESPN makes it more difficult on Sunday nights in the fall—all these things make it more difficult. But on the other hand, if you do end up with a hit show, it makes it even that much more rewarding, that you can find something that was so special and so compelling that it cut its way through this morass of channels that are now available to the viewers, and that they immediately hand it over to you.

Paramount and MCA attempted to launch a fifth network or at least put some feelers out in that area. Is a fifth network a possibility?

I think there is the opportunity for another service. I think that with the proliferation of sports and the high cost of sports, I'd say ESPN is getting close to being a network that is as significant as Fox—what with their major league baseball and football games, the way they're going to have them in the fall, and whatever.

If Fox continues to grow over the next couple of years, we'll

probably see another conglomeration of stations.

Any ideas of who that would be?

I think the question is probably better asked of the independent stations that now have to compete with the Fox stations. The problem those stations have, I think, is that with so many movies now going to cable, the packages are being sold to Lifetime, USA cable and whatever because you don't have to pay the residuals. With the cable sale, you have to pay when you sell a package to a bunch of stations. So it's more profitable for the makers of TV movies to have their product move to cable rather than be sold market by market and pay huge distribution fees.

You don't have to get on a plane and go to Des Moines and take the program director out to lunch or anything. The residuals are practically nothing, so if I'm an independent station, I'm seeing on the one hand Fox getting in there with serious programming, and on the other my ability and my uniqueness in having feature films or TV movies or whatever played out on my network becoming more and more diminished. I would start to look around, saying, "Is there some sort of other game I can get into that can get me a double-digit share in the sweep periods?"

In the same vein, can the Fox menu ever become a main street taste?

I'll tell you what the problem with Fox is. If you look at NBC's long-term success, it's doing it with mass audience appeal. So even as certain parts of that audience peel away, you still have enough of a nucleus of an audience that you can get to a ninth year of *Cheers* or a seventh of *Hunter*. Fox is after the 18-34-year-old demographic. Why? Because that is the most fickle group of people on the planet today who have any sort of disposable income. They don't have lifelong habits formed, they haven't always bought a Buick, they haven't always drunk Yuban coffee, they haven't always used Tide. If you come in with a brand new splashy advertising campaign for a Nissan car or for a new brand of toothpaste, you've got a real buyer there. Now the problem in making that pact with the devil is that that devil is going to be just as fickle about your TV shows as they are about the brand of coffee or car they buy.

So the problem the Fox network has is that initially it is wonderful, but they may experience much more churn than a traditional network has with its shows, aiming for a slightly broader demographic.

The FCC just recently handed down a temporary waiver to Fox. Were it in your power, how would you resolve the fin-syn question?

I'd say let it be a free and open marketplace and let everyone compete equally. Don't let a major studio play by different rules than the major networks play by.

I don't think in a free and open marketplace you would see the kind of nightmares realized that Jack Valenti imagines or that studio heads imagine; I don't think the networks in their present form are capable of usurping all the production in town.

I think what financial interest is about ultimately is networks and studios merging to become one giant pillar of production and distribution. And that's what I think fin-syn is about, and I think ultimately, if I had to write out on a piece of paper what I think it's going to be in the year 2000, it's going to be five creatures that are the biggest studios and the biggest networks that are going to marry and Fox is already a network and a studio, and the other three will either be gobbled up or will gobble up someone else, and that'll be the business, plus a scattering of independent production entities as there always has been.

So who does GE have their eye on?

They won't tell!

The children's syndication business has sort of exploded in the last few years. Did that influence your decision to program two hours of live action in that daypart?

Sure. If there is one thing that's consistent throughout the four dayparts that I'm charged with programming, it's distinctive service, put in caps and underlined.

If you pretend the world hasn't changed and you keep buying as the Saturday morning economic structure is set up to do—13

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Fifth Estate finance in recent years has fueled headline-making mergers, has provided the lift to stock options and in general has been an enabler of corporate strategies and visions. If finance runs in cycles, however, few would doubt this is now a downward part of the curve. Thus, this Special Report focuses on some still active sectors including insurance companies and commercial credit companies. In addition, BROADCASTING ranks the industry in its "Top-100" ECI and revenue listing and unearths some buried treasures from this year's crop of financial statements.

The private placement world of media debt

Insurance loans to cable and broadcasters in many cases are replacing bank and public debt

The relationship between the Fifth Estate and the insurance industry is varied and extensive. Even before considering the debt financing provided by insurance companies, there are a number with broadcasting subsidiaries or substantial equity investments: Nationwide (four AM's, 11 FM's, four TV's); Durham Life (two AM's, two FM's, one TV); Jefferson-Pilot (five AM's, five FM's, two TV's); American Family (seven TV's); Reliance (Telemundo); American Financial (Great American Broadcasting Co.); CNA (CBS) and Liberty (Cosmos).

In the public debt market from which MSO's, broadcasters and programmers have sought funds, insurers have been major purchasers, in some cases buying nearly half of new high-yield issues.

But most recently the conduit channeling much insurance money to the Fifth Estate has been in the private placement market, where one or more insurance companies

provide fixed rate loans to broadcasters or cable operators. For cable, in particular, insurance private placements have soared at a 37% compounded rate over the past two years, from \$2.7 billion at the end of 1987 to \$5.1 billion at year-end 1989, according to Paul Kagan Associates Inc., which said the insurers then held 14% of total cable debt.

The insurer's proportion of both cable and broadcast financing has almost certainly increased over the first five months of 1990 as banks continue to hold or trim their media portfolios.

Insurance company financing typically has maturities of between five and 15 years, bearing interest rates pegged at a premium of 1¾%-2¼% over a Treasury Bill of a comparable maturity (10-year Treasury notes, for instance, recently were at 8.6%, so that a 10-year insurance loan might be 10.6%). Insurance money has long provided a structural alternative to bank money, since the latter was both shorter-term and because the interest rate fluctuated since it was pegged at, say, ¾%-1½% over the prime rate, now 10%. Insurance companies

sometimes provided subordinated debt as well, which might or might not include warrants or other forms of equity.

Despite the competitive interest rates, many companies previously preferred to deal with banks, said Mike Morocco, president of Sandler Media Group: "Banks were more aggressive and willing to lend at a larger multiple of cash flow or a larger percentage of the company's value."

However, insurance companies, he said, have more recently begun to get aggressive. The media business has provided a home for an insurer's constantly growing investable funds. One way in which they have become more aggressive, said Morocco, is by being more flexible on loan terms. For instance, he said, insurance companies would typically charge a premium if the company tried to repay debt before the principal was due. Now, said Morocco, the premium is not a fixed amount but instead be a function of the prevailing interest rates, the idea being only to "make whole" the insurance company for income lost from prepayment.

Insurance lending grew in the 1980's for

HLT: A three-letter worry

It is strange that a two-page commercial banking definition should have found its way into the lexicon of broadcasters and cable operators. Yet whether known by its full name, "highly leveraged transactions," or its abbreviation, HLT, the term is today discussed in some Fifth Estate circles with the same frequency as "ratings" and "share."

What people are talking about is a policy statement issued last October by the three federal agencies—including the Federal Reserve Board—principally responsible for regulating commercial banks. The definition, further clarified in a four-page memo in February, seeks to give bank examiners a way of categorizing, as either HLT or non-HLT, the risk to banks from loans they have made to "buyout, acquisition or recapitalization."

Theoretically there are no ramifications from a loan falling into the HLT category since the federal agencies have not established a limit as to how many such loans banks can make. But just as a single gradation in a debt rating has created a divide between the world of "junk" bonds and the world of investment grade securities, so too does the HLT definition threaten to reduce and raise the cost of loans to the Fifth Estate, many, if not most, of whose loans meet the HLT characterization. Not only does the definition "provide guidance to bank examiners," as the policy statement says, but it has already become the test of risk applied to bank portfolios by ratings services and shareholders and, therefore, by the bank's own loan committees.

Said Chuck Coon, senior investment manager for Westinghouse Credit Corp., and recently with Society Bank: "You do have to footnote it or note in annual or quarterly statements

what the HLT exposure is relative to the capital base, which for some banks is 125%. That's like standing on top of the bank and saying: 'Hey! The government has determined these things [HLT's] to be risky.' " Due to problem loans and to the HLT criteria, banks appear to be pulling in their horns. *Grant's Interest Rate Observer* recently cited a Federal Reserve survey of senior bank lending officers which found that "with respect to mid-market customers, more than one-half of the respondents indicated that they had moved to make loan covenants more stringent since late 1989 and a similar number reported that they had tightened collateral requirements."

A short and reasonably accurate version of the two-page definition is as follows: An HLT loan is one made to fund a "buyout, acquisition or recapitalization" completed after Jan. 1, 1987, if the transaction's "original financing package" is at least \$20 million and if it meets any of the following other criteria: 1) It doubles the borrower's liabilities [a term including any and "all obligation and claims"] and raises such liabilities to at least half the size of the borrower's assets; 2) It raises the borrower's liabilities to at least three-quarters of assets, with at least a quarter of those liabilities coming from a buyout transaction, or 3) The loan is designated an HLT loan by the loan syndication agent. A HLT designation is not necessarily forever; it can be delisted after two years, as was the case recently with Viacom's LBO financing.

What many broadcasters and cable operators complain about is that the definition, relying on asset and liability tests, ignores the cash flow on which the media industry has typically been valued.

—GF

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several reasons, according to Scott Inglis of American General. "First, the decline in Treasury rates led many people in the mid-80's to go from floating bank debt to fixed rate debt. Then there was a flood of LBO's [leveraged buyouts] and, following that, a lot of ESOP [employee stock option plan] transactions." Inglis continued: "The ESOP deals dried up in the middle of last year because of correcting legislation to the tax law. Although deals have since slowed somewhat, media is now one of the few industries where a sizable number of credit demands are surfacing."

Much of the increased credit demand is generated by media companies using insurance money to replace existing public or bank debt. For instance, Multimedia has sent out a proposal to raise several hundred million dollars to repurchase debt securities and repay some bank debt. News Corp. also was recently said to have raised just less than \$100 million in insurance money, the proceeds of which were used to pay down bank debt. Companies are reducing their bank loans, either voluntarily or at the suggestion of their banks, which are trying to reduce their lending portfolios' proportion of "highly leveraged transactions" (HLT's), a category including many media companies.

The availability of insurance money also provides an opportunity for companies to reduce their exposure to higher-cost public debt, some of which has only recently become "cash paying." Insurance companies have, ironically, contributed to the demand

for their private placement capabilities by pulling back their involvement in the public debt marketplace. Insurers were among the larger buyers of securities gone bad, including Univision and SCI Television.

On the one hand, it is next to impossible for borrowers to issue new high-yield securities publicly. On the other, it is now possible for some companies to buy in their debt at a substantial discount to face value, assuming they can borrow the money to do so.

Within the Fifth Estate, cable has been the biggest beneficiary of insurance company capital. Jim Gleaves, American General's portfolio manager, said: "The private market has appreciated the value of cable better than the public market. TCI might have public debt with a certain rating, but with us they get a better coupon on their debt than that rating would reflect. The public market is a superficially analytical market, requiring tight coverage ratios [cash flow to interest payments], whereas the private market looks at the stability of that cash flow. It is an inefficiency that I can't really explain."

American General's Inglis cited an example of the public market's inability to "appreciate" cable. "Continental Cablevision is really a great company, yet it is rated single B and the price of its publicly traded 12½ securities have declined 7%."

It is not an entirely even comparison between publicly placed debt and that placed with insurance companies. The latter is divided among a smaller number of creditors

who have more leverage with the borrowing company and thus are able to insist on better protection for their loans.

Even with cable some insurers are cautious. At the end of 1988, cable represented roughly half of the \$1.7 billion that Teachers Insurance & Annuity Association (TIAA), one of the bigger lenders to the media industry, had placed with media and communications companies, the second-largest industry in the insurer's \$10 billion placement portfolio. But, said TIAA's Michael O'Kane: "At this point our tie to cable...would bear some watching. They are in very good shape relative to industry as a whole," but with "technological developments we would prefer to be exposed now for less than 10 years rather than more than 10 years."

Broadcast radio and TV represented about one-fifth of TIAA's media and communications segment. O'Kane said that despite the slowdown in advertising revenue, TIAA considers placements to broadcasters "as long as reasonable diversification and the debt to cash flow ratio is not out of line." Among its recent loans have been a \$20 million senior loan and a \$17 million subordinated loan, both due in 1999, to radio group owner Evergreen Media Corp.

Insurers have recent cause to be concerned about the quality of their portfolio as governmental attention has expanded beyond banks and S&L's to the insurance companies.

Some states already have regulations that effectively limit insurance loans to media companies, said Harold Guenther, director at Kemper Financial Services. He said that in Illinois, where Kemper is based, the insurance code prohibits them from lending to companies with "negative net worth," a category that includes virtually all cable MSO's.

A proposal to effectively increase insurers' cost of carrying publicly traded high-yield debt has been made by the National Association of Insurance Commissioners, which represents the state commissioners who largely regulate the insurance industry. Their oversight may get even tougher in an effort to forestall federal intervention in insurance regulation.

One area that state regulators may take a closer look at, said one insurance lending officer, is the credit ratings that insurance companies assign to their own placements. Even for publicly traded issues, where Moody's or Standard & Poor's have assigned a rating, the insurance companies sometimes assign a different, often better, rating.

Another constraint on insurance lending has been the size of insurance loans. Marocco said that a \$250 million insurance loan, syndicated, or shared, among a number of insurers is still a "big deal.... Committing \$50 million to any one credit for an insurance company is a lot." Agreeing was O'Kane, who said Teachers had occasionally placed loans for as much as \$100 million, but that the average was a little under \$23 million. More recently, he said, the typical participation by Teachers was in the \$30 million-\$50 million range. —GF

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The BROADCASTING Top 100 tops \$40 billion

BROADCASTING's 12th annual survey of the Fifth Estate's Top 100 companies shows electronic communications-related operations of publicly reporting companies generated \$40.9 billion in revenue, a 6% increase over last year's Electronic Communications Index (ECI) revenue of \$38.5 billion.

Most of that \$2.4 billion jump was concentrated in the top 10 companies which, at \$21.4 billion, accounted for over half the ECI pie. Last year, ECI revenue for the top 10 was about \$19.6 billion.

ECI revenue comprises a company's business interests in radio, TV, cable, satellite, allied services and manufacturing. The service industry includes advertising agencies and the Arbitron and Nielsen rating services. Items not included in ECI revenue for programmers include revenue from the home video market and traditional theatrical motion picture exhibition. Items not included for manufacturers such as Sony and Zenith include television sets or any products for the general public and not built specifically or primarily for Fifth Estate commercial use.

The top three companies in 1988—Capital Cities/ABC, General Electric and CBS—finished in that order again in 1989. Capital Cities/ABC had an ECI revenue of \$3.9 billion, a 4% gain from 1988. General Electric, NBC's parent company, was roughly flat, with a decline in NBC's operations offset by an increase in satellite revenue. NBC's decline was in comparison to 1988, an Olympics year which resulted in higher ad revenue. CBS's almost \$3 billion revenue was up 6.5% compared to a year ago.

Finishing fourth this year was Time Warner, which had the same spot on the chart in 1988 as pre-merger Time Inc. (in 1988 Warner was ranked ninth). Cable MSO Tele-Communications Inc. was again fifth, followed again by Sony, whose \$1.9 billion in ECI revenue had been boosted by the acquisition of Columbia Pictures Entertainment.

Rounding out the top 10 were Viacom, remaining at seven; News Corp., jumping 12 spots to number eight; Turner Broadcasting, up two spots to number nine, and ad agency Saatchi & Saatchi, up four to number 10.

Falling out of the top 10 were Paramount, which last year, as Gulf + Western, was ranked eighth, and General Instrument, which fell from 10th to 13th.

Last year, the last company to make the cut was Playboy, with an ECI revenue of \$28.8 million. This year, Fries Entertainment was the 100th company, with an ECI of \$23 million.

Many factors account for the change in the ECI revenue cut-off, lowering the price of admission to the Top 100. For starters, mergers such as Time Warner and buyouts like Sony-Columbia opened up a few more spaces by reducing the number of corporate players. Also, Knight-Ridder, which last year had an ECI of \$110.4 million, sold all

its television station properties, and its cable interests are not consolidated with its total revenue.

The following two-page chart lists each company's ECI ranking, revenue and percentage of total revenue. The fourth column lists the company's total revenue, followed by its ranking based on total revenue. Percent changes in total revenues and earnings over 1988 figures are also included. Comparisons to last year's chart may not prove to be an effective barometer of change in revenue or income because companies often adjust financial statements on a year-to-year

basis because of consolidations or reclassifications of business subsidiaries. Thus, figures for 1988 are those provided by the companies and not those from the 1988 BROADCASTING Top 100 chart (BROADCASTING, June 4, 1989). For comparison purposes, the far right-hand column of the chart shows each company's ECI ranking in 1985 (those that didn't make the list that year are designated with an NM).

Not all companies in the chart operate within a calendar year. Several have fiscal years that ended in June or August of last year, or March of this year. —JF

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The Top 100

ECI Rank	Company	ECI Revenue (in Millions)	ECI % of Total Rev	1989 Total Revenue (in Millions)	Rev Rank	% Change From '88	1989 Total Earnings (in Millions)	% Change From '88	1985 ECI Rank
1	Capital Cities/ABC	\$3,900.0	78.7	\$4,957.4	10	4	\$485.7	25	17
2	General Electric	3,410.0	6.2	54,574.0	1	9	3,939.0	16	26
3	CBS	2,959.9	99.9	2,961.5	18	6.6	296.3	-74.2	2
4	Time Warner	2,401.0	40	10,779.0	7	NM	-432.0	NM	NM
5	TCI	2,330.0	77	3,026.0	17	33	-257.0	NM	7
6	Sony	1,921.9	10.4	18,343.0	3	13	654.8	19	12
7	Viacom	1,436.2	100	1,436.2	30	14	131.1	NM	11
8	News Corp.	1,050.0	16.5	6,396.8	9	47	944.6	177	NM
9	Turner Broadcasting	1,032.6	92	1,065.1	36	32.1	-70.6	NM	23
10	Saatchi & Saatchi	1,003.6	61	1,645.2	27	7.7	-122.9	NM	30
11	Cox Enterprises*	968.0	49	1,974.0	23	8.7	NM	NM	NM
12	MCA	916.6	27	3,382.3	16	16.6	191.8	16	8
13	General Instrument	817.0	59	1,377.3	32	5.5	98.7	15	22
14	Continental Cable.	780.6	100	780.6	40	25	-192.8	NM	NM
15	HSN	774.3	100	774.3	41	6	-14.9	NM	NM
16	Paramount	759.0	22.3	3,391.6	15	11	1,465.4	280	37
17	Westinghouse	646.0	5.0	12,844.0	4	2.8	922.0	12.0	5
18	Interpublic	628.45	50	1,256.9	34	7.9	70.6	17.4	9
19	Tribune	584.3	23.8	2,454.8	20	5.1	242.4	15.2	21
20	Comcast	502.6	89.3	562.3	44	25	-148.7	NM	68
21	Cablevision Systems	492.7	100	492.7	46	-0.16	-153.6	NM	53
22	Disney	468.0	10	4,594.3	11	34	703.3	35	74
23	Omnicom	458.7	45	1,019.3	37	14	46.8	19	NM
24	Harris	442.4	18.5	2,213.6	22	23	21.3	-79	10
25	Times Mirror	435.3	12.4	3,517.5	13	5.6	298.0	-10.2	58
26	Gannett	408.4	11.6	3,518.2	14	6	397.5	9.1	33
27	King World	396.4	100	396.4	53	41.7	76.1	25.3	77
28	Scientific-Atlanta	385.8	70	546.8	45	8	36.3	22	28
29	Multimedia	324.8	70.2	462.7	48	5.3	38.7	43.9	48
30	Orion	301.0	64	468.9	47	10	13.9	14	62
31	Scripps Howard	300.4	100	300.4	58	9.4	21	27	54
32	Tektronix	296.3	20	1,433.0	31	1	18.9	NM	29
33	Control Data	290.0	10	2,934.5	19	-19	-680.4	NM	13
34	Great American	282.4	94	300.6	57	-10	-115.6	NM	46
35	Cablevision Industries	258.8	100	258.8	61	106	-20.2	NM	NM
36	Chris-Craft	246.7	92.2	267.5	60	7	473.3	4,281	55
37	3M	239.0	2.0	11,990.0	5	5.9	1,244.0	7.8	24
38	Grey	230.2	56	411	51	10	13.9	-10	51
39	SCI Television	220.4	100	220.4	63	-2	-156.6	NM	10
40	Dun & Bradstreet	216.0	5	4,321.8	12	1.3	586.4	17.5	52
41	GM/Hughes	200.0	1.76	11,359.0	6	1	632.4	-3	NM
42	QVC Network	193.1	100	193.1	64	72	9.0	NM	NM
43	Adelphia Comm.	187.6	100	187.6	66	43	-12.6	NM	NM
44	Century Comm.	187.3	98	191.2	65	17	35.5	NM	86
45	Kodak	184.0	1.0	18,398.0	2	8	529.0	-62	38
46	FCB	182.6	56	326.0	56	-15	19.6	48.5	35
47	Washington Post	182.5	12.6	1,444.1	29	5.6	197.9	-26.5	49
48	A.H. Belo	179.2	43	417.1	49	8.2	23.4	131.8	44
49	Univision Holdings	153.1	100	153.1	74	15.8	-52	NM	NM
50	Varian	147.8	11	1,343.6	33	15	31.5	13.5	66

*Does not provide information on earnings.

The Top 100

ECI Rank	Company	ECI Revenue (in Millions)	ECI % of Total Rev	1989 Total Revenue (in Millions)	Rev Rank	% Change From '88	1989 Total Earnings (in Millions)	% Change From '88	1985 ECI Rank
51	Meredith	143.2	18	791.9	39	16.7	33.2	-30	61
52	Media General	139.5	23	606.4	43	-19.8	20.7	135	67
53	LIN Broadcasting	139.0	55	250.7	62	11	57.4	-30	47
54	Spelling Ent.	138.9	96	143.9	76	20	12.5	-35	NM
55	TVX Broadcast Group	130.5	100	130.5	79	-13.5	-29.4	NM	NM
56	Midwest Comm.	129.1	80	161.4	72	41	1.0	21	10
57	Jefferson-Pilot	127.0	11.1	1,140.2	35	3	137.7	36	79
58	Liberty	124.6	34.9	356.6	54	12.4	33.9	49	72
59	Westwood One	117.5	90	130.6	78	18.7	-3.5	NM	NM
60	Telemundo	116.4	100	116.4	80	14	-38.2	NM	NM
61	Malrite Comm.	109.5	100.0	109.5	81	-1.1	-5.5	NM	75
62	Infinity	107.8	100	107.8	82	11.2	-43.4	NM	NM
63	Pulitzer Publishing	105.4	26.2	402.2	52	2.9	31.4	59.8	NM
64	Zenith	100.6	6.5	1,549.0	28	11	-68.4	NM	43
65	Outlet Comm.	99.3	100	99.3	83	-5	15.9	NM	NM
66	McGraw-Hill	97.3	5	1,789.0	25	7	47.8	-74	71
67	MGM/UA	87.9	10	876.5	38	30	20.0	-43	73
68	Lee Enterprises	80.0	29.7	269.5	59	6.7	43.0	5.2	85
69	TCA	79.0	100	79.0	85	100	10.8	13	NM
70	Jacor Comm.	76.9	100	76.9	86	10	-15.4	NM	NM
71	Park Communications	73.2	44.9	163.1	71	1.7	18.7	-1.8	84
72	Qintex	72.8	85	85.7	84	NM	-33.2	NM	NM
73	American Family	70.6	2.9	2,438.2	21	4.7	80.8	-25.8	90
74	Gillett Holdings	67.2	8.7	773.5	42	3.4	-36.6	NM	NM
75	Jones Intercable	65.8	100	65.8	88	37	-24.3	NM	NM
76	Burnham Bcstg.	62.7	100	62.7	89	13	-19.6	NM	NM
77	Comsat	62.0	15	411.5	50	14.6	62.5	0.89	100
78	New York Times	60.0	3.3	1,768.9	26	4	266.6	59	81
79	Ackerly Comm.	50.1	34.3	146.3	75	10.5	-7.2	NM	NM
80	Heritage Media	48.9	29.6	165.0	70	255	-30.0	NM	NM
81	Clear Channel Comm.	45.7	100.0	45.7	93	30.2	-0.3	NM	NM
82	IDB	45.6	75	60.7	90	202.5	1.8	324	NM
83	FNN	44.6	100	44.6	94	40	3.0	-36	NM
84	CCOR	43.0	80	53.8	91	47	5.2	239	NM
85	Burnup & Sims	42.6	24	178.4	67	-14	9.2	29.3	83
86	Price Comm.	40.6	60.3	67.3	87	-18.6	-40.2	NM	NM
87	Unitel Video	38.6	100	38.6	96	14.6	-0.4	NM	NM
88	Reuters	38.2	2	1,910.9	24	18.3	290.8	43	NM
89	Pathé Comm.	35.7	10.2	349.5	55	-6	-32.4	NM	NM
90	Oak Industries	33.6	21	160.2	73	-2	-25.5	NM	88
91	Republic Pictures	32.9	69	46.5	92	-10	0.138	NM	NM
92	Playboy	31.5	19	166.2	69	4	-3.8	NM	93
93	Falcon Cable	30.1	100	30.1	99	23	-4.9	NM	NM
94	Motorola Inc.	29.0	0.3	9,620.0	8	16.6	498.0	12	15
95	Chyron Corp.	27.0	60	44.2	95	-4	-2.3	NM	NM
96	Stauffer Comm.	25.7	19.4	132.6	77	-1.4	5.1	-0.6	94
97	dick clark	25.6	100	25.6	100	21	2.6	NM	NM
98	Wegener Corp.	24.6	81	30.4	98	41	1.1	-36	NM
99	Acton Corp.	24.0	11	178.0	68	25.3	18.5	NM	NM
100	Fries Entertainment	23.0	66	34.8	97	-22	-2.1	NM	NM

Busy commerce for commercial credit

With their freedom from regulation circumscribing banks, finance companies are moving up food chain in lending to Fifth Estate

Commercial credit lending to the Fifth Estate is undergoing a reorganization, in part a response to changes in the credit climate. Within the past year at least half of the half-dozen or so major commercial credit companies (also referred to as finance, or credit, companies) have set up specialized departments to focus solely on media. Some are handling larger transactions than previously, while others are considering diversifying their portfolios to include media operations other than radio and TV.

The largest commercial credit company, General Electric Capital Corp., stabilized its portfolio over the past year, while most of its smaller competitors continued to expand the total volume of loans outstanding to the industry. But given the contraction in certain other key debt markets, particularly among banks and subordinated public debt, the demand is apparently outpacing supply, enabling finance companies to be selective about the quality and pricing of new loans. In short, it appears to be a good time to be in business.

Commercial credit companies have pro-

vided the fastest growing source of financing for both cable and broadcasters, with cable loans jumping at a 75.5% compound annual rate between year-end 1987 and 1989, while those for broadcasting grew at a 27.7% compound annual rate—that according to Paul Kagan Associates. In total, year-end commercial credit loans to the Fifth Estate added up to almost \$5 billion, an amount still increasing.

One reason that credit companies can take market share away from the banks is that, being essentially unregulated, they are not affected by the not-so-subtle discouragement banks face in making "highly leveraged transaction" loans to the Fifth Estate. Mike Cummings, senior vice president and manager of GE Capital's Media & Communications, said he has even been in discussions with some banks about buying their media portfolios outright.

Commercial credit companies have also been able to provide a wider array of financing options than banks, with everything from fixed or floating rate loans to various kinds of subordinated debt and, in some cases, equity financing. Said Cummings, "We don't have to be as particular as banks about [loan] amortization schedules, and our interest could be either paid currently or deferred, ignoring certain ratios and other kinds of things that bank examiners would typically focus on."

ers would typically focus on."

Historically, credit operations made loans at rates three or four percentage points higher than banks and were not considered to be a senior lending resource for many companies. According to Matt Breyne, vice president of Greyhound Financial's media group, "If you envision lending as a food chain, we were generally considered on the bottom of that chain, with the banks and insurance companies skimming the less risky deals." Now, said Breyne, "The HLT (highly leveraged transaction) has moved some very reasonable credits down in our area."

Heller Financial's executive vice president, John Shemancik, agrees. "The total market has contracted by some 50% or 60% from a year ago. That is primarily a function of a lack of liquidity in the marketplace, primarily associated with HLT regulations. Within that diminished marketplace we are seeing a fair number of transactions, ones that are very supportable."

There are also new commercial credit players in the business, and rates, at least in some cases, are more competitive. Steven Pruett, who as manager of Blackburn Capital Markets helps arrange financing for station buyers, said: "Banks are now at prime plus 1½%-1¾%, while commercial finance companies are at 1¾%-2¾%.... We are not talking about prime plus four or five and there is no longer the stigma." Stephen Turpin, head of AT&T Capital Corp., agrees. "I think people will find that pricing on the better deals is within 50 basis points [half a percent] of the banks."

Because of the turmoil in the credit markets and because credit companies are more competitive, most, if not all, have more than enough business and have the luxury of being very selective.

This is true not just because of HLT's and the collapse of the new-issue high-yield debt market, but also because several commercial credit companies had earlier pulled back on their participation. Barclay's business credit, for one, moved its loan operation over to the bank side. Others said to have become less active players are Firstmark Credit and Glenfed.

The resulting credit demand has reached the point, said Robert J. Maccini, vice president of Chapman Financial Services, that regardless of the rates, it is very important



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Maccini

for media companies just to get the money: "...If a finance company wants to take advantage it could do so." Greyhound's Breyné noted that pricing was driven down when every bank had a "broadcast lending group." With supply and demand now working the other way, "That does put upward pressure on rates," he said, "...If I had to make a guess, we are looking at rates being forced up between one-fourth and one-half percent."

Commercial credit companies have motives other than expanding profit margins to be concerned about credit quality and rates. Most typically, they are themselves dependent on the capital markets for funds and are issuers of commercial paper or medium term

debt. They, too, have to please an audience that includes Moody's and Standard & Poors.

Moody's analyst, Stephen Shippie, confirmed the dependence: "Their lifeline is medium term notes and commercial paper, a market in which there is a lot of turbulence going on. We and some of the major purchasers of commercial paper are taking a conservative tack...and there has been an increased price for those (credit companies issuing commercial paper) with lower ratings." Recently adopted accounting rules requiring companies such as General Electric and Chrysler to consolidate the balance sheets of their independent finance operations has also emphasized the importance of a quality loan portfolio.

The segments most hurt by the increased demand for commercial credit have been radio and smaller markets, said Maccini: "Right now finance companies who do business in the \$1½ million-to-\$25 million loan range—principally Greyhound, AT&T and Chrysler—are inundated. There aren't that many radio groups that need to borrow more than \$25 million dollars."

The boom in business has already attracted some attention from those credit companies not actively involved in lending to the media industry. Shawn Somerville of Whirlpool Financial said that the head of the company's specialized finance group will, probably be "taking a look" at setting up a media operation. **GF**

Going commercial: A look at some lenders

AT&T Commercial Finance

AT&T Commercial Finance dates to before 1900 but it did not have a media finance group until acquiring that of PacifiCorp Credit in February. The divestiture, of which the \$100 million media portfolio was only a part, was forced upon PacifiCorp because new accounting rules require the utility holding company to consolidate the credit operation with the utility's balance sheet, thus raising questions with state utility regulators.

Stephen Turpin Jr., who continues to run



Turpin

and expand the portfolio, said AT&T's operation is still focused on the "middle market" of \$1 million-\$10 million transactions, which by definition means a "heavy skew toward radio." But as part of the new parent company, he added, the credit operation is also willing to consider "new and larger targets of opportunity as they come by."

Among the broadcasters financed by AT&T are All Pro Broadcasting, Faircom Inc. and Steve Adams Jr.

Turpin said that while many of AT&T's loans are to stand-alone stations, some of its problem loans have been to group owners: "The theory is that with a group, you'll have one station hitting if the other station is losing. But some groups have two out of three that aren't hitting."

The credit company's success lending to stand-alone properties, he said, is due to finding operators who know the market and are lending conservatively: "We don't like to fund

market leaders, and if we do, it is at a more conservative level, maybe 50% of (the station's) value. With a poorly performing station we will go in aggressively, at 60% to 70% of value."

AT&T is not currently lending to cable, said Turpin: "When our business plan was put together the values of cable had already been bid up to \$2,000 per home. In addition, there was a lot of industry consolidation and the bigger players were able to make it [lending] a pricing game, with banks bidding down rates to where it was barely profitable and not attractive to me as a lender."

Chrysler Capital Corp.

Chrysler Capital Corp. is an example of a commercial credit operation that recently (in January) decided to establish a specialized media operation. Some of its larger corporate finance clients are still served by a Greenwich, Conn.-based office, but most deals between \$2 million and \$20 million are now run through Chrysler Capital's Atlanta office, where the media group is based.

Mike Butterly, national manager, broadcast investments, explained the restructuring by noting the media industry was "relationship-oriented, one where you can have repeat business and can grow with your customer base."

Currently, the media portfolio is just less than \$300 million, predominantly in radio and broadcast television. Butterly said that Chrysler initially looked only at larger market transactions but is now willing to consider medium

markets as well: "Initially, we took more of a narrow market focus, to make sure that we were growing a healthy portfolio." He noted that some lenders are more comfortable with larger markets, both because there are more buyers should the properties need to be refinanced and because larger markets typically have a more diverse economic base.

Among deals financed by Chrysler Capital were Spanish Radio Network's purchase of WOBA-AM-FM Miami. Other Chrysler clients have included Opus Media and Ragan Henry.

Mike DeMita, manager, broadcast investments, said that typical financing terms were 5-8 years, with lending multiples up to eight times trailing cash flow. The group could provide senior and subordinated debt, but not the latter alone. Although not providing equity financing, Chrysler, like most other credit operations, will take warrants attached to the subordinated debt, although it also does "straight" subordinated debt. Butterly said the firm offers both fixed and floating rate terms and added that recently more customers are choosing the latter. DeMita said that a typical deal would have the buyer providing 20% of equity.

General Electric Capital

General Electric Capital has the largest media portfolio of the commercial credit companies, with roughly \$2.8 billion in financings, half of that to cable operators. Most of the portfolio's growth took place in just two years, and since then GE Capital has been studying and altering its client mix.

Mike Cummings, senior vice president and manager of GEC's media and communications group—there is also an entertainment group headed by Ray Martin—said the two groups employ 18 professionals. Of the remaining \$1.5 billion in the portfolio, about a third is in broadcast television financings, another third is in outdoor, and the remainder is in publishing and theaters.

Cummings, who prior to GE Capital had worked in financial jobs at GE's then-cable and broadcasting divisions, said the group is diversifying its portfolio somewhat away from television and toward publishing and telecommunications: "It is not that they [broadcast and cable] aren't desirable industries, it



DeMita

is rather a portfolio decision."

But Cummings said the way GE Capital, along with others, does business has been affected by industry and big-picture trends: "The growth of the economy and advertising affects the ability to grow cash flow at the same rates as three to five years ago. Given that concern, people such as us are more conservative in advancing multiples [of loans to cash flow] and in accepting deferring interest."

Among GE Capital's recent financings were \$115 million in senior bridge financing to New World Entertainment and a loan last year to V Cable consisting of \$400 million in senior loans and \$50 million of junior subordinated debt. Other regular clients have includ-



Cummings

ed Robert M. Bass, Adams Communications and partnerships headed by I. Martin Pompadur.

Because of such high-profile clients and sizable loans, GE Capital's problem financings have also received more attention. Such was the case recently when GE Capital took ownership control of stations belonging to Pegasus Broadcasting. That problem is said to have been caused, however, by problems that GE Capital's sister company, Kidder Peabody, had in publicly placing the group owner's debt. GE Capital's control would be attributed to the television ownership limits affecting another sister company, NBC.

So far this year GE Capital has yet to complete any fundings, but Cummings said the group expects to do so in the second half, "now that the financial markets have settled down somewhat."

Despite GE Capital's mega-deal image, Cummings said the company does look at deals of less than \$50 million "in a new industry where we are trying to get experience or if we are trying to start a relationship with a particularly attractive management team."

Greyhound Financial Corp.

Until three years ago, Greyhound Financial Corp. was a leasing company. But it re-focused its operations to commercial lending after the 1986 legislative changes that reduced the tax benefits of the leasing business. Based in Phoenix, its media lending arm is headed by Matt Breyne, vice president, who estimates the media portfolio at nearly \$250 million, or almost 15% of Greyhound's total business.

Within the media portfolio, said Breyne, roughly 70% is in radio and TV, with the



Breyne

remainder in cable and outdoor. Radio ranks at the top of the list largely because Greyhound focuses on the lower end of the transaction range, roughly from \$2 million to \$15 million. Said Breyne: "Between the big banks and local banks we have found a niche." Among its larger deals was a \$12.5 million senior secured credit facility provided to group owner Vetter Communications.

For the future, Breyne expects the credit company will increase its media portfolio to nearly \$300 million by the end of this year, and afterwards by roughly 10% per year. He said the firm screens the quality of deals it takes on to maintain its own credit ratings, which have been upgraded several times over the past few years: "We don't have any large real estate exposures.... In an environment where most are getting [ratings] downgrades, we have had a good back room, and so out of \$1 billion in total assets, only \$50 million are non-performing."

Heller Financial

Heller Financial has been involved in communications lending since the mid-1970's but it, like most other commercial credit operations, has seen structural changes. Executive Vice President John Shemancik said that most of the changes have occurred since 1984, when Heller was acquired by The Fuji Bank Ltd.

One change is that Heller is now financing larger transactions—they average roughly \$25 million-\$30 million—although Heller's share of debt financings range from \$15 million to as high as \$75 million. Projects have included \$27 million of senior financing and \$9 million of mezzanine financing for Capstar Communications' purchase of six radio stations. Heller

also helped Narragansett Capital finance its acquisitions.

Heller's media portfolio totals roughly \$900 million, and includes financing for broadcast, cable, newspaper, magazine, cellular, paging and outdoor properties. Shemancik said that no one category accounts for more than 25% of the portfolio.

There are other ways in which Heller balances its portfolio, including loaning primarily for multiple property transactions. Said Shemancik: "We like the spread of risk, which makes us feel more comfortable about going deeper into the capital structure...financing the mezzanine layer and, as of late, taking equity." The debt financing, he added, has become more "sophisticated. In some instances we provide pay-in-kind debt, even at the senior level."

Shemancik said Heller is usually either the sole or lead lender, but added that over the last year the company has syndicated some of the loans, "primarily as a method of managing our portfolio." The commercial credit company has also been a part of bank syndicates. Just within the past few months the media business division was moved from Heller's "special industries group" and placed within the "leveraged funding group."

Westinghouse Credit Corp.

Westinghouse Credit Corp. one year ago announced the formation of a "major industries group" in which media was one of the first three industries. Bradley Leibold, managing director of the group's media lending, said the current portfolio of loans was roughly \$300 million, a sum that would probably increase by another \$125 million by the end of the year. The department has increased in a year from two people to six, and now includes Chuck Coon, senior investment manager, who was recently hired from Society Bank.

WCC's primary focus is on radio and cable. Leibold said that although declining audience share for TV stations was a problem, the group was still looking for its first transaction, probably in the top 75 markets: "We are seeking the ideal transaction for our first [TV station] deal.... That becomes the standard."

The group's first radio transaction was a \$95 million financing for Westwood One's purchase of KQLZ-FM Los Angeles last year. Others included roughly \$65 million in senior, subordinated and equity financing provided to cable MSO Vista Communications, and a recently closed loan of roughly \$75 million to Falcon Cable. Additional cable deals totaling \$135 million are "in documentation," said Leibold.

The managing director ran through a hypothetical WCC deal that would include senior debt—provided on three-quarters of all WCC transactions—subordinated debt and equity. The financing would have a maturity of 10-12 years, but warrants would allow WCC to "put" the financing to the company after five years, and one year later, the company could "call" WCC's interest. The put/call, said Leibold, "effectively causes a refinancing of the transaction.... If we aren't the senior lender by year five, the senior bank should be comfortable enough to take out our subordinated debt."



Shemancik

Diving for pearls in proxies and annual reports: The stories behind the statements

Company filings with the Securities and Exchange Commission are probably the last place one would look to find information about ski vacations, Racquel Welch and "The Last Temptation of Christ." However, these are just some of the items BROADCASTING turned up in this year's crop of Fifth Estate proxy statements and annual reports. What follows are some of the more interesting bits of information.

Executives don't always just get paid annually, some still pull in "hourly" wages as well. E. Duke Vincent, a board member of Spelling Entertainment and vice chairman/executive producer of Aaron Spelling Productions (ASP), has a contract that not only provides a base salary of \$400,000 annually but also could give him, for his services as executive producer, \$10,000 for each half-hour series program produced by ASP; \$15,000 for the first hour of each series program longer than half an hour; \$15,000 for each additional hour beyond the first hour of each series program; \$25,000 for each one-hour television series pilot, and \$25,000 for each hour of a made-for-TV movie or mini-series.

■ Not all brokers help buy and sell media properties. In July 1987, Video Juke Box Network Inc. retained the services of shareholder J. Patrick Michael's company, Communications Equity Associates (CEA), as a consultant. The agreement required Video Jukebox to pay CEA a minimum of \$15,000 per month. CEA also received royalty fees for every Video Jukebox "unit" placed in a cable system or contracted to be placed in a system. CEA continues to perform expansion consultation for Video Jukebox, and the company has agreed to pay CEA \$167,500 starting last July.

■ While Ted Turner has been courting Jane Fonda, another Hollywood actress did not fare as well. On Jan. 29, a court cut in half the \$10.9 million awarded to Racquel Welch for having been removed from an MGM/UA production. Turner Broadcasting, which inherited the damage award as part of its MGM/UA acquisition, is still not happy and two months ago filed a petition for review of the case with the Supreme Court of California.

■ George Gillett set up a barter arrangement between the SCI Television stations and his resorts in Vail and Beaver Creek, Colo. Stations could trade skiing visits for station advertising time, which was priced at a 25% discount rate. The financial document attributed the discount to the stations having "broad parameters as to when their commercials can be telecast" and to the ads being immediately preemptible. In 1988, resort advertising exceeded the stations' skiing by \$1.1 million, but in 1989 the stations had a net expense of \$79,000.

■ Turner Broadcasting System and minority shareholder Time Warner had a

slightly different barter arrangement, the value of which jumped from \$978,000 in 1988 to \$6.2 million last year. Both sides agreed to "certain direct response, reciprocal and cash advertising commitments during the term of the agreement involving the company's [TBS's] programming services and certain publications published by Time Inc." Time also paid TBS \$1 million for a Goodwill Games sponsorship that ends May 31, 1992.

■ Few companies appeared to have as many ties as Great American Communications Co. (GACC) did to other entities controlled by Cincinnati-based financier Carl Lindner. GACC received \$1.5 million for radio and TV ad time from other Lindner-controlled entities, including Hunter Savings Association, Chiquita Brands International, Circle K convenience stores. The Provident Bank, United Dairy Farmers (principally owned by Lindner's brother, Robert D.) and Thriftway Supermarkets (principally owned by brother, Richard E.). From Lindner's primary investment vehicle, American Financial Corp., which is GACC's majority owner, the group owner bought \$200,000 worth of lodging and conference services and \$2.5 million in insurance premiums.

Programming payments to some compa-

nies from their own shareholders were often substantial.

■ For 1990 and thereafter, the TVX Broadcast Group is committed to pay Paramount \$12 million for syndicated programming. Because Midwest Communications President and Chief Executive Officer James Rupp is on King World Productions' board of directors, the programmer had to disclose that Midwest's TV stations paid King World "6.1% of reported consolidated revenues or about 5.3% of estimated consolidated gross revenues for Midwest Communications' last full fiscal year."

■ TBS said that payments received from Tele-Communications Inc. and affiliates increased from \$15.3 million in 1988 to \$38.1 million in 1989. Program payments from another TBS shareholder, Time Warner, jumped from \$11.4 million to \$18.9 million. In 1989, TBS's stockholders paid almost \$4 of every \$10 received in subscription fees.

Proxy statements and annual meetings are a forum for shareholders to express their viewpoints. Three Paramount Communications Inc. shareholders thought that the job of running Paramount was too much for one man. The shareholders said that while they have "great admiration for Paramount Chairman and Chief Executive Officer

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1989 Annual Report



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ANNUAL MEETING OF SHAREHOLDERS
The "Company" will be held at the
Wednesday, June 6, 1990.



Dear Stockholder:

You are cordially invited to attend the annual meeting of Home Shopping Network, Inc. (the "Company") at 3535 Ulmerton Road, Clearwater, Florida on Tuesday, June 6, 1990 at 10:00 a.m. Eastern Standard Time.

Matters to be considered and acted upon at the meeting are:

- (i) the election of directors; and
- (ii) such other matters as may come before the meeting.

Information concerning the matters to be considered at the annual meeting is set forth in the attached Notice of Annual Meeting and Proxy Statement. We encourage you to review the attached materials and return the proxy card in the enclosed self-addressed envelope.

We appreciate your cooperation and hope to see you at the meeting.

Sincerely,

M. S. DAVIS

Martin S. Davis...the company is too big for one man to do everything." Shareholders holding 81.5 million shares, or 90% of the total votes, however, disagreed with the motion, which the company opposed.

Sometimes it is not how many people are running the company that is of concern to shareholders, but rather, what product that company is producing.

Dean Vahan Shahinian, who holds 50

shares of MCA Inc., was not pleased with the fact that the company released the controversial Martin Scorsese film "The Last Temptation of Christ." Shahinian wrote: "We urge management to establish a corporate policy not to use corporate assets to falsely defame Jesus Christ or other major religious leaders." The MCA board opposed the proposal, saying that, among other things, the film was Scorsese's interpretation of a book, not MCA's view of Christ.

Salary and loan arrangements can also make for interesting reading. Robert Wussler, the new president and chief executive officer of Comsat Video Enterprises, was given two noninterest-bearing bridge loans totaling \$300,000 so that Wussler could find a home in the Washington area. The due date of the loans, originally Dec. 19, 1989, was extended to May 31. Property in Atlanta appears to be cheaper, judging by the \$113,500 bridge loan (also interest-free) Scientific-Atlanta Inc. made to new senior vice president Raymond Lucas to help finance his residence.

—JF, GF

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Programming

CBS, Fox round out prime time 1990-91

CBS taps nine new series; Chung gets prime Monday night time slot

Calling it a "strong, first step in the process of rebuilding our prime time lineup," Jeff Sagansky, president of CBS Entertainment, announced the network's fall schedule last Tuesday. The new lineup boasts nine new series, representing seven hours of programming, added to 13 returning series. With Fox also announcing its fall lineup (see below), the three network and one network-to-be schedules are all in place (see story, "Top of the Week").

In making the announcement, Sagansky said the network's mandate was three-fold: "Broaden our demographic base to attract more family viewing in the 8-9 p.m. time period, bring together the best acting, writing and production talent, and third, continue to build on the momentum of our May 1990 sweeps by strategically positioning our emerging new series to attract the widest possible audience."

Sagansky translated the network's sweeps performance, powered by specials and movies, into optimism for CBS's prospects for the fall. "If the May sweeps are any indication, the three networks are going into this fall bunched more closely together than they have been in years. This schedule gives us a real opportunity to significantly improve our position," he said.

Monday's lineup returns *Major Dad* at 8:30 and *Murphy Brown* at 9 p.m., followed by *Designing Women* at 9:30-10. New to the night are *Uncle Buck* at 8-8:30, and *Face to Face with Connie Chung* at 10-11, which moves from Saturday night.

Uncle Buck, based on the movie of the same name, stars comedian Kevin Meaney and is produced by Verbatim Productions in association with Universal Television. *Face to Face with Connie Chung* will emphasize more celebrity interviews, which helped boost the show's ratings during the sweeps.

CBS remains pat on Tuesday night, returning *Rescue: 911* at 8-9, leading into the *CBS Tuesday Night Movie*.

Wednesday night is built around *Jake and the Fatman*, which returns to its 9-10 time slot. *Lenny*, a blue-collar comedy starring comedian Lenny Clarke, leads off at 8 p.m., followed by *Doctor, Doctor* at 8:30, which was moved from Monday night. *WIOU*, at 10-11 p.m., from GTG Entertainment in association with Orion Television Entertainment, is about a news department at a fading big-city television station. Sagansky called the show the "best ensemble drama I've seen since *St. Elsewhere*."

The network is scheduling three one-hour series on Thursday, with *Knots Landing* at 10-11 the only returning series. *The Flash* from 8-9, based on the comic book character, is about the world's fastest human.

Starring John Wesley Shipp and Amanda Pays, the series is produced by Warner Brothers Television.

The Hammersmiths follows at 9 p.m., and stars Lucie Arnaz, Rick Rossovich and Don Murray. The family drama is from Paramount Television.

CBS's Friday night is made up of a mix of comedies and dramas, with *Dallas* being the only returning show on the night. *Evening Shade*, a half-hour comedy starring Burt Reynolds, leads off the evening at 8 p.m. The show is written by Linda Bloodworth-Thomason, the creator and producer of *Designing Women*. *Bagdad Cafe*, a mid-season survivor, returns at 8:30.

Edward Woodward, formerly star of *The Equalizer*, returns in *Over My Dead Body*. Woodward's new vehicle has him as a burned-out crime novelist who teams with a young newspaper obituary writer to solve crimes. *Dallas* follows at 10 p.m. for what will probably be its final season after a 14-season run.

On Saturday night, *Four Alarm Family*, starring Gregory Harrison as a firefighter father of four, starts off the evening at 8-8:30.

The Hogan Family, picked up from NBC, follows at 8:30, forming a MillerBoyett Productions hour. *The Green Machine* (formerly *The Elite*) is scheduled at 9-10. The action drama, starring Gil Gerard and Joanna Pacula, is about a group of specialists who strive to save the environment. Moving over from Thursday at 8-9 is *48 Hours*, which will occupy the 10-11 time slot.

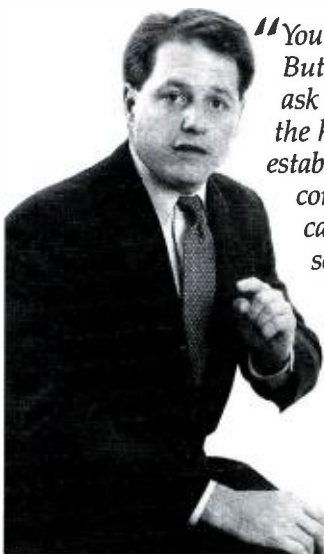
Sunday is the only night of the week that returns untouched from last fall, with *60 Minutes* and *Murder, She Wrote* filling the 7-9 time block and leading into the *CBS Sunday Movie*. —SC

FBC's new prime time schedule has nine new shows, including one from creators of 'Twin Peaks'; 'Simpsons' goes up against NBC's 'Cosby'

Fox Broadcasting Co. unveiled its 1990-91 prime time schedule last week, announcing nine new and six returning series set to fill five consecutive nights of programming, Thursday to Monday. In perhaps its boldest scheduling move, Fox has positioned its popular animated series *The Simpsons* to go

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toe-to-toe with NBC and the venerable Bill Cosby on Thursday at 8 p.m.

"Fox is no longer an alternative, it's an essential," FBC president and chief operating officer Jamie Kellner told an assembled group of advertisers in New York. "Fox is high octane TV." According to Peter Chernin, president, Fox Entertainment Group, "We believe you have to take risks and must be aggressive. We believe in flair and showmanship." John Nesvig, senior vice president, national sales, also told the advertising community that Fox was willing to provide guarantees on its fall shows.

Fox will begin its prime time programming week on Thursdays at 8 p.m. with *The Simpsons*, which, Chernin said, after only 13 episodes has become the network's first top 10 show among adults 18-49.

Babes, a new half-hour sitcom, will debut at 8:30 p.m. This show focuses on three overweight sisters, Charlene, Darlene and Marlene, who share an apartment in New York City. *Babes* features Wendie Jo Sperber, Susan Peretz and Lesley Boone.

Thursdays at 9 p.m., Fox will offer a new one-hour comedy drama entitled *Class of Beverly Hills*. Jason Priestly and Shannen Doherty star as twin, middle-class high school students transplanted from Minneapolis to Beverly Hills. Tim Hunter, director of the controversial *The River's Edge*, will direct *Beverly Hills*.

Fridays will begin at 8 p.m. with an expanded, one-hour edition of *America's Most Wanted*, which has aided in the capture of 114 criminals since its debut in

Resistance to weekend 'GMA'

Phil Beuth, senior vice president, ABC Network Group, in charge of morning programming, said last week that although he'd like to launch a weekend version of the number one-ranked *Good Morning, America*, continuing affiliate resistance remains the largest single obstacle to making that a reality. "It's hard to get the stations to give up that time, which is profitable and also used as [community] service time," Beuth told a New York Television Academy luncheon audience last Wednesday (May 30). "Some of our owned stations are even reluctant to give up the time," he said. Meanwhile, Phyllis McGrady, executive producer, ABC News, is also developing a program the news division would like to launch to compete with CBS's *Sunday Morning* and NBC's Sunday version of *Today*. Jack Reilly, executive producer, GMA, was also on hand, and said that the program plans to add a third anchor, who would substitute for co-hosts Joan Lunden and Charles Gibson when they take vacations (eight weeks each). The third anchor would also do reports from the field. The program has finished first in network competition from 7 a.m.-9 a.m. for the last 21 weeks. No word yet on a permanent replacement for GMA news anchor Paula Zahn, who left for the CBS *Morning News* earlier this year.

April, 1988. According to Chernin, the program, hosted by John Walsh, will now include such segments as coverage of trials, profiles of criminals not currently being pursued, and reenactments of "great crime stories."

Wanted will be followed, from 9-10 p.m., with the new *D.E.A.*, which Chernin described as a "real life, modern day *Untouchables*." The program follows the adventures of U.S. Drug Enforcement Administration agents as they wage war against the illegal drug trade. *D.E.A.* is from Richard Dilleo, creator of *Midnight Caller*, and will combine documentary footage and first-person interviews with fictional stories.

Fox Video Hour will air on Saturdays

from 8-9 p.m., and will feature two video comedy programs to be chosen within the next several months. The returning *Cops*, which Chernin called "terrific counterprogramming to *The Golden Girls*," will be seen at 9 p.m. *Cops* became the first Fox show to win its time slot on Saturday night, with a 7.7 rating, 17 share on May 19.

From 9:30-10 p.m., Fox will air *American Chronicles*, a new series produced by David Lynch and Mark Frost, creators of *Twin Peaks*, in association with Worldvision. This program "does for reality television what *Twin Peaks* did for soaps," Chernin said. This is a profile essay show, narrated by Richard Dreyfuss, featuring a different event, place or profile each week. *Chronicle's* first subject will be New Or-

Syndication Marketplace

Samuel Goldwyn Television says it has cleared its *Samuel Goldwyn Theatre* film package in more than 80 markets—nine of the top 10—representing 60% coverage nationally. Among the top clearances are WPIX-TV New York, WPWR-TV Gary, Ind. (Chicago), WTXF-TV Philadelphia, KRON-TV San Francisco, WCVB-TV Boston, WULA-TV Washington, WXYZ-TV Detroit and WEWS-TV Cleveland. Notable Goldwyn titles included in the package are "South Pacific," "Oklahoma," "The Secret Life of Walter Mitty," "Pride of the Yankees" and "Guys and Dolls." Available for airing between fall 1991 and spring 1994, stations are being offered the package on a straight barter basis, with six minutes of local and national advertising time per hour.

In what **Republic Pictures Domestic Television** characterizes as "an effort to serve the 24 million deaf and hard of hearing" persons in this country, the independent Hollywood studio has earmarked 670 hours of its TV series and movies for closed captioning. Set for subtitling by The Caption Center are 260 hours of the western drama *Bonanza*; 138 half-hours of *Get Smart*; 26 half-hours of *My World and Welcome To It*, and 78 hours of *Theatre of the Stars*. A spokeswoman for The Caption Center stated that "while these shows may already be in syndication, the deaf and hard of hearing view them as new programming and [it] will be appreciated for the first time." In addition to syndication of *Bonanza*, captioning will also be available to The Family Channel's cablecasts of *Bonanza: The Lost Episodes*.

Turner Program Services has cleared *Turner Pictures One: The Legends* in 104 markets, representing more than 80% coverage of the U.S. *Legends*, a 25-title film package, is headlined by the screen classic "Gone With the Wind," in addition to a companion special, *The Making of a Legend: Gone With the Wind*, for debut next November. At present, 27 of the top 30 markets have committed to the package, which is being offered on a

barter basis (11 minutes local and national ad time), including WWOR-TV Secaucus, N.J. (New York), KTLA-TV Los Angeles, WGN-TV Chicago, WPHL-TV Philadelphia, WSBK-TV Boston, WDCA-TV Washington and WXYZ-TV and KTXA-TV Fort Worth. Other films in the package include "Treasure Island," "Max and Helen," "Cold Sassy Tree" and "The Secret Life of Ian Fleming."

Two of America's higher profile movie critics on syndicated television, **Gene Siskel and Roger Ebert**, will be meeting with three of this country's most prolific directors in an hour-long special dealing with key issues facing the movie industry in the 1990's. Titled *The Future of the Movies*, the special will canvass in-studio opinions of directors Steven Spielberg, George Lucas and Martin Scorsese on issues ranging from the development of high-definition television, restoring classic film libraries and how home video will affect the future of theater box offices going into the 21st century. The special, which has a June 13-July 1 broadcast window, is an outgrowth of the weekly half-hour *Siskel & Ebert* first-run series also distributed by Buena Vista Television. A BVT spokesman said the show is available on even six-minute local and national barter advertising splits, adding that the syndicator expects that all 195 *Siskel & Ebert* stations will pick up the special.

Frank Mancuso, chairman and chief executive officer, **Paramount Pictures**, has been tapped to deliver the keynote address at the opening of the 28th annual NATPE Program Conference scheduled for Jan. 14-18, 1991, at the New Orleans convention center, said NATPE President Phil Corvo. Mancuso will make his remarks at the opening general session breakfast, scheduled for Tuesday, Jan. 15, at 10 a.m. in the convention center ballroom. Serving as head of Paramount Pictures since 1984, Mancuso's overall tenure with the Hollywood studio spans 28 years, when in 1962 he started as branch manager in Buffalo, N.Y., for Paramount's theatrical distribution unit.

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leans' Mardi Gras.

Sunday on Fox will kick off at 7 p.m. with *True Colors*. This new half-hour, from Michael Weithorn, writer-producer of *Family Ties*, is an interracial sitcom about a black dentist and white kindergarten teacher who marry and merge their families.

Parker Lewis Can't Lose, which follows at 7:30 p.m., is also a new show, and described by Chernin as "the ultimate high school fantasy show." Produced by Columbia Pictures Television, the show features Corin Nemec as "the coolest kid in high school."

In Living Color will return at 8 p.m., where Chernin believes it "will take a bite out of [ABC's] *America's Funniest Home Videos*." This skit variety show features Keenen Ivory Wayans and Damon Wayans.

A new half-hour sitcom, *Get A Life*, airs at 8:30 p.m. Chris Elliott of *Late Night With David Letterman* fame, stars as a 30-year-old man who refuses to grow up. He lives at home with his parents, played by his real life father, Bob Elliott, and June Lockhart, and has a paper route.

Married...with Children, which is number one in its time slot for adults 18-34, 18-49, and teens, returns at 9 p.m. At 9:30 p.m., *Good Grief*, a new sitcom, debuts. *Grief* is about a brother and brother-in-law with very different ideas about how to run Sincerity Mortuary, a family-run funeral home. The series is written by Stu Silver, who penned *Throw Mama From the Train*.

Rounding out Sunday night, from 10-11 p.m., will be *Against the Law*, starring Michael O'Keefe as what Chernin called

"television's first gonzo, rock 'n' roll lawyer." Monday nights, from 8-10 p.m., will feature *Fox Night at the Movies*, a combination of telefilms and theatricals. Sixty-five to 70 projects are currently in development, Chernin said, while among the theatrical titles are "Broadcast News," "Big," "Die Hard," "Working Girl," "The Fabulous Baker Boys" and "The Abyss."

Fox will also air several specials next season, including *The 42nd Annual Emmy Awards*, on Sept. 16, *The 75th Anniversary of Fox* and *Live! The World's Greatest Stunts*.

-RG

Promotion, design executives roll into Las Vegas

BPME/BDA convention features nearly double number of sessions; BPME plans to form international committee to create ties with European executives

A new emphasis is being placed on providing hands-on learning tools in marketing for radio, local television executives, cablecasters and international broadcasters. At the 35th annual Broadcast Promotion and Marketing Executives and Broadcast Designers Association conference, beginning June 10 at Bally's Hotel in Las Vegas, more than 65 sessions are planned for promotion and marketing executives of the Fifth Estate, close to double the number of seminars offered at last year's convention, according to Gregg Balko, conference manager for BPME. Over 3,500 promotion and design executives are expected to attend.

Also new this year is a response by the promotion and design community to the dramatic reforms in Eastern Europe, and the opportunity to create new business relationships. BPME President Linda Nix (and promotion director, KOFY-TV San Francisco), revealed that it is BPME's hope to work out an organizational agreement during the four-day convention to launch an International Committee of BPME and an associated awards program for European promotion executives by October or No-

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vember. She did not specify where such an awards program will be held.

Nix credited Nancy Smith, BPME's secretary of the board, with the idea for an international awards program. Balko added that two new panel sessions—"Sky Wars" and "Global Positioning"—were devised by Smith to appeal to international television and radio marketers. Smith, who is also vice president of communications for Global Television Network, will chair "Sky Wars" (Monday, June 11, 3:35 p.m.) to be joined by leading European DBS and satellite network executives to discuss who is going to carve out niches in hotly contested Pan-European satellite markets.

On the radio side, Balko said the "Global Positioning" session (Wednesday, June 13) will give domestic and international radio executives a first-hand appraisal of how Britain's first narrowcast radio station was launched. He also stressed two panel sessions by speaker Douglas Harris, director of creative services, The Rusk Corporation (which owns KLOL-FM Houston), "Sales Promotions That Work...or How Not To Bite The Hand That Feeds You...The Sequel" (Tuesday, June 12, 9:35 a.m.) and "Advanced Sales Promotions" (June 12, 2 p.m.), have been "popular attractions" to promotion executives. Ralph Guild, chairman, The Interrep Radio Store, will deliver radio's keynote luncheon speech June 11.

CBS Broadcast Group President Howard Stringer will keynote the opening breakfast address (Monday, June 11) has termed his speech: "Programming and Marketing: View From The Bridge," which Balko suggested will touch on the "marriage" of programming and marketing. It has also been suggested that Stringer will discuss the network's second-place performance and ratings data from the May sweeps, and possibly details of CBS's fall 1990 cross-promotional marketing plans. CBS, which at the beginning of the 1989-90 season launched a prime time promotional campaign with retail giant K mart, said that sampling of shows went up because of the ad blitz, but nonetheless combined share levels for the three major networks have dipped into the low 60's in the last several months. It has been rumored that CBS is going to again mount another in-store campaign with K mart.

On the cable side, Chris Forgy, senior



Nix

37 People With a Purpose

This is the faculty and schedule for

Broadcasting/Cable Interface IV,

the fourth in an annual series of telecommunications policy seminars presented by the Federal Communications Bar Association and Broadcasting Magazine

Monday □ June 11 □ Westin Hotel □ Washington

9:00-9:05 a.m. ■ *Welcome:* FCBA President **Dick Zaragoza**

9:05-9:10 a.m. ■ *Introduction and Overview:* **Don West** (Broadcasting) and **Dick Wiley** (FCBA), conference co-chairmen

9:10-9:30 a.m. ■ *Congressional Keynote:* Congressman **Billy Tauzin**, House Telecommunications and Finance Committee

9:30-9:50 a.m. ■ *Executive Branch Keynote:* **Janice Obuchowski**, Assistant Secretary of Commerce and Administration of the National Telecommunications and Information Administration.

9:50-10:15 a.m. ■ *FCC Keynote:* **Chairman Alfred Sikes**

10:15-10:45 a.m. ■ *Industry Keynotes:* **Eddie Fritts**, president of the National Association of Broadcasters, and **Jim Mooney**, president of the National Cable Television Association

10:45-11 a.m. ■ *Break*

11 a.m.-12 p.m. ■ *Broadcast/Cable CEO Panel:* **Joseph Collins**, American Television & Communications □ **Charles Dolan**, Cablevision Systems □ **Ken Elkins**, Pulitzer Broadcasting □ **Ward Huey**, Belo Broadcasting □ **Milton Maltz**, Malrite Communications □ **Robert Miron**, Newhouse Broadcasting

12-12:30 p.m. ■ *Indecency Debate:* **Tim Dyk** (Jones, Day, Reavis & Pogue) vs. **Diane Killory** (Morrison & Foerster)

12:30-2 p.m. ■ *Luncheon. Speaker:* **Ted Turner**, chairman, Turner Broadcasting

2-3 p.m. ■ *Financial Interest/Network Syndication Panel:* **Rick Cotton**, NBC □ **James Hedlund**, Association of Independent Television Stations □ **Jay Kriegel**, CBS □ **Preston Padden**, Fox Broadcasting □ **Jack Valenti**, Motion Picture Association of America (invited)

3-4 p.m. ■ *Key Staff Panel:* **Antoinette Cook**, Senate Commerce Committee □ **David Leach**, House Commerce Committee □ **Larry Irving**, House Telecommunications Subcommittee □ **Bob Pettit**, FCC general counsel □ **Charles Schott**, chief of staff to FCC Chairman Sikes □ **Roy Stewart**, chief, Mass Media Bureau

4-4:15 p.m. ■ *Break*

4:15-5:15 p.m. ■ *Financial/Economic Forecast Panel:* **Jerry Agema**, Tribune Broadcasting □ **Howard Anderson**, Yankee Group □ **Paul Bortz**, Bortz & Co. □ **Phil Hogue**, Daniels & Associates □ **Rick Michaels**, Communications Equity Associates □ **John Reidy**, Smith Barney Harris Upham & Co.

5:15-6 p.m. ■ *The Final Word:* FCC Commissioners **Ervin Duggan**, **Sherrie Marshall** and **James Quello**.

6-7 p.m. ■ *Reception*

Registration \$450. (\$100 discount for FCBA members; second and succeeding registrants from same company or firm, \$300.)
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vice president of marketing, sales and programming, Times-Mirror Cable Television, will deliver the keynote cable address Tuesday, June 12. Among featured cable panel sessions are "Strategies in Cable Network Programming," "Cable Network Ventures in Programming" and "Promoting Local Cable/Broadcast News Programming."

Local broadcasters will also be able to take advantage, according to Balko, of some 33 separate syndicated program marketing workshops from 17 major distributors attending the conference. Tailoring promotional support material for individual

stations has become a full-time, multi-million dollar business that syndicators have budgeted to drive up sampling of their programs, with children's programming and game shows among the most hotly contested areas currently. Nix says that BPME has made a "conscious effort" to have syndication workshop times blocked out separately so as not to conflict with planned outside network workshops.

Of interest to graphic designers are concurrent sessions including "Computer Animation Showcase," "Graphic Design '90: A Regional Survey" and "Composit-

ing Techniques for Broadcast Graphics." Along with all the sessions and workshops, BPME and BDA attendees will also be able to examine products and services provided by 44 exhibiting companies, which BPME says is a 35% increase over exhibition space rented for last year's convention.

Other highlights of the show: the BDA International Design Competition Awards June 12; "The Best of SIGGRAPH Film/Video Show" and BPME's "Gold Medalion Awards" to be hosted by Joan Rivers. —MF

Satellite Footprints

Soviet summit satellite. IDB Communications provided two video paths and five voice channels for Soviet television and radio coverage of Soviet President Mikhail Gorbachev's visit to the United States last week. Through Minsvaz, the Soviet Ministry of Posts and Telecommunications, IDB provided to Gostelradio both C-band and Ku-band TV transmissions and believes, said spokesman Michael Teeling, that its C-band transmissions to Intersputnik satellite Stationar 14 constituted the first such direct link from a transportable in the U.S. to a Soviet bird. Also uplinked out of the Vista hotel in Washington, the Ku-band video feed was double hopped via Hughes Communications' SBS 4 to IDB's facilities at Staten Island Teleport to Moscow via Intelsat 332.5. Gostelradio and Minsvaz also received five "four-wire" voice channels via Associated Press to IDB-New York, then IDB's digital audio transmission path via Intelsat 332.5 to IDB's earth station at Bear Lake outside Moscow. Two years ago, nearly to the day, IDB established permanent earth stations there, following President Ronald Reagan's spring 1988 visit there (BROADCASTING, May 30, 1988).

Summit tracking at home. Washington International Teleport expected to provide 800 hours of summit coverage—that, in addition to its normal 2,000 hours per week. WIT would set a new high in preparedness, including provision of direct links to Washington production houses—such as Atlantic Video, Pyramid Video and Professional Video Services—as well as standard network coordination and routing and transmission services.

Most network news operations were ready to go May 29, said WIT, which listed CBS's *Nightwatch* and the Gillette, Cox, Post Newsweek and Group W broadcast groups, among its domestic clients.

NBC (the only network that uses Ku-band satellites for both news backhaul and distribution to affiliates), ABC and CBS used their fixed Washington bureau combinations of satellite and point-to-point fiber trunks to backhaul news to New York. CNN said it had "beefed up" its Washington facilities. Already hardwired to the White House, State Department and other locations, CNN added temporary telephone company loops and microwave connections to its Washington bureau and placed Ku-band transportables at Camp David.

Conus Satellite News Cooperative's Washington bureau and its five uplinks handled traffic for Conus's 100-plus members. Conus was also preparing to provide uplinks, coordination and transmission time to all comers interested in covering Gorbachev's June 3 stop in Minneapolis, home to Conus headquarters and to co-owned Hubbard Broadcasting stations KARE(TV) and KSTP-TV St. Paul. Those stations were, along with fellow Conus members KMSP-TV and WCCO-TV (both Minneapolis), prepared to supply live TV coverage and pool feeds to subscribing news organizations.

...and elsewhere abroad. In addition to saying it provided fuller national capital area interconnection than in the past, Washington International Teleport also said that it had booked temporary capacity on Pan Am Sat's PAS 1, additional to its gateway access to Intelsat for the event.

Among WIT's international clients were the European Broadcasting Union and BrightStar Communications, the latter serving

Visnews, the BBC and Independent Television Network. Professional Video Services said it expected to generate an average 60 satellite feeds each day of the summit for more than 30 international clients including NHK, the BBC and broadcasters in Germany, Austria, France, Italy, Sweden, Australia and elsewhere. Although some PVS traffic passed through WIT, according to Liz Lokey, PVS marketing director, PVS uplinked much of its own international traffic via its own three rooftop Ku earth stations with direct access to both Intelsat and PAS 1.

Group W turning up the video. Although Stamford, Conn.-based Group W Satellite Communications (GWSC) already provides transmission services for The Nashville Network, Request Television, Home Team Sports, ABC, CBS and Fox Broadcasting, it has invested in a new production-post-production facility in Stamford that promises to create more clients for its satellite business. GWSC POST, comprising a studio, video graphics suite and three on-line editing suites, was built to serve independent video producers, ad agencies and corporations that cannot afford their own facilities, said Altan Stalker, vice president, Operations and Engineering Group.

Race link. Videocom Satellite Associates (VSA) uplinked a total of more than 30 hours of news and full race-day coverage of the Indianapolis 500 for ESPN and ABC. The two-week job included news feed inserts and coverage of the qualifying heats. Dedham, Mass.-based VSA had gained much practice for auto racing's premiere event, having uplinked the 1990 Daytona 500, Transouth 500, Winston 500, First Union 400 and Milwaukee 200.

Prime (re)location. Prime Ticket Network, claiming 4.1 million regional cable sports subscribers in California, Arizona, Nevada and Hawaii, moved its satellite distribution from GE Americom's Satcom FIV to Satcom FI-R last week. The bird, which carries other regional sports services, is located at 139 west longitude, an optimal position to reach both Prime's Hawaiian and Southwestern affiliates.

Progress against pirates. The Anti-Piracy Task Force of the Satellite Broadcasting and Communications Association reported last week that Judge Neal McCurn had, in U.S. district court in Syracuse, N.Y., sentenced convicted satellite signal thief Raymond Bourdon to "two months community confinement, two months of home detention and two years probation," as well as a \$10,000 fine to be paid to the SBCA for signal theft investigations and to the federal government to cover costs of his confinement. Bourdon, said the SBCA, had pleaded guilty to charges of possessing and selling illegally modified satellite TV decoders.

STARS Newspaper delivery. Houston-based Satellite Transmission and Reception Specialists (STARS) said it has been contracted to provide satellite delivery of KCAL/LA Times News Service. Cable affiliates in Orange County, Calif., will be enabled to receive four-and-a-half minutes of local news each half-hour, produced by KCAL/LA Times news bureaus for insertion in Turner Broadcasting System's Headline News service. —PDL

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DAB: The next generation of radio broadcasting?

Two U.S. DAB systems to challenge Europeans

Digital audio broadcasting (DAB), some say, will soon dominate the attention of the radio industry to the same extent that HDTV has held the attention of television broadcasters in recent years. The technology was introduced to U.S. broadcasters during the National Association of Broadcasters convention last April with a system developed by Eureka, a European research and development consortium. It promises to deliver noise-free, interference-immune, compact-disk quality audio with a vastly more spectrum-efficient scheme than is possible with the current analog (AM and FM) systems.

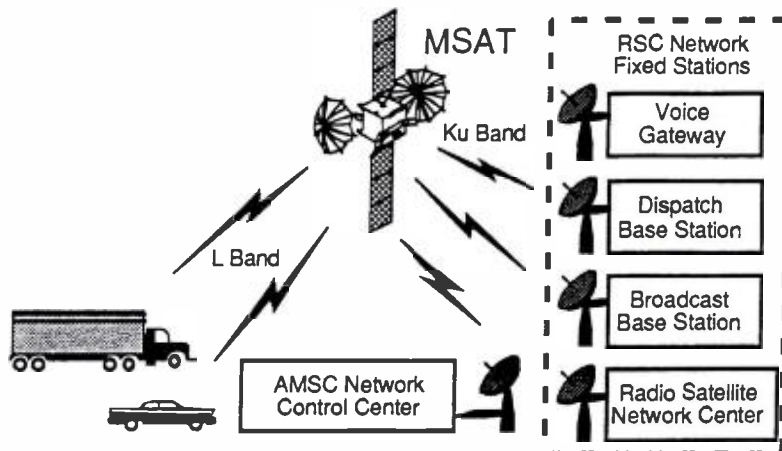
But U.S. researchers can now say they are ahead of Europe when it comes to getting a DAB system established in this country. Since the NAB convention, two American groups have filed petitions with the FCC to clear a regulatory path for eventual launch of their own DAB proposals. No petitions proposing the Eureka system have been submitted to the commission yet.

"In the United States, the challenge posed by digital audio is how to bring this 'best-yet' radio to the public, tap the vast potential of DAB as an advertising and entertainment medium and a stimulus to the audio receiver marketplace, while protecting the existing investments in AM and FM stations and networks," said radio consultant Rick Sklar, president, Sklar Communications, New York, during the keynote address of a recent conference in Washington on radio broadcasting, sponsored by the United States Information Agency.

"It is not unlike the introduction of high-definition television. The United States should not lag behind other regions of the world when it comes to reaping the benefits of digital audio broadcasting. What America needs is a sensible approach to DAB," Sklar said.

Two American groups now believe they have that sensible approach. The first was Satellite CD Radio Inc. (CD Radio), Washington, which is proposing a DAB service of 100 channels, with some to be delivered nationally by satellite and others locally by terrestrial transmitters (BROADCASTING, May 21). More details than were available when the system was announced in mid-May are now available since the FCC filing. CD Radio is asking for a spectrum allocation of 70 mhz to launch the system.

CD Radio's approach is similar in concept to the European proposal. Eureka's partners have spent about \$47 million on its DAB project so far. The system is designed to provide national service (international service in Europe) by satellite over a por-



Cross-marketing opportunity. Radio Satellite Corp.'s plan (above) is to deliver 10 channels of national digital audio service to car radios on the same satellite system that will deliver telephone service, two-way alphanumeric data transmissions and paging service.

tion of the spectrum that it hopes will eventually be set aside for DAB broadcasting. The rest of the spectrum will be set aside for terrestrial digital broadcasts. In the U.S. and Canada, it has been proposed that national satellite services could be operated side-by-side with local terrestrial stations. Existing AM and FM stations would be allotted frequencies in the DAB band and simulcast their programming over both analog and digital stations. After several years, when penetration of DAB receivers has reached a heavy majority of listeners, the AM and FM stations could be phased out (BROADCASTING, April 2).

On May 22, a few days after the CD Radio filing, a second group, Radio Satellite Corp. (RSC), also based in Washington, filed a request to build an earth station to be used in distribution of a very different sort of digital audio service. RSC's system is designed to send 10 channels of national, satellite DAB programming to car radios over the same frequencies that will be used to deliver satellite paging services, data transmissions and telephone service to automobiles.

RSC's advantage is that it is likely to be in operation long before the Eureka or CD Radio systems. It is not requesting an allocation to deliver its system, but plans to lease spectrum from the American Mobile Satellite Corp. (AMSC), Washington, a consortium of several prominent satellite communications companies, which has already been licensed to deliver satellite services to mobile receivers over 28 mhz within the L band (1,545 mhz-1,559 mhz and 1,646.5 mhz-1,660.5 mhz). AMSC plans to launch three mobile satellite service

(MSS) satellites and to be able to access Telesat Canada's "MSAT" satellite to deliver all of its services. RSC and AMSC hope to have their systems operating by Christmas 1993. That date is RSC's target for the introduction of combination DAB radio-mobile telephone-pager-data transmitter/receivers in consumer electronics stores.

Eureka, CD Radio, RSC and any other group that may propose DAB services are looking forward to the next World Administrative Radio Conference (WARC), to be held in Spain in 1992. A world allocation of specific frequencies for digital audio broadcasting by satellite is on the agenda for that meeting. (Allocation of channels for local service did not make the agenda.)

□

CD Radio filed two documents at the FCC with the aid of two Washington communications law firms, Wiley, Rein & Fielding and Fletcher, Heald & Hildreth. One is a petition for the establishment of the new DAB system for both national and local service over 70 mhz in the frequencies between 1460 mhz and 1530 mhz. CD Radio would act as a passive carrier, delivering audio service from several different sources without any control on content. The other filing is a request for permission "to construct, launch and operate two satellites in geostationary orbit providing nationwide digital, CD-quality radio service in the 1470-1530 mhz band."

There are three main benefits to be gained from the system, CD Radio says. "It represents the vanguard of similar ser-

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vices anticipated throughout the world, the proposal offers a real chance to contribute positively to America's trade imbalance." The filing claims the system is based on technology developed by Dolby Laboratories, San Francisco. A second benefit is a proposed dedicated channel within the allocation for the Emergency Broadcast System so that "the listening public would always be available to state and federal officials in time of emergency."

The third benefit, CD Radio says, is that national, CD-quality radio services can be delivered side-by-side with local services of the same quality, "preserving the fabric of local broadcasting which is at the cornerstone of broadcast regulation." However, the amount of spectrum that CD Radio proposes for local service, 1,459.8 mhz-1,470 mhz or 34 digital channels per market, will be enough for "nearly every broadcast licensee" to operate in the new band, but not necessarily all.

CD Radio also proposed that all DAB applicants for the same spectrum be directed to join in a consortium with CD Radio. "The available spectrum is not sufficient to accommodate two such systems. Additionally, it would not be feasible to attempt to split the band," the group said. The filing lists other spectrum-allocation proceedings in which the FCC took similar action.

The company estimates that it will take a total capital outlay of \$330 million to complete its DAB plan. "CD Radio will obtain its funds from a mix of debt and equity capital...The financing will be leveraged upon pre-sales contracts with CD Radio customers," according to the satellite launch filing.

The first prototype hardware demonstrations of the system are not planned until late this year or early next year, Dolan said. (Eureka is planning a series of demonstrations of its system in a number of cities in Canada this summer.)

CD Radio is equally owned by two companies. One half is controlled by MARCOR, a year-old Washington-based communications consulting business headed by Martin Rothblatt, former head of Geostar, a Bethesda, Md., company which uses satellites to track mobile shipping vehicles for private businesses. The other half is owned by New Era Corp., New York, which is fully owned by a Frenchman, Jean-Jacques Poutrel, who also owns Ingenico, a French firm specializing in credit card verification equipment.

Along with Rothblatt and Poutrel, other key individuals involved in CD Radio include its president and chief financial officer, Peter Dolan, who was formerly chief financial officer for Crico Communications, a cellular communications firm in Rockville, and Thomas J. Dougherty Jr., a partner of Fletcher, Heald & Hildreth, who is serving as secretary and treasurer of the group. Members of the board of directors include Thomas J. Dougherty Sr., formerly an attorney for Metromedia Co., and Shared Tak, owner of Tak Communications Inc., Vienna, Va., licensee of six TV and three FM stations.

Also closely affiliated with CD Radio is Stanford Telecom, Santa Clara, Calif., which is developing DAB receivers.

□

The backing behind the RSC project is perhaps even more impressive. AMSC is a major stockholder of RSC as well as the company that will lease the transponder space when its MSAT and MSS satellites are launched. Among AMSC's eight stockholders are Hughes Communications, McCaw Space Technologies, and two subsidiaries of LIN Broadcasting Corp., Satellite Mobile Telephone Co. and Transit Communications Inc. "These companies have each put in \$5 million into the kitty and that's being used to get everything in motion for eventual satellite launch in 1993," said Gary K. Noreen, president of RSC and a director of AMSC.

Like CD Radio, RSC will act as a passive carrier of DAB services. But DAB was not originally in RSC's plans. The L-band frequencies were allocated to AMSC for satellite-to-car services such as paging and two-way telephone and alphanumeric transmissions. "The commission [in its approval of AMSC's spectrum request] said that they would allow any services as long as communications are between a satellite and a car," Noreen said. "A year ago, I started looking at satellite sound broadcasting as a possibility and I immediately ran into some very significant conclusions" about its feasibility in the RSC system.

The planned configuration of the RSC network calls for "base stations" for each of the various mobile services to be located in various locations as well as the construction of control centers for both AMSC and RSC. (The most recent RSC filing with the FCC is for permission to build its control center in Pasadena, Calif.) Each of these stations uplink signals to the MSAT and MSS satellites in the Ku band (between 14 ghz and 14.5 ghz) and then sends them to mobile receivers over AMSC's L-band frequencies (see diagram above).

The group has already decided upon a receiver design which will provide all of RSC's services with one box. RSC begun discussions with companies including Motorola, Comsat Labs, Bell Labs and a number of West Coast companies about possible contracts to produce the components, especially semiconductors, in time for introduction of a finished product by RSC's Christmas 1993 goal.

"The key to the design of the whole system is the radio satellite microchip, which includes all of the baseband processing required," Noreen said. "Because of the continuing decrease in the cost of silicon chips and the increase in the complexity of those chips, we're able to put a huge amount of complexity on a single chip with a large number of functions, really at no more cost than the cost of providing one function." He estimated that it will cost \$3 million-\$5 million to design the chips and that after that they will cost about \$10 each to manufacture once mass production has begun. Expert estimates of the final retail cost of the receiver vary widely, Noreen said, but his best current estimate is that the added cost over current car radios will be about \$100.

For several reasons, radio stations may tend to view the RSC system as another form of competition rather than a business

opportunity. RSC's plan uses only 1 mhz out of AMSC's 28 mhz for DAB service to provide 10 national channels. "I'm not planning on using more than 1 mhz. I don't specify how much I plan to use in the application, however," Noreen said. He said he has spoken to a few current radio networks that showed interest in broadcasting over the RSC system.

Another possible drawback to radio stations considering broadcasting over the RSC system is the fact that it has been designed solely for mobile communications. "If you try to transmit inside homes, it requires very excessive power. The Europeans have been talking about doing that, but I'm not because I'm talking about using a satellite that, while it has very high power, does not have the kind of power required for that application," Noreen said.

But Noreen did not rule out the possibility that RSC and AMSC might eventually decide to expand their system into a DAB service with enough channels to more directly compare with Eureka and CD Radio. It would most likely mean that most of the audio channels would be part of a separate service not including the paging and telephone services. To do this, AMSC would need more spectrum. The most likely place it would ask for that spectrum would be just below the L-band frequencies it currently is using (near or in the bands that have been requested by CD Radio). -RMS

CCIR sets some HDTV parameters, world production standard fails to emerge

Agreement ratified on nonscanning parameters, including 16:9 aspect ratio; rule change expected that would make standard easier to set

It was once hoped that a single worldwide high-definition television production standard would be approved during the 17th Plenary Assembly of the International Radio Consultative Committee (CCIR). But following the 12-day (May 21-June 1) meeting which was just held in Dusseldorf, West Germany, no final decision had been reached and the possibility of an international consensus is still just as uncertain.

The assembly officially approved 23 separate HDTV system parameters, including a 16:9 aspect ratio and color characteristics, on which the world is now in agreement. The only remaining points of disagreement are the ones that will be the toughest to resolve: the scanning parameters that govern picture resolution and the rate at which the picture is changed in a video system. In the future, there could be any one of three outcomes:

- No world HDTV production standard will be set, perhaps the most likely outcome.

- A compromise format will be adopted, in which most but not all of the parameters

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will be agreed upon, allowing for worldwide commonality of cameras, videotape recorders and other studio equipment.

■ A world standard will be approved, possibly before the next plenary assembly, due to changes in CCIR procedure.

Four years ago, at CCIR's 16th plenary assembly in Dubrovnik, Yugoslavia (BROADCASTING, May 19, 1986), nations of the world were asked to consider world standardization of a Japanese-developed production standard, supported by the United States, which would produce 1,125 scanning lines (interlaced), 1,030 active lines of resolution at a field rate of 60 hertz (or 30 frames per second). But European countries, whose television equipment and electrical systems are based on a rate of 50 hertz, blocked approval of the 1,125/60 system. The assembly voted to delay a decision on a world HDTV production standard until the end of CCIR's next four-year study period.

In the years that followed, the 1,125/60 system was refined and approved by the Japanese standards organizations and the Advanced Television Systems Committee (ATSC) and the Society of Motion Picture and Television Engineers (SMPTE) in the U.S. It became commonly known as the SMPTE 240M standard after approval by that organization in 1988. SMPTE 240M was briefly recognized as the American national standard by the American National Standards Institute, but that recognition was withdrawn last year on the grounds that a sufficient U.S. consensus did not exist due to a successful appeal by Capital Cities/ABC.

Soon after the Dubrovnik meeting, a European consortium of private companies and government-backed research labs known as Eureka submitted a rival standard based on 1,250 scanning lines and a 50-hertz field rate to rival SMPTE 240M. Much of the debate over the past four years within CCIR's Study Group 11, which specializes in HDTV production issues, has been centered on the relative merits of the two systems.

Because of the apparent stalemate that had arisen between the 50-hertz and 60-hertz worlds, representatives of Study Group 11 began exploring possible compromises. The two most prominent proposals have been the "common-image" approach (all parameters have world agreement except the field rate) and the "common-data-rate" approach (scanning and field rates remain different, but the rate at which information is digitally recorded is common in all equipment).

For Study Group 11 to be able to concentrate on reaching either a world standard or a compromise, a consensus on all nonscanning parameters would have to be reached first. That consensus was reached during a special Study Group 11 meeting in Atlanta last March just before the opening of the National Association of Broadcasters convention there (BROADCASTING, April 2).

The main point of business in Dusseldorf last month was to ratify that agreement, which was done smoothly on the third day of the conference. "It went through exactly as we developed it in Atlanta. There were

no surprises," according to James McKinney, chairman of ATSC, who was a member of the U.S. delegation at the plenary session. "We didn't have to take the mike even one time to defend anything."

A world HDTV production standard could now technically come before the next CCIR plenary session in 1994, due to a likely change in the organization's procedure. "There's a strong desire to dramatically improve and expedite the work of the CCIR," McKinney said. It is proposed that study groups be empowered to set standards at any time rather than waiting for the plenary assembly every four years. Voting would be done by mail to each member country of CCIR. A majority of 70% will be needed to approve a standard rather than a simple majority, which is all that is needed to approve a standard at a plenary assembly.

At deadline last week, the plenary assembly was still discussing the rule change, but its approval was considered a certainty. ATSC Executive Director Robert Hopkins, who remained in Dusseldorf for the procedural meetings, told BROADCASTING last week that the assembly was "dotting the i's and crossing the t's on it. There's no question that it's going to go through."

Little progress toward a world HDTV production standard can be expected in the near future. There will not be another voting meeting of Study Group 11 until Octo-

ber 1991. By that time, Europe may not be in a mood to compromise. Europe's two electronics giants, Thomson S.A. of France and N.V. Philips of the Netherlands, recently announced plans to invest a combined \$3.6 billion in development of production and display equipment in the Eureka format in an effort to boost the system to the level of maturity that has been reached by the several Japanese and American companies selling products in the SMPTE 240M standard.

In the meantime, world attention appears to be shifting to other aspects of the HDTV issue. In October, a subgroup of Study Group 11 plans to meet in Japan to discuss how HDTV standards can be adopted to nonbroadcast applications, such as publishing, cinema distribution and medical imaging. And the HDTV topic which has always been dominant in the U.S.—how to broadcast it—appears to be gaining international interest.

"There's really more interest in foreign countries wanting to know what's happening in the United States than there is of us asking what's going on in other countries," McKinney said. "The reason is that we're doing all the work on terrestrial broadcasting. Nobody else is doing any of it. It's of great interest to most countries that have a good terrestrial broadcasting system."

—RMS

In Sync

Future talk

The National Association of Broadcasters has released a new report on available broadcast technologies and which technologies broadcasters most commonly use. "Broadcast Technology Report: A Survey of Station Technology Applications" charts figures based on survey replies from 322 radio and TV stations out of 589 stations contacted at random last December.

The report demonstrates the growth of new transmission technologies (AM stereo, TV stereo, FMX) and of auxiliary transmission equipment use (satellite dishes, microwave studio-to-transmitter links, telephone systems). Among the findings: that growth of AM stereo continues to be slow as only 8.5% of 305 responding AM stations said they are currently broadcasting in stereo; that compact disks are growing in popularity at radio stations, especially at FM stations where 77.2% of FM respondents said they have at least one CD player, and that 84.8% of 322 TV stations responding are using studio-to-transmitter links, reflecting the growing concern that auxiliary spectrum for STL's is becoming scarce.

Separate sections on use of computers at stations and what broadcasters believe will be the technologies of the future are also included. Given the open question, "What do you think will be the biggest

technological development to affect television in the next five years?" the most common answer, chosen by 37.3%, was the coming HDTV technologies. Enhanced-NTSC transmission was picked by 10.2% and digital video technologies by 12.1%. No other answer was chosen by more than 10% of the TV respondents.

In response to a similar question, 29% of radio stations said that digital audio transmission is likely to be the most important development facing their industry. Other common responses were digital audio tape for the studio (13.2%) and AM improvement technologies (10.2%).

The report is available for \$20 to NAB members and \$40 for non-members.

Powering up

Harris-Allied Broadcast Equipment, Quincy, Ill., has received an approximately \$3 million order from Radio Nacional de Espana (RNE) for 11 DX series solid-state AM transmitters to be installed throughout Spain. Nine transmitters will be 50 kw units and the remaining two will be 100 kw transmitters. Although no 100 kw stations can be authorized in the U.S., 100 kw DX transmitters were highly featured during the recent National Association of Broadcasters convention for the benefit of the international market. Deliveries to RNE will begin in June. The order raises the total of DX sales over 150 since Harris introduced the series at NAB in 1988.

Fin-syn failure

Continued from page 34

the parties could come in and give a progress report. Hollywood and network representatives were scheduled to meet with Sikes at 9:30 a.m., but planned to meet separately with the other commissioners.

Few expected the talks to bear fruit. The parties have been trying for years to come to terms on new rules that would give the networks greater opportunity to share in the "after-market" for prime time network programming. However, despite increasingly intensive negotiations over the past several months, little progress was made.

The networks' mood going into last week's negotiations was not good due to what the networks viewed as an ill-conceived attempt by Hollywood to wrest a fin-syn agreement or at least support for more negotiating time from the networks.

According to network sources, Hollywood threatened two weeks ago to try to trigger an antitrust investigation by the Justice Department of the networks' dealings with program producers by alleging, among other things, that the networks were guilty of price fixing.

The sources said Hollywood delivered the "threat" through Stewart Rabinowitz, a

highly regarded antitrust litigator with the New York law firm of Paul, Weiss, Rifkind, Wharton & Garrison. Rabinowitz, who met with Stephen Weiswasser, general counsel, Capcities/ABC, and head of the networks' negotiating team.

Network sources dismissed the allegations and Hollywood's attempt to use them to make the networks bend. "It was a crass threat, very badly handled," said one network executive. "There is no substance to the allegations," said another.

Jack Valenti, head of the Motion Picture Association of America, in a prepared statement, said the preparation of antitrust allegations and the hiring of Rabinowitz were contingencies in case the negotiations fail. "Given the tremendously negative effects it would have on our industry, it would be foolish to do anything else," he said.

Fox Chairman Barry Diller, whose effort to win relief from the fin-syn rules for the Fox network prompted the FCC's current interest in reviewing the rules, was a party to the negotiations for the first time.

According to one source, Diller presented his solution to the fin-syn issue—permit the networks to produce and syndicate up to 50% of their own programming (BROADCASTING, March 26). The proposal was the subject of much discussion, but it failed to gain

much support from either side, the source said. The independent producers were particularly negative, the source said.

According to another source, Diller acted more as a "facilitator" during the meeting, trying to keep the talks on point rather than being an advocate of a particular position.

At stake are the billions of dollars generated annually from the sales of off-network prime time programming to television stations—independent as well as network affiliates.

Because of the fin-syn rules and the consent decrees, the networks are today barred from sharing in the revenues, except for the limited, but growing, amount of network programming they produce for themselves.

By relaxing the financial interest rules, the networks would be allowed to negotiate with a producer of network programming for a financial interest in the programming and a share in the revenues from its syndication.

By relaxing the syndication rules, the networks could further profit by selling some of the independently produced network programming themselves. Although they are not particularly interested in the domestic syndication, the networks would jump at the chance to exploit the burgeoning overseas market, where demand for off-network programming is high. —HAJ

ABC proposes changes in audience guarantees

Network plan would use PUT data to determine delivery of makegoods; media buyers are upset

In response to the controversy over ratings measurement that indicates a shrinking prime time audience, ABC has become the first network to propose changing the rules for providing audience delivery guarantees. The plan, which would put little value on current A.C. Nielsen audience ratings, evoked a strong reaction from the advertising community.

The policy, ABC said, will try to address what it calls the "inexplicable falloff" in audience viewing. The network said that it will adjust audiences based on persons using television (PUT) data—which measures the percentage of people in front of a TV set—for the 1990-91 season in relation to the average PUT data for the past three peplemeter seasons.

For example, ABC says that the three-year average October prime time PUT level for adults 18-49 is 38.5% of people using television and estimates that the October 1990 level will be 37.9%, or a 1.6% change versus the past three years. The 1.6% decline is used as an example figure only, and is not a prediction of October 1990 PUT levels.

In other words, if the network guaranteed an advertiser that a block of shows would reach 100,000 18-49 adult viewers and it only reaches 90,000, ABC will take into account viewing trends of the last three years. If viewing trends for the 1990-91 season are lower than the three-year average, the network may not need the additional 10,000 viewers to meet its guarantee.

ABC will deliver makegoods if the network underdelivers monthly impressions by more than the PUT level decrease. For example, say an advertiser wants to reach 100,000 viewers and Nielsen says ABC delivered 98,000 viewers or "viewer impressions." ABC would then adjust that number to what it believes it should be, taking into consideration that 1.6% decrease and coming up with 1,568 viewers not counted by Nielsen. Since, even with the addition of the "impression adjustment," ABC still underdelivered by 432 impressions, it will have to provide adequate makegoods.

"In effect, we're protecting our downside," said one ABC source, adding that this is "an attempt to deal with Nielsen's volatility."

If, instead, PUT levels increase, the new policy would probably result in advertisers benefiting: "We will be accountable if there is a PUT increase," said ABC spokeswoman Janice Gretemeyer.

However that was of little comfort to media buyers. "They [ABC] know by definition that the PUT level will not increase because they are using the average and not the trend," said one media buyer, adding that the network "does not want to admit that people are using less television."

Other media buyers interviewed by BROADCASTING said that there would be strong resistance to ABC's plan.

John Mandel, vice president and director, national broadcast, Grey Advertising, called the policy "the most absurd thing I've ever seen, arrogant and insulting." The problem, Mandel said, is that ABC does not "culturally understand that there

has indeed been a falloff in TV viewing." There may be financial repercussions to ABC's announcement. Mandel told BROADCASTING that his agency took "several million dollars" earmarked for ABC and put it into unwired networks, adding that other agencies and clients are most likely exploring other possibilities. "ABC has cut off its nose to spite its face," Mandel said.

John Sisk, senior vice president and director, network negotiations, J. Walter Thompson, said that ABC's policy is just one of the many factors that will go into negotiations. Sisk said one question that bothers him is whether the advertiser is being served by all the Nielsen/network controversy.

ABC's announcement could further delay upfront negotiations for the 1990-91 season.

NBC on Friday, June 1, in reaction to ABC's plan, said, "At first look it seems to be both actionable and equitable. We are in the process of taking a closer look at their approach, along with some others that could include a calibration of local Nielsen and Arbitron data." CBS has not yet announced any changes in its policies, although the network has expressed concern about the Nielsen numbers. CBS would not comment on ABC's proposal.

Mandel said that NBC and CBS would be smart to let ABC "look like the bad guys," and doubted that, after seeing the negative reaction to ABC's plan, the other two networks would do something similar.

Fox Broadcasting Co. has already said that it will stay with the standard guarantee system. —JF

Fifth Estate's 1989 Hill largess

Honoraria to Telcomsubcom members hits \$94,000; NAB is largest giver

Members of the House Telecommunications Subcommittee collected more than \$94,000 in honoraria in 1989 from the telephone, broadcast and cable industries. Most of the money—\$46,132—came from the National Association of Broadcasters and the Association of Independent Television Stations. The National Cable Television Association and other cable interests gave \$30,000 and the United States Telephone Association and individual phone companies contributed \$18,000.

According to financial disclosure statements filed last week, a majority of the subcommittee members and its ex-officio members, House Energy and Commerce Committee Chairman John Dingell (D-Mich.) and Norman Lent of New York, the ranking Republican on Commerce, received \$1,500 or \$2,000 each from the associations and other organizations for attending their conventions and seminars. They are also reimbursed for airfare, food and lodging (although they are not required to list the specific amount of those expenses). Often their spouses' expenses are

also covered by the industries.

Currently congressmen can keep \$26,850 in honoraria. But next year House members will be prohibited from accepting honoraria for personal use because of the pay and ethics legislation signed into law last year. Nevertheless, they could still accept all-expense-paid trips of up to four days and three nights in this country, or seven days and six nights overseas. And they could take the speaking fees and turn them over to a charitable organization. Today, many members donate their honoraria to charity. And some, like House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.), do not accept honoraria.

According to the statement filed last week, Representative Thomas McMillen (D-Md.) was reimbursed by the National Basketball Association and Turner Broadcasting for two nights lodging and was given a per diem for meals and expenses, plus two tickets for the NBA's All Star Game weekend in Houston. The former Atlanta Hawks star also played in the old-timers game. McMillen joined the subcommittee this year. His disclosure statement also listed deferred income of \$15,000 from his

1980 contract with the Atlanta Hawks, which Turner owns.

Representative Rick Boucher (D-Va.), who has championed the telephone industry's efforts to become a provider of video services, does not accept honoraria. But the USTA covered his airfare and lodging for several trips last year: to Phoenix, White Sulphur Springs, W.Va., and San Francisco. GTE and USTA also sent the congressman to Cerritos, Calif., for a "fact-finding mission." Cerritos is GTE's fiber-to-the-home test community.

CBS also brought several subcommittee members to its New York headquarters. Boucher and Billy Tauzin (D-La.) were among those who listed trips to New York to meet with network executives.

Dennis Eckart (D-Ohio) reported a "fact-finding, tour/meeting" with Tele-Communications Inc. executives in Denver and later went on to tour a TCI facility in Lander, Wyo. TCI covered expenses for travel and lodging for Dan Schaefer (R-Colo.) to visit the same TCI system in Lander. TCI says the congressmen wanted to see a rural system in operation. Lander has about 5,000 subscribers.

—KIM

FCC's Sikes talks to the people, via 'Larry King Show'

Appearing on Mutual Broadcasting's late-night *Larry King Show* last Tuesday (May 29), FCC Chairman Alfred Sikes acknowledged that the agency's decisions on what kinds of programming are indecent and subject to punitive action were somewhat arbitrary. "Someone asked me once, 'Well, why do you make the judgment?'" Sikes told King and his national radio audience. "I said, 'Because the President nominated me and the Senate confirmed me.' That's the only answer I know."

However, later in the broadcast, Sikes said broadcasters can figure out what is indecent by reviewing programming that the FCC has already deemed indecent. "Those [broadcasters] who push the edge of the envelope...need to get in touch with the FCC," he said. "We will provide them with very specific information. It will become crystal clear to them what we believe would cross the line."

In response to a caller, Sikes also acknowledged that the FCC anti-indecency enforcement amounts to censorship. "In very limited circumstances, we are telling them [broadcasters] what to do," he said.

But Sikes said he had no qualms about enforcing the statutory prohibition against broadcast indecency because of the pervasiveness of the medium, which makes it easy for children to tune in. Pornography is available through other media, including

books, magazines, theaters, home video and cable television, he said. "When it comes to broadcasting, there has to be some protection of children," he said.

Sikes encouraged newspapers and magazine to print verbatim transcripts of the programming that the FCC has taken action against. "Let the people judge whether we are acting intemperately or not," he said.

Broadcast indecency is not widespread, Sikes said. "We are talking about a minuscule number of jocks, a minuscule number of broadcasters," he said.

The other major topic during the one-hour session was cable reregulation. "The primary need in cable is for competition," Sikes said, "but I would say there will probably be some transitional safeguards." He noted that the FCC is conducting a rulemaking to determine which cable systems should be subject to municipal rate regulation and predicted that "this year or next" Congress would enact a "fairly moderate" law regulating cable.

According to Sikes, cable competition could come from the sky in the form of a high-power satellite broadcasting service. "I think there is going to be a time in the not too distant future when we are going to be able to get napkin-size antennas...that will be getting signals directly from the satellite," he said.

On other matters, Sikes affirmed his belief

that AM-FM simulcasting should be prohibited. "When a medium begins to simulcast, it's a sign of weakness," he said. And he put distance between himself and former FCC Chairman Mark Fowler and Dennis Patrick, who tended to treat broadcast spectrum as if it were real estate. "I have no interest in turning the public airwaves into individual property rights," Sikes said.

Sikes defended the FCC's August 1987 decision to repeal the fairness doctrine, which required broadcasters to air all sides of controversial public issues. "First of all, it's bad journalism for the government to be weighing and balancing what is or is not fair," he said. "There are so many stations out there, there tends to be a check and balance," he said.

Because of the significant increase in the number of broadcast stations, Sikes said, strict FCC oversight of broadcasting is no longer necessary. The marketplace will insure that broadcasters are "responsible" in serving their communities, he said. "What's responsible?" he asked. "What the people want to listen to or what the people here in Washington want to have them listen to?"

Of course, there were callers with comments for which Sikes had no reply such as the Illinois man who called to express his "firm opposition to any programming that does not mention Jesus or the Bible." —HAJ



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Counting radio's assets

Radio is still medium of choice for group owners who agree industry is fundamentally sound and will continue to be so in foreseeable future

The current radio station marketplace might be making life hectic and difficult for some industry brokers (BROADCASTING, April 2), but for some radio group owners, operating stations and surviving is business as usual. Most of them are confident that radio's inherent strengths will not only keep them solvent but, coupled with aggressive business strategies, will keep making them money as well.

"As far as I am concerned, radio is a street battle on a day to day basis," said Frank Osborn, president, Osborn Communications Corp., adding: "It is a tough little management-intensive business, and it always has been." And although there are some "overhanging economic issues" making life tougher for broadcasters—for example, what Osborn termed "regional recessions"—operators agree that the industry is fundamentally sound and will continue to be so in the foreseeable future.



Frank Osborn



Phil Giordano



Mel Karmazin

One of the medium's main strengths, as operators see it, is the lack of a technological threat to radio. "Digital radio is the only one I would consider a threat," said Phil Giordano, president, April Broadcasting, "and it is still not clear how digital is going to be distributed." Given that radio is an out-of-home medium, said Giordano, how will it be delivered to the beach or to the car?

"The prime money making times for radio are morning drive, afternoon drive and in-office listening," said Osborn. "The only part that could be threatened is in-office listening." In his opinion, as long as radio remains creative with promotions and programming and aggressive in sales, its primary money making times cannot be threatened by technology.

Operators also agree that the medium underperforms. According to industry figures, radio gets 7% of the ad revenue yet accounts for 40% of media consumption. A change of 1%, said Osborn, will add more than a billion dollars to the industry, subsequently improving cash flow.

But before radio can increase its share of revenue, certain changes must occur in how radio is perceived and does business. "We haven't been playing on as level a playing field" as other media, said Mel Karmazin, president and chief executive officer, Infinity Broadcasting. "There was a time when advertisers believed that if a commercial came on, somebody would push the button. Now there is a remote control on the television set."

In other words, said Karmazin, listeners and viewers have as many choices in TV viewing as they have in radio stations. "The same playing field now exists regarding a commercial.... So there is not a good reason why radio should only be getting 7% and television should be getting over 20%," he said.

"It is an industry question that has always gone on because there are many of us who think that the we [radio] should be more aggressive," said Jim Thompson,



Jim Thompson

president, Group W Radio. Thompson concurred with his radio colleagues that at the agency level, there does exist a "bias toward television and against radio." Said Thompson: "Group W will be trying some ideas and one of those ideas address that particular issue. If we are going to be in this business, we can't just sit back and whine about it, we have to do something proactive to deal with it. But it is our responsibility to get to the advertising community. If we can't sell our benefits, then shame on us," he said.

Looming on the horizon and of potential benefit to radio is the shift of agency clients from mass reach to targeted advertising, said Osborn, a move that is being "propelled" by cable and manufacturers in the U.S. Producers, in his view, are trying to come up with new products that aren't fundamentally different and they are selling them through positioning and targeting. "Radio fits right into that," said Osborn. "People haven't really learned how to buy radio. It is very difficult to buy radio and that is its primary downside." And to the extent that the television networks, which have historically led the advertising push, are losing share and power, he added, the industry "will see an evolution to the media that supply targeted audiences emerging as leaders."

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Another aspect of the industry that bodes well for its future is the constancy of its listeners. Said Giordano: "I think the most significant factor is that radio listening is not declining." Depending on the research used, radio use is either staying about the same or increasing modestly over the years, he added. "As a result," said Giordano, "radio continues to be, however modest, a growth business from a listener point of view."

"The outlook for radio is far better than for cable or for television," said Karmazin. "We've been around since 1926 and we've seen everything happen." In addition to the advent of TV, he said, radio has seen the demise of tobacco advertising, the advent of cable, including MTV.

"The one thing that I continue to profess," said Giordano, "is that the people at the stations are your assets." He noted that radio is not a very expensive business, relative to other forms of investment. "There aren't large outlays you have to make for capital equipment," he said. "This isn't really a high tech business that you continually have to retool." Giordano added: "The return is still there. You can return 30% or 40% on your investment—and that is quite a significant return these days."

So given the fundamental, long-term strengths of the industry, why then is the station marketplace depressed? The bulk of the downward pressure on prices is financially driven. Explained Osborn: "There was a herd mentality in the financial institutions in the '80s that just poured money into the industry and permitted a lot of guys to get in that probably shouldn't have gotten in," he said. The influx of buyers and money pushed up station prices. "The guys who pushed up the prices the most were the

April dip

Network radio revenue was \$32.16 million for April, according to figures compiled by Ernst & Young, a decrease of 1.1% over April 1989's \$32.5 million. The Radio Network Association said May and June are expected to show increased revenue based on "current demand levels."

guys that borrowed the most heavily, said Osborn. "Those are the guys who are now overleveraged."

As the industry moved into the 1990's, the buyers that pushed up the prices the most found themselves in a position, he said, where not only could they not buy, but they now had to sell. "So you have the aggressive guys on the sell side and the conservative guys on the buy side," said Osborn. "When you have that happen, you have a downward pressure on prices."

In Osborn's estimation, the downturn in prices will persist for a "couple of years." The reason, he said, is that the "herd mentality," that still characterizes the financial institutions, is now "stampeding" in the other direction. The market is overcorrecting, said Osborn, and because of human nature, "It always takes longer to correct than reality should."

The upside for the industry, said Osborn, is that the current climate will decrease the number of pure financial players and the "speculative heat" that occurred in the 1980's. Said Osborn: "It is the good operators who are going to get the deal done now instead of the good financiers. The combination of the fundamental strength of the industry versus the technical downturn in

NBC Radio admits to faking 'First Light' calls

Following weeks of speculation, Westwood One's NBC Radio News last week admitted that several calls to the first segment of its *First Light* program April 2 were planted by network personnel.

Network Vice President of News Ron Nessen accepted full responsibility for the bogus calls and apologized for any misrepresentation of the truth. Claiming the calls were staged to insure that listener participation in the debut program was fulfilled, Nessen admitted he "made a mistake" and used "bad judgment."

The calls in question were made during the first listener call-in segment of the show. *First Light* executive producer Greg Johnson and NBC News producers Emory Kobor and Lou Giserman each placed calls to program anchor Dirk Vann. The "listeners" subsequently were identified as calling from Los Angeles, Cleveland and Atlanta, respectively.

"It was a brand new show and our first morning on the air, and we got to thinking, 'what if we don't get any calls?'" Nessen explained. He said the idea for the calls stemmed from the week of dry runs the show's producer ran prior to the first broadcast, where internal calls were staged "strictly out of necessity."

Nessen said the notion of planting phone



Ron Nessen

calls for fledgling programs is neither new nor unusual. "Any time you put a new show on the air you have people standing by to call in, even if it's just someone's mother in Omaha or a former college buddy in Dallas," he said. "My bad judgment was not to be clear how we were going to do it. Any producer would make sure people called in; I just did it the wrong way."

First Light debuted on the NBC Radio Network on 62 stations, and currently is heard on 86 affiliates. "The show now has many times more calls than it can handle," Nessen observed.

SOLD!

KFMF-FM, Chico, California has been sold by Fuller-Jeffery Broadcasting Companies, Inc., Bob Fuller, President and J.J. Jeffery, Senior Vice President to Nova Broadcasting, Gregg Peterson, General Partner for \$2,100,000.

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prices, to me is just a flashing buy sign."

Thompson also puts the onus on the lending institutions. "I'm not sure that the banks are being 100% true, either," he said, "because they still have to have a business, and their business is to lend money." He believes there are many deserving operators, to whom banks should be lending money. "I think the radio business is a great business," he said. "There are few businesses that throw back the margins that this one does. That is why I made that comment about banks not playing fair—or some of them anyway. They keep crying wolf and they can't lend you the money. I think they are trying to take advantage of this and become risk adverse. They have to take some risks," he said.

Karmazin is not convinced that prices are too depressed. "I have not seen any bargains," he said, adding that he wasn't seeing any stations in the major markets trading for lower multiples than they had in 1989.

"Radio has done well in recession years," said Karmazin. "I think that as operators show how good they are, cash flow will improve and values will improve." He added: "I don't see anybody saying that radio in the '90s is not a better business than radio was in the '80s."

There have always been obstacles for radio, said Thompson, some of them created by the industry and some by the prevailing business climate. "You have to be creative and more marketing oriented and serve the customers' needs," he said, adding: "And by the way, this isn't new, this is the way life has always been for a lot of good companies." —LC

Environment poses threat for station transactions

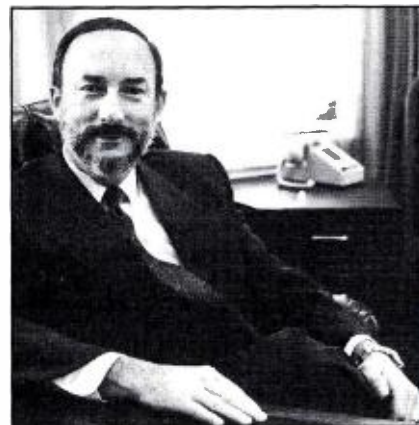
Left-over PCB's, storage tanks and ground water contamination fuel lender concerns over environmental liabilities

In the last few years, public concern over ground water contamination, acid rain and other forms of pollution has pressured federal, state and local governments to clean up and preserve the environment. Many of these measures certainly are helping to stem the introduction of toxins into the environment, but they also have led to strict scrutiny by buyers and sellers of, and potential lenders for, broadcast properties.

The costs and potential legal liabilities connected to environmental clean-up are staggering. Contract lawyers are pioneering new language that limits, reduces or eliminates the responsibility of their clients for any toxic waste or pollutants connected with a station transaction. The result: the days of buying a facility without thoroughly inspecting all equipment and real estate are over. Depending on a number of environmental and legal factors, broadcasters can be faced with myriad potential environmental threats. These include the presence of polychlorinated biphenyls (PCB's), found in most old AM transmitters; underground storage tanks; pesticide-contaminated ground water; protected wetlands; hazard-



Dan Gammon



Herb Levin

ous waste; archeological sites; Indian relics, and even endangered species.

At issue: buyers who don't want to get stuck with a toxic waste dump, sellers who want to relinquish liability for property they no longer own and banks that don't want to lend on a property for which they might be financially or legally liable.

Approximately half of all proposed transactions written in the past year have carried some sort of clause assuring that a broadcast property is free of any environmental liability, said Dan Gammon, president of Americom Radio Brokers. "Next year we expect to see similar clauses in at least 70% of all contracts," Gammon said. "Broadcasters are becoming much more aware about the issue and lenders now aren't so quick to waive things the way they did when they were competing for deals."

Financial institutions are more concerned than other parties about environmental liability because they have the deepest pockets, said Matthew Leibowitz, senior partner at Miami-based communications law firm Leibowitz & Spencer. "Absurd as it sounds, banks are not in the business of taking risks," he said. "Before they get into any financial situation they have to eliminate or mitigate any risk that may exist. They know that if a property gets

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tagged as an environmental violator, the federal government is going to go after whoever has the money to clean it up."

Federal law broadly states that the current property holder is liable for any environmental violations, but Leibowitz notes that all parties—including past owners and current lenders—also could be held responsible for clean-up. "Anybody can be hit," he warned. "Regardless of what a contract says, the seller could be liable if a violation occurred on his watch. If a broadcaster contracted with a certified trucking company to take a PCB transmitter to an appropriate and certified landfill or disposal center, and they subsequently stopped following proper procedures, the broadcaster could be held responsible for clean-up," he said.

Because of this, most lenders require the buyer to perform a physical inspection of all "owned property" and to indemnify the bank against future legal claims. Michael Butterly, national manager, broadcast investments at Chrysler Capital in Atlanta, said this process is becoming more of the norm among sellers, buyers and lenders. "All parties are showing concerns about PCB's and other pollutants, both from an environmental and a legal viewpoint," he said. "Before we enter into a transaction, we want to make sure no environmental hazards exist. We have to be prudent in our approach and take reasonable steps prior to closing."

This prudence, in turn, has raised the consciousness of the buyer, which then causes considerable angst for the seller because of the time involved and expenses incurred in the inspection process. According to Brian Madden, attorney for Washington-based communications law firm Cohn & Marks: "As language in contracts between buyers and sellers has evolved over the last few years, the underlying requirements of lenders have become much more stringent in regards to the kinds of warranties the borrower is going to have to make to the bank. And, given the current lender-driven market, banks usually are able to get what they want."

The upside is that much of this concern is still only theoretical. Some stations have run into minor problems—primarily the removal of PCB's from transmitters manufactured prior to 1979, or leaky underground fuel storage tanks. Litigation has been minimal, said Madden, although "there have been some situations where deals have not gone through because of poor environmental reports, and obviously that's something that is a problem usually with older AM sites."

In most cases it is a question of taking asbestos out of a building, Madden said. "But if there's a problem with taking some toxic deposit out of the ground because of some leaky underground storage tank—forget it," he cautions.

Other potential concerns can stem from protected areas, such as New Jersey's wetlands. When WADO(AM) New York was on the block several years ago, a conflict between the seller and the state of New Jersey caused the deal to fall through. In this case, New Jersey had claimed eminent domain over the real estate under the high water

mark where WADO's antenna was located.

Herb Levin, WADO senior vice president and general manager, said his company bought the station on the rebound. "The prior buyer wasn't willing to deal with the time involved in negotiating with the state of New Jersey for a long-term lease of the land they had taken," he said. "The state is very involved in toxic waste and environmental clean up, and any prospective buyer has to go through a special approval process to insure that the land transferring has the proper environmental approval—that it's clean, or the seller has to indemnify the state."

Environmental hazards present a "very viable issue, and every buyer and every

seller has to examine it early in the process," Levin said. "It's one of those things that will break a deal. The liability for clean-up can be such a significant amount that it may be bigger than the radio station itself."

More recent is the case of WRXX(AM) Jacksonville, Fla., the purchase of which by Ragan Henry has been canceled because of potential environmental problems (BROADCASTING, May 21), which sources claimed were based on ground water problems. Neither the buyer nor seller would comment on the scrapped deal itself, but Bob Hughes, president of U.S. Radio L.P. (which is owned by Ragan Henry), said the cancellation raises significant issues of

Changing Hands

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

KBUL-FM Carson City, Nev. □ Sold by Marathon Communications Inc. to Fairwest Enterprises Inc. for \$2 million. **Seller** is headed by Patrick S. Shaughnessy and has interest in WAVH(FM) Mobile, Ala., and recently sold KXAT-AM-FM Lincoln, Neb., to Tate Communications for \$1.325 million ("Changing Hands," April 23). **Buyer** is headed by George A. Johns and has no other broadcast interests. KBUL-FM is on 98.1 mhz with 75.9 kw and antenna 2,273 feet above average terrain.

KKCB(AM)-KSLY(FM) San Luis Obispo, Calif. □ Sold by San Luis Obispo Broadcasting to MHHF Media Inc. for \$1.6 million. **Seller** is headed by Thomas Buono, Michael Hesser and P. Richard Zitelman, and has interest, through its parent company, in WLSY(AM) Newburg and WLSY(FM) Jefferson, both Kentucky; WJYQ(FM) Moncks Corner, S.C.; WLMX-AM-FM Rossville, Ga.; WHIT(AM) Madison and WWQM(FM) Middleton, both Wisconsin, and WAKS(AM)-WNND(FM) Fuquay-Varina, N.C. **Buyer** is headed by Darryl L. Mobley, Anne H. French, Randall S. Henson and Karl D. Heller, and is licensee of KWZD-FM Hamlin, Tex. KKCB(AM) is fulltime on 1400 khz with 1 kw. KSLY(FM) is on 96.1 mhz with 5.6 kw and antenna 1,401 feet.

WJFB(TV) Lebanon, Tenn. □ Sold by Bryant Communications Inc. to James W. and Lorianne C. Owens for \$1.5 million. **Seller** is headed by Joe F. Bryant and has no other broadcast interests. **Buyer** is sole shareholder of TV 10 Inc., licensee of LPTV W10B1 and LPTV W16AR, both Nashville, and is permittee of LPTV W21AW Gallatin, Tenn. WJFB(TV) is independent on channel 66 with 250 kw vis. and antenna 528 feet above average terrain.

KGCI(AM) Marshalltown, KGCI(FM) Grundy Center and KZJB-TV Newton, all Iowa □ Sold by MTN Broadcasting Inc. to FM Iowa Inc. for \$1.3 million. Sale includes KZJB-TV Newton, Iowa. **Seller** is headed by Audrey G. Osmundson, Mark K. Osmundson and Jean O. Rothman and has interest in KDAO(AM) and LPTV K39AS, both Marshalltown, Iowa. **Buyer** is headed by Ronald R. Hamilton, Farnell I. O'Quinn and E. Edward Hancock. Hamilton is 73% shareholder in Radio Cedar Falls Inc., licensee of KCFI(AM) Cedar Falls, Iowa. Hancock is 20% shareholder in MTN Broadcasting Inc. and is 4% shareholder of Radio Cedar Falls Inc. O'Quinn is sole proprietor of WUFF-AM-FM Eastman, Ga., and is 24% shareholder in Mitchell Broadcasting, licensee of WOFF-FM Camilla, Ga. KGCI(AM) is daytime on 1190 khz with 250 watts. KGCI(FM) is on 97.7 mhz with 3 kw and antenna 300 feet above average terrain. KZJB-TV is on channel 39 with 1,330 kw and antenna 656 feet.

WOIR(AM) Homestead, Fla. □ Sold by Continen-

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Bob Hughes

business versus environment.

"It's a question of whether the existing laws and statutes are so strict that they'll prevent the normal conduct of commerce," Hughes said. "This doesn't mean that environmental problems ought to be ignored, but there needs to be some kind of cooperative way to clean the stuff up while business is going forward. Right now, if an inspection signals any kind of environmental problem, then the transaction will have trouble going forward."

Environmental consciousness on the part of banks and broadcasters "has nothing to do with this," noted Hughes. "None of this is being driven by the new concerns about the environment; the lenders are just being very cautious, because there are new environmental laws. The holder in due course is

liable. If a broadcaster buys a station and five seconds after the deal closes, toxic waste is found on the premises, the buyer is liable."

Buyers should consult an environmental engineer for their own protection, not just because the lender requires it, said Peter Thorpe, chief engineer at KQQL(FM) Minneapolis. "In order to isolate themselves from any potential liability, they should hire a qualified consultant who will perform a thorough on-site inspection," he said.

Fees for such an inspection—a phase one environmental audit—typically run \$1,500 per site, said Americom's Gammon. Thorpe speaks from experience. When KQQL(FM)'s parent company, Trumper Communications, was buying WLWK(FM) Charlotte, N.C., the

tal Broadcasting Corp. to Omni-Lingual Broadcasting Corp. for \$1.15 million. **Seller** is headed by Fernando A. Alvarez, Vicente Rodriguez and Luis Rojas and has no other broadcast interests. **Buyer** is headed by Emil and Lilly Antonoff, Ervant Manoukian and Evelyn Jose. Emil Antonoff is trustee of Global Broadcasting System, licensee of WNNK-FM Newark, N.J. WOI(AM) is on 1430 khz with 5 kw day and 500 w night.

WZOL-FM Luquillo, P.R. □ Sold by Aerco Broadcasting Corp. to Asociacion Puertorriquina Del Este De Los Adventista Del Septimo Dia for \$825,000. **Seller** is headed by Angel E. Roman and has no other broadcast interests. **Buyer** is headed by Felix Rio Lopez and has no other broadcast interests. WZOL-FM is on 92.1 mhz with 3 kw and antenna 112 feet.

WTLH-TV Bainbridge, Ga. □ Sold by Michael H. Male to General Management Consultants Inc. for \$654,100. **Seller** is headed by Michael H. Male and Frank Baker. Baker has interest in WTL(TV) Live Oak, FL. **Buyer** is headed by Paul and Renee S. Lansat, and has no other broadcast interests. WTLH-TV is on ch. 49 with 5,000 kw vis., 500 kw aur., and antenna 1,140 feet.

WSUY(FM) Charleston, S.C. □ Sold by Southern Communications Inc. to William G. Dudley III for \$502,858. Sale is for 51% of station. **Seller** is headed by Allan Jenkins, who is selling his share in station. **Buyer** owns 39% of Southern Communications Inc., 50% of GRR Marketing Inc., licensee of WAJY(AM) New Ellenton, S.C.; owns 75% of Jett Communications Inc., licensee of WTV(AM) Charleston, S.C., and owns 50% of Segue Communications Ltd., permittee of

WYBJ(AM) Greenville, Miss. WSUY(FM) is on 100.7 mhz with 3 kw and antenna 328 feet.

WXTY(FM) Ticonderoga, N.Y. □ Sold by Empire State Radio Inc. to WAMC for \$400,000. **Seller** is headed by Dennis R. Israel and Chloe W. Brothers and has interests in WGY-AM-FM Schenectady, N.Y.; WJYY(FM) Concord and WRCI(FM) Hillsboro, both New Hampshire, and WFBG-AM-FM Altoona, Pa. **Buyer** is headed by Alan S. Chartock, Alan D. Miller, Ruth Klemperer, Aaron Mitran, Jerome B. Komisar, David Roberts and Warren Weiss, and is licensee of WAMC-FM Albany, WAMK-FM Kingston and WCAN-FM Canajoharie, all New York. WXTY(FM) is on 103.9 mhz with 1.55 kw and antenna 380 feet.

WFLB(AM) Fayetteville, N.C. □ Sold by Kat Broadcasting Corp. to Radio Adventures Inc. for \$300,000. **Seller** is headed by Ellek Seymour, licensee of properties formerly held by Resort Broadcasters including WHCC(AM)-WONS(FM) Waynesville, N.C., and WDSC(AM)-WZNS(FM) Dillon and WKEL(AM) Myrtle Beach, both South Carolina. **Buyer** is headed by Henry W. Hoot and Donald Catlett. Hoot is sole owner of WTSB(AM) Lumberton, N.C. WFLB(AM) is fulltimer on 1490 khz with 1 kw.

WKXF-AM-FM Eminence, Ky. □ Sold by Bass Broadcasting Company to Midwestern Broadcasting Association of Kentucky for \$300,000. **Seller** is headed by Stuart A. Bass and Martin H. Bass, and has no other broadcast interests. **Buyer** is headed by Mark Roberts, Ken Kilgore and Malcolm H. Roberts, and has no other broadcast interests. WKXF(AM) is on 1600 khz with 500 watts day and 48 watts night. WKXF(FM) is on 105.7 mhz with 3 kw and antenna 325 feet.



Peter Thorpe

lender requested an environmental consultation. "A thorough inspection should include a physical on-site investigation, a complete examination of courthouse records for a history of the property, and even a look at aerial photographs to locate areas where soil is barren," he said.

Ditto for WQBA(AM) Miami, said WADO's Levin, who also speaks from experience. "In that case the lender examined any kind of environmental implications of buried fuel tanks, Indian relics, endangered species—a whole checklist," he said. "That's just the environment we're in today, and buyers and sellers had better be prepared for this kind of scrutiny."

—REB

Compass direction

Arbitron and Alexandria, Va.-based Claritas Corp. have entered into a joint marketing agreement to sell Claritas's Compass desktop database marketing system for delivery of PRIZM-encoded ratings data. PRIZM is Claritas's lifestyle segmentation system that defines U.S. neighborhoods in terms of 40 distinct listener clusters.

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Riding Gain

Stones summit

Budweiser has launched a "multimillion dollar" national promotion in conjunction with the Rolling Stones European "Urban Jungle" concert tour. Although dates have yet to be set, the event will culminate in a "Budweiser Rock 'n' Roll Summit," to be held in Moscow.

Jack MacDonough, vice president/brand management for Anheuser-Busch, said the company would select 26 winners (plus one guest per winner), and 50 radio personalities from the top 25 radio markets, and fly them to one Stones concert in Europe, and then to Moscow for the "Summit."

Once in Moscow, the winners and the broadcasters will meet with and "party" with approximately 100 Soviet broadcasters, musicians, entertainers and Muscovites.

NBC nets Spain games

Westwood One and the NBC Radio Networks have acquired the exclusive United Stations English language broadcast rights for the 1992 summer Olympics in Barcelona, Spain. NBC-TV previously had acquired the radio and TV broadcast rights to the '92 games for \$411 million (BROADCASTING, Dec. 5, 1988), but because the company no longer was partnered with a radio network, it needed to find an outlet for the radio rights. As a matter of company policy, Westwood One refused to disclose what it paid for the rights.

Newsbreak

Albany, N.Y.-based American Radio Networks and Dallas-based USA Radio Network will jointly provide ARN's affiliates with a five-minute daily news break at the top of each hour. USA currently provides the service to 600 affiliates; ARN has 265 affiliates.

ARN provides 24-hour, satellite-delivered talk programming. According to Don Emanuel, the news segment is available on a barter basis and includes one minute of national time and a 30-second optional local spot. He also noted that affiliates can choose to carry only the programming, the news and programming, or only the news.

Reporting from center court...

The All England Lawn, Tennis & Croquet Club has granted exclusive American radio broadcast rights to Hamden, Conn.-based CRN International to form the official Wimbledon Radio Network. CRN will provide affiliates with daily center court reports during the tournament, which begins June 25. Other radio networks will be



C-SPAN in Miami. C-SPAN's cameras took to the road last week for a week-long cross country look at talk radio. *A Week in the Life of Talk Radio* featured radio programs from six cities, each focusing on local and national news and public policy issues of the day. C-SPAN's first stop last Tuesday (May 29) was at wnnw(AM) Miami where Paul Joseph (I), president of the Florida chapter of the American Civil Liberties Union and Ralph Stores of the American Family Association discussed the issue of censorship with wnnw host Debbie Ellis.

restricted to providing updates during regularly scheduled sportscasts. The company presently has no plans to broadcast play-by-play, but retains the rights to do so.

CBS's 1990 NFL lineup

CBS Radio Sports has released its fall schedule of NFL play-by-play broadcasts for the 1990 season, which begins Monday,

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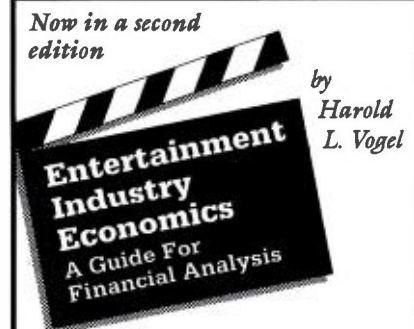
Radio "paks" them in. The Interep Radio Store has joined with the Denver-based direct marketing firm Financial Marketing Services to generate leads for national franchise client Pak Mail. Post-buy analysis showed that radio outperformed newspapers in recruiting investors interested in Pak Mail franchises. Pictured are Interep's Jeff Edgley; FMS's Ann Brunzell and David Murphy, and Pak Mail's Ron Brown.

Sept. 10, when the San Francisco 49ers travel to New Orleans.

The complete schedule includes 33 regular season games, 10 post-season AFC and NFC playoffs, Super Bowl XXV in Tampa and the Pro Bowl in Honolulu. The regular season lineup offers 16 Monday night games, eight Sunday night games, a

Thanksgiving double-header and seven late-season Saturday games.

The expanded coverage package marks the first year of a new five-year agreement between CBS and the NFL. Network sportscasters Jack Buck and Hank Stram once again serve as the primary announcing team, providing play-by-play and color commentary.



Already established as *the* guide to the economics, financing, production and marketing of the major entertainment enterprises, *Entertainment Industry Economics* is now available in a completely revised and updated second edition.

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Gone fishing

Long Island, N.Y.-based radio syndicator Images Communication Arts Corp. will

debut *Bassin' with the Pros*, July 30. The barter radio series about bass fishing will be hosted by Steve Price, nationally syndicated columnist and senior writer for *Bassmaster* magazine. The series will feature interviews with professional bass fishing experts and insight into the growing sport.

The series will be available on tape at no charge to stations. It will also be available in two formats, five times per week, two minutes daily, or in a 10-minute weekly format.



Bonneville's easy kiwi. Bonneville Broadcasting System has reached an agreement with Christian Broadcasting Ltd. to program easy listening station Easy 93 in Auckland, New Zealand. The new 50 kw FM will be using Bonneville's CD easy listening music library and playback system. Easy 93 is Bonneville's first New Zealand client. The programming arrangement will allow the station to incorporate local New Zealand music with full back-announce capabilities, sometimes recorded days in advance. To match the local announcing with the all-digital delivery system and CD library, Bonneville provided Easy 93 with five digital audio tape recorders. Shown above: Bonneville President and CEO Jim Opsitnik (l) is joined in Auckland by Easy 93 FM operations manager Michael Hooper.

RepReport

WENE(AM)-WMRV(FM) Endicott, N.Y.: To Banner Radio from Hillier, Newmark, Wechsler & Howard.

□

WBNR(AM) Beacon and WSPK(FM) Poughkeepsie, both New York: To Banner Radio from Hillier, Newmark, Wechsler & Howard.

□

WQBK-AM-FM Rensselaer, N.Y. (Albany): To Banner Radio from Hillier, Newmark, Wechsler & Howard.

□

WSOM(AM)-WQXX(FM) Salem, Ohio: To Banner Radio from McGavren Guild.

□

KWJJ-AM-FM Portland, Ore.: To Hillier, Newmark, Wechsler & Howard from Republic Radio.

□

WKAP(AM)-WZZO(FM) Allentown, Pa.: To Durpetti & Assocs. from Banner Radio.

Multimedia launches MMDS in Oklahoma City

Broadcaster-cable operator also has plans for MMDS operation in Wichita

The wireless cable business gained a new, well-heeled entrant several weeks ago when group broadcaster and cable MSO Multimedia launched an MMDS operation in Oklahoma City, around which the company also operates cable systems. Multimedia is also planning to launch a similar venture in Wichita, Kan., where it owns a cable franchise. Senior company officials said they will have a better idea in six months about how the operations are doing.

"We're running them as separate businesses," said Tom Smith, vice president and regional manager, Multimedia Cablevision. The company sees MMDS as a separate business opportunity. The economics of the business—dramatically lower capital costs and breakeven points—make it attractive to Multimedia.

Multimedia Cablevision serves about 75,000 subscribers in the suburbs of Oklahoma City, while Cox Cable has the franchise for the city. Multimedia's basic cable rate is \$17.20 for 30 channels in the area.

Its wireless operation is priced at \$13.95 for 21 channels. Smith said the lineup includes ESPN, USA, WTBS, WGN-TV, Headline News, Nashville, Lifetime, A&E, Discovery, Weather Channel, Nickelodeon, Learning Channel, American Movie Classics, Home Sports Entertainment and eight off-air signals.

HBO is offered at \$9.95 and Cinemax at \$8.95, and there is a channel set aside for PPV events.

Smith reports no problem in gaining access to programming. "The programmers have not been uncooperative with our efforts to purchase programming," he said. Contracts for the wireless system are separate from those of the cable system, he said.

Smith said there are about 15,000 to 20,000 homes in the area that are not passed by cable that could receive the wireless signal, and those homes are the primary, although not exclusive, target of the operation. He estimates the breakeven point could be 4,000 to 5,000 subscribers.

Although there were some synergies in putting the operation on the air, Smith said the MMDS and cable operations will be run as separate businesses, with separate offices, warehouses and office personnel. The wireless system is using a TOCOM converter, but one slightly different than that used in cable.

The operation will launch with a 10 watt transmitter, but Multimedia hopes to increase the power to 50 or 100 watts. The company must await a July 1 date before

the ITFS operator can ask the FCC for approval for the increased power.

Multimedia is not the first cable company that has looked at the MMDS business. Jones considered such an operation in Albuquerque, N.M., but never launched it.

The FCC is considering whether to place rules on cable systems owning wireless cable operations in the same market. The Wireless Cable Association supports imposition of such cross ownership rules, while the National Cable Television Association opposed their imposition.

WCA attorney Nick Allard welcomed Multimedia's participation in the business. He said WCA's crossownership objections stem from concerns that cable operators would warehouse MMDS frequencies. Established cable players participating in wireless will not only give the industry more financial credibility, but could also continue to help wireless efforts to gain access to all cable programming. —MS

Viacom signs deal to carry SportsChannel in California

SportsChannel Bay Area landed a major cable affiliation agreement last week, signing Viacom Cable to a multiyear deal for carriage of the regional sports channel as a \$9.95 pay service.

Viacom said that by last Friday, its San Francisco and Pittsburg, Calif., systems, serving 200,000 basic subscribers, would be launching the service, with its north and east Bay properties, serving another 150,000 subscribers, launching probably within the next month.

A major difference between the two sides had been SportsChannel's demands for a guarantee payment based on the number of basic subscribers, versus a more conventional pay service setup where operator and programming split the revenue from each subscriber.

(One reason basic guarantees are important to SportsChannel is to insure that operators adequately market the channel and assume some of the risk. Likewise, operators are concerned that they could not make up in pay penetration the costs associated with a guaranteed payment over their entire basic subscriber base.)

Although John Mohr, president, SportsChannel America, said there was not a

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guaranteed base per se in the deal, there were a number of other issues, including rates, pricing, term and aggressive marketing commitments that were worked out to the satisfaction of both sides. "Both parties worked to get a deal done and there were compromises on both sides," he said.

Virginia Westphal, vice president, marketing, sales and programming, Viacom Cable, said that although guaranteed base discussions may get the most attention, and are potentially more controversial, it was "never a single-issue negotiation."

Specific terms of the multi-year deal were not announced, although Westphal said it was more than two years. Mohr said "there are specific commitments made to each other" relating to marketing the service, which SportsChannel is "very comfortable with."

Although the guaranteed base has been an issue between SportsChannel and cable operators in San Francisco and other markets, Mohr downplayed the suggestion that the Viacom deal could serve as a model for other operators. Each market is different, in terms of operator concerns, marketing strategies and cost of SportsChannel product, he said. Mohr said SportsChannel met with TCI, the other large Bay area operator during the NCTA convention, and although there was no specific progress to report, he hoped the Viacom deal would open the gates to other deals. With Viacom, SportsChannel Bay Area will be in front of 750,000 of the two million homes in its prime service area.

Westphal said "it will take some time to build the service," but added that Viacom achieved a 15% penetration with SportsChannel New York when it owned the Suffolk County, N.Y. (Long Island), system.

The penetration rate of Giantsvision PPV was in the lower single digits, but is not a good comparison, Mohr and Westphal said. Giantsvision cost subscribers \$150 per year for 35 games, while SportsChannel will

cost under \$120 for more than 100 games of the Giants and Oakland A's, as well as other SportsChannel programming—Notre Dame football and the National Hockey League. Mohr pointed out that the per-game baseball price has dropped from \$4 to \$1.50 with SportsChannel.

Westphal said the service will be initially marketed as an a la carte offering, but Viacom has not precluded packaging it with other pay services. She said the company was still determining where SportsChannel would be added to its system lineups. San Francisco is nearing the end of a rebuild, she said, and a channel is available, while in other cases, some channels will likely be squeezed together.

—MS

CNN expands its London headquarters

CNN's London operation is moving its headquarters today (June 4), nearly tripling existing CNN office space there.

CNN House, the new 37,000 square-foot headquarters located on central London's Rathbone Street, will become the news network's largest facility outside the U.S., overtaking CNN Tokyo.

Occupying the building, which formerly housed European satellite service Super Channel and music programming service Music Box, are both CNN's London news bureau and CNN International Sales, with a combined staff approaching 100.

According to Bob Ross, managing director, CNN International Sales, ongoing expansion in both sales and news staffs made the move necessary. Launched in Europe in 1985, the CNN International service is now available in nearly six million TV households and more than 500 hotels in Europe, North Africa and the Middle East.

The news operations, with bureau size expanding from 2,000 square feet to 4,000 square feet, is growing in large part to accommodate staff for a new European business news program with Moneyline's Lou Dobbs, produced in a co-venture with the newspaper, *The Financial Times*, and scheduled to launch also today, June 4. The half-hour prime time business program *World Business Tonight* is expected to have a staff of 15 to 20 producers.

Staff additions at the London news bureau include seven-year CNN veteran Mitch Leopard, who will join the staff there as producer-correspondent, and Paul Caron, to move from CNN's Detroit bureau to London as a producer. A satellite engineer and editor also have been added.

Ross, who is returning to Atlanta in August to run a new international business development there, as well as continue his responsibilities for CNN International sales, said the sales staff is expected to number about 60 by January.

Among sales appointments for the international unit was the promotion of Mark Rudolph to vice president and director of sales for the unit. Rudolph, a former HBO regional director who had been serving as CNN International Sales' director of marketing and sales for Northern Europe, will now oversee CNN International's broadcast, cable, hotel and institutional sales in Europe, North Africa and the Middle East.

In another appointment, David Garland has been named vice president, business development, responsible for identifying and developing new business opportunities for the unit in Europe.

Other new additions to the sales staff include Elizabeth Rintoul, research manager, and Irene German, marketing executive. Also, Randy Freedman has been named legal advisor to CNN International Sales and Turner International, replacing Amanda Seward, who is returning to Turner in the U.S. □

AT LARGE

Tartikoff talks

Continued from page 40

episodes of *Captain N*, 13 episodes of *Ghostbusters*, 13 episodes of *Pee Wee Herman*—you're going to be out of the Saturday morning business. And it's not a question of if, but when.

So what I'm trying to do is use the production company as a bank to try to, again, regenerate a daypart that used to be very, very profitable for us at NBC. What I'm trying to do by moving into the field of live action is put some showmanship back into the game—figuring that what used to be unique about Saturday morning programming was that kids couldn't get good quality cartoons, freshly minted, anywhere but on Saturday morning. Now they can get it Monday through Friday and the fact that you have cartoons on is not a distinctive service.

If I can make 20 episodes of *Saved By The Bell* and put them on and turn them over essentially two and a half times as opposed to putting on a cartoon where you have to turn it over 4 times a year in order to cover the cost of the animation, which is also rising...I figure my ability to distinguish myself on the landscape at least initially is going to be greater, and ultimately, as a production company, those negatives—I end up with 100 negatives of *Saved By The Bell*—are going to be worth something. If they were worth

\$150,000-\$200,000 a negative, which I think it's very reasonable to think along those terms, you have \$15 million of an asset there. So projecting out three or four years ahead, if these little oil wells gush out \$15 million over here and the next year another \$15 million and another one, that profit will probably be equaling the profit of the whole daypart because you will have used the production company in a wise manner.

Looking at this as a business, which you have to necessarily, if I can make that kind of money by having that show on Saturday morning, I can then use that money and spread out this kind of live comedy variety to ultimately be the whole daypart. So it's not just a pocket of two hours. We're really at the beginning here. I would say that we started off with a half hour last year and we're now at two hours, and I would say we probably have the opportunity to add another hour next year with any degree of success.

Turning to the adults for a moment, what about late night?

In late night we have Johnny Carson signed, we have Jay Leno signed, we have David Letterman signed.

For how long?

David is a multi-year, that's all we say. We have the Bob Costas show as a success, we have Dennis Miller signed for late night, we have Jonathan Brandmyer about to go on this summer; he did a late night pilot for us, that'll be part of the week he's going on.

Will Costas be back?

Costas will be back—we have some problems, kinks to work out with his NBA schedule because in the winter he has to travel to do the NBA and he needs to be in New York to do the *Later* shows. But we have Carson, Leno and Letterman, we have Costas and in the bullpen we have Brandmyer and Dennis Miller, so I'd say late night is a very healthy picture.

Do we have competition? Yeah. *Arsenio Hall* is still there, but *Sajak* is not. Both Carson and Letterman have held their own this year. In terms of Leno's ratings, his ratings are up this year, and *Saturday Night Live* is the one late night franchise that increased over the year before—we have the videos franchised, we have our arrangement with wrestling, I would say that was a very rosy picture. I'd say prime time is rosy, and also Saturday morning, where we've been number one for six straight years and then sunk as can happen with kids, because they're even more fickle than the Fox viewers. But I'd say we were on the comeback trail there, and we have reason to feel that our direction is right and where we've moved into second, that we should be making progress toward regaining first place.

And in Daytime?

In daytime, it's a different situation. In that area it's been a tremendous struggle. Our main objective this year is to straighten out our serials because they're the real money makers for the network and to just crash a huge development program, the results of which or the benefits of which will begin to hit the air this summer with *Let's Make A Deal* and a totally revamped *To Tell The Truth* in the fall.

I'm just trying to attack the morning by contemporizing the game shows, and hopefully if we go the information route, to try and put together a galaxy of personalities much like we have in late night.

I see. And what about yourself? You've been doing this for the past 11 years now. Is there a Tartikoff Production Company in the offing?

I think it's available to me, and I have been offered it at every juncture in my career, including the time when we were in woeful third place position. I have had those kinds of opportunities—and now the opportunities are a little bit more richly designed and whatever.

I really look at this fall schedule as being the most important agenda I have—and what NBC has, because I think if we can cement this schedule and have it realize the potential that I think it could realize, there will be yet another surge of NBC in prime time.

And then at that point I would have to seriously look around and see what challenges remain at NBC versus what opportunities are there on the outside. But I'm not leaving next week, at any rate.

Can you see yourself doing something like Brandon Stoddard did in moving from this to the production end? Do you have any financial tie-ins between yourself and NBC Productions?

No. And I'm glad you asked that because it gives me the opportunity to say I have no economic tie to the health or wealth of NBC Productions. I think that would constitute a direct conflict of interest.

And when does that expire?

My current contract has several more years on it. I don't think I would leave NBC to do what some of my other counterparts have done, which is to run motion picture studios. I'm not really all that interested in doing that. I think television is my first language and my first love. If I can speculate somewhere out there, several years from now, it would definitely be toward the production side, a heavy involvement in television or a majority of involvement in seeing if I could realize on my own some of these pipe dreams I've given to others that have enabled them to become vastly wealthy and own baseball teams and airplanes and things like that [*Cosby* co-creator Tom Werner is purchasing the San Diego Padres]. And not that I want an airplane, but I wouldn't mind a baseball team.

For the Record

As compiled by BROADCASTING from May 24 through May 30 and based on filings, authorizations and other FCC actions.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; HAAT—height above average terrain; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; MP—modification permit; mod.—modification; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

Ownership Changes

Applications

■ WBLX(AM) Fairhope and WBLX(FM) Mobile, both Alabama (AM: BAL900424EB; 660 khz; 22.5 kw-D, 850 w-N; FM: BALH900424EC; 92.9 mhz; 100 kw; ant. 1,555 ft.)—Seeks assignment of license from Trio Broadcasters Inc. to April Broadcasting Inc. for \$5.25 million ("Changing Hands," April 16). Seller is headed by George G. Beasley, who has interest in KQLD(FM) Port Sulfur, LA;

WFAI(AM) Fayetteville, WJMH(FM) Reidsville, WKML(FM) Lumberton, WYED-TV Goldsboro and WCKZ(FM) Gastonia, all North Carolina; WSRZ(AM) North Fort Meyers, WPOW(FM) Miami, WRXX(FM) Bonita Springs and WJHM(FM) Daytona Beach, all Florida; WTEL(AM) and WXTU(FM) Philadelphia; KRTH(AM) Los Angeles; WBIG(AM) Conway, SC; WMRO(AM)-WYSY(FM) Aurora, IL, and KAAY(AM) Little Rock, AR. Buyer is headed by Jon Smith, Philip J. Giordano and John J. Murphy, and has no other broadcast interests. Filed April 24.

■ WZMX(FM) Russellville, AL (BTCH900418GL; 97.7 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Mountain Top Broadcasting Inc. to James Michael Self for \$10,000. Seller is headed by David E. Morrow and has no other broadcast interests. Buyer has no other broadcast interests. Filed April 18.

■ WFSF(AM)-WNER(FM) Ozark, AL (BAL900424GG; 1200 khz; 10 kw-D; FM: BALH900424GH; 103.9 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Morgan Broadcasting Ltd. to Sunrise Broadcasting Corp. for no financial considerations. Seller is headed by Wesley R. Morgan and has no other broadcast interests. Buyer is headed by Georg G. Klebe, and recently purchased KNCY-AM-FM ("Changing Hands" May 28), and is licensee of KBWH-FM Blair, NE. Its parent company, CVC Capital Corp., holds 20% stock in Advance Broadcasting Corp., licensee of WGNV-AM-FM Newburgh, NY, and has interest in WCKX Enterprises, licensee of WCKX-FM London, OH. Filed April 24.

■ KEZL-FM Fowler, CA (BTCH900502HO; 96.7 mhz; 25 kw; ant. 300 ft.)—Seeks assignment of license from Bilmar Communications Inc. to Edward G. Atsinger III for \$186,825. Seller is headed by William E. Donohue and has no other broadcast interests. Buyer has 50% interest in

KFAF(AM) San Francisco; 40% interest in KKLA-FM Los Angeles, and 50% interest in KKKX-FM Delano, CA. Atsinger owns 50% of Salem Communications, which is licensee of KPQD(AM) Portland, OR; KGNW(AM) Seattle-Burien, WA; KLFE(AM) San Bernardino, KPRZ-AM San Marcos, KDAR-FM Oxnard, and KGER(AM) Long Beach and KAVC-FM Rosamond, all California; KCFQ(AM) Tulsa, OK; WEZE-FM Boston, MA; WRFD(AM) Columbus-Worthington, OH; WMCA(AM) New York, and WEZE-FM Pittsburgh and WKPA(AM) New Kensington, both Pennsylvania. Filed May 2.

■ KAMB(FM) Merced, CA (BTCH900417GR; 101.5 mhz; 50 kw; ant. 390 ft.)—Seeks assignment of license from Central Valley Broadcasting Co. to Central Valley Broadcasting Co. for no financial considerations. Sale is part of reorganization of partners, whereby one partner is replaced with three. All partners will have equal shares. Seller is owned by Eric Bettencourt, Bob McMillen, Ken Holgate, Stan Davis and Jack Cauwels, and has no other broadcast interests. Buyer is owned by Eric Bettencourt, Bob McMillen, Ken Holgate, Stan Davis, Tom Vogel, Doug Vickery and Roger Wibbels, and has no other broadcast interests. Filed April 30.

■ KJQY(FM) San Diego (BALH900507GQ; 103.7 mhz; 36 kw; ant. 580 ft.)—Seeks assignment of license from Command Communications Inc. to L.B.I. of San Diego Inc. for \$20 million ("Changing Hands," April 30). Seller is headed by Carl C. Brazell Jr. and wholly owns Metropolitan Broadcasting Corp. of Dallas, licensee of KRLD(AM) Dallas and KHOW(AM) Denver, KPKE Acquisition Corp., licensee of KSYY(FM) Denver, and Regency Broadcasting Co., licensee of KJOI(FM) Los Angeles. Command also wholly owns Metropolitan Broadcasting Corp. of Texas, licensee of Earth Station E7900 and holder of permit to deliver programs to foreign broadcast stations. Buyer is headed by Robert F.X. Sillerman, who owns 100% of

Northampton Holding Corp., licensee of WHMP-AM-FM Northampton, MA; is sole shareholder of Sillerman Assets Corp., licensee of WNEW-AM New York, NY; holds 5.3% of class B stock in Group W Radio Acquisition Corp., licensee of KYW(AM)-WMMR-FM Philadelphia, KFWB(AM)-KTMV-FM Los Angeles and KFBK(AM)-KAER(FM) Sacramento, both California. WINS(AM)-WNEW-FM New York, KILT-AM-FM Houston, WLJZ-FM Detroit, WCPT-AM Alexandria and WCXR-FM Woodbridge, both Virginia, KDKA(AM) Pittsburgh, PA; KQZY-FM Dallas, KMEQ-AM-FM Phoenix, WMAQ(AM) Chicago and WBZ(AM) Boston. Filed May 7.

■ KSJX(AM)-KSJO(FM) San Jose, CA (AM: BAL900511EA; 1500 khz; 10 kw-D, 5 k w-N; FM: BAPLH900511EB; 92.3 mhz; 50 kw; ant. 464 ft.)—Seeks assignment of license from Narragansett Broadcasting Co. to Greater Pacific Radio Exchange for \$6.5 million ("Changing Hands," May 28). Seller is headed by Greg Barber and Jonathan Nelson and has interest in WYNK-AM-FM Baton Rouge; KEZO-AM-FM Omaha; KAYI(FM) Muskego, OK; WPRI-TV Providence, RI, and WTKR-TV Norfolk, VA. Buyer is headed by Harold Frank, and has interest in KTRO(AM) Port Hueneme and KCAQ(FM) Oxnard, both serving Ventura, CA. Burr, Egan and Deleage of San Francisco secured financing. Filed May 11.

■ KNCB(AM)-KSLY(FM) San Luis Obispo, CA (AM: BAL900430EA; 1400 khz; 1 kw-U; FM: BALH900430EA; 96.1 mhz; 5.6 kw; ant. 1,401 ft.)—Seeks assignment of license from San Luis Obispo Broadcasting to MHFF Media Inc. for \$1.6 million. Seller is headed by Thomas Buono, Michael Hesser and P. Richard Zitelman, and has interest, through its parent company, in WLSY(AM) Newburg and WLSY(FM) Jefferson, both Kentucky; WJYQ(FM) Moncks Corner, SC; WLMX-AM-FM Ross-ville, GA; WHIT(AM) Madison and WWQM(FM) Middle-ton, both Wisconsin, and WAKS(AM)-WNNF(FM) Fu-quay-Varina, NC. Buyer is headed by Darryl L. Mobley, Anne H. French, Randall S. Henson, Karl D. Heller, and licensee of KWZD-FM Hamlin, TX. Filed April 30.

■ KLRS(FM) Santa Cruz, CA (BAPLH900427GI; 99.1 mhz; 1.1 kw; ant. 2,618 ft.)—Seeks assignment of license from Fuller-Jeffrey Broadcasting Corp. to Viacom Inc. for \$5.75 million ("Changing Hands," May 14). Seller is headed by Robert F. Fuller and J.J. Jeffrey and has interest in KFMF(FM) Chico, KHTT(FM) Healdsburg, KHOP(FM) Modesto, KRCX(AM)-KRXQ(FM) Roseville, KSCO(AM) Santa Cruz and KSRQ(AM) Santa Rosa, all California; KJJY(AM) Des Moines and KJJY-FM Ankeny, both Iowa; WBLM(FM) Portland, ME, and WOKQ(FM) Dover, NH. Buyer is subsidiary of Viacom International, which is headed by Frank Biondi. Its broadcast division is headed by Francis Brady and Bill Figenshu and has interests in KXEZ(FM) Los Angeles, KOFY(AM) San Mateo and KOFY-FM San Francisco, all California; KHOW(AM)-KSYF(FM) Denver; WVVIT(TV) New Britain, Conn.; WLIT-FM Chicago; KMOV(TV) St. Louis, MO; WNYT(TV) Albany, WLTW(FM) New York and WHEC-TV Rochester, all New York; KIKK(AM) Pasadena and KIKK-FM Houston, both Texas, and KBSG(AM) Auburn and KBSG-FM Tacoma, both Washington. Filed April 27.

■ WOIR(AM) Homestead, FL (BAL900427EA; 1430 khz; 5 kw-D, 500 w-N)—Seeks assignment of license from Continental Broadcasting Corp. to Omni-Lingual Broad-casting Corp. for \$1.15 million. Seller is headed by Fernando A. Alvarez, Vicente Rodriguez and Luis Rojas, and has no other broadcast interests. Buyer is headed by Emil Antonoff, Lilly Antonoff, Ervant Manoukian and Evelyn Jose. Emil Antonoff is trustee of Global Broadcasting Sys-tem, licensee of WNWK-FM Newark, NJ. Filed April 27.

■ WJBF-TV Augusta, GA (BTCCT900425KM; ch. 6; 100 kw-V; ant. 1,370 ft.)—Seeks assignment of license from Pegasus Broadcasting of Augusta, Georgia to General Electric Capital Corp. for no financial considerations (sale includes WAPA[TV] San Juan). Seller is headed by Chris-topher J. Brennan and Terry R. Sans and has interest in WAPA(TV) San Juan; KCAP(AM)-KZMT(FM) Helena, MT, and KSCH-TV Stockton, CA. Buyer is headed by John F. Welch Jr., Lawrence A. Bossidy Jr., Edward E. Hood Jr., John M. Trani, John A. Urquhart Sr. and Paul W. Van Orden, and is subsidiary of General Electric (GE). GE owns National Broadcasting Co. (NBC), licensee of WNBC-TV New York; WRC-TV Washington; WMAQ-TV Chicago; WKYC-TV Cleveland; KNBC-TV Los Ang-les; KCNC-TV Denver, and WTVJ-TV Miami. Filed April 25.

■ WTLH-TV Bainbridge, GA (BTCCT900510KH; ch. 49; 5,000 kw-V; ant. 1,140 ft.)—Seeks assignment of license from Michael H. Male to General Management Consultants Inc. for \$654,100. Seller is headed by Michael H. Male and Frank Baker. Baker has interest in WTLT(TV) Live Oak, FL. Buyer is headed by Paul and Renee S. Lansat, and has no other broadcast interests. Filed May 10.

■ KHCR(FM) Paauiio, HI (BTCH900418GJ; 103.7 mhz;

100 kw; ant. 1,211 ft.)—Seeks assignment of license from Hamakua Broadcasting Corp. to Paul Yang for \$1. Seller is headed by Hugh R. Paul and F. Joseph Brinig and has no other broadcast interests. Buyer is shareholder of Hamakua Broadcasting Corp., licensee of KHCR(FM) Paauiio, HI. Filed April 18.

■ KIFG-AM-FM Iowa Falls, IA (AM: BTC900430EH; 1510 khz; 1 kw-D, 500 w; FM: BTCH900430EI; 95.3 mhz; 3 kw; ant. 237 ft.)—Seeks assignment of license from P.B.W. Broadcasting Corp. to John P. Whitesell for \$129,000. Seller is headed by John P. Whitesell II, James W. Starr, Patricia Whitesell and Mary M. Starr, and has no other broadcast interests. Buyer has no other broadcast interests. Filed April 30.

■ KGCI(AM) Marshalltown and KGCI(FM) Grundy Center, both Iowa (AM: BAL900426KJ; 1190 khz; 250 w-D; FM: BALH900426KI; 97.7 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from MTN Broadcasting Inc. to FM Iowa Inc. for \$1.3 million. Sale includes KZJB-TV Newton, IA. Seller is headed by Audrey G. Osmundson, Mark K. Osmundson and Jean O. Rothman and has interest in KDAO(AM) and LPTV K39AS, both Marshalltown, Iowa. Buyer is headed by Ronald R. Hamilton, Farnell I. O'Quinn and E. Edward Hancock. Hamilton is 73% share-holder in Radio Cedar Falls Inc., licensee of KCFI(AM) Cedar Falls, IA. Hancock is 20% shareholder in MTN Broadcasting Inc. and is 4% shareholder of Radio Cedar Falls Inc. O'Quinn is sole proprietor of WUFF-AM-FM Eastman, GA, and is 24% shareholder in Mitchell Broad-casting, licensee of WOFF-FM Camilla, GA. Filed April 26.

■ KRIB(AM) Mason City, IA (BAL900430EG; 1490 khz; 1 kw-U)—Seeks assignment of license from Chesterman Co. to River City Broadcasting Inc. for \$250,000. Seller is headed by Russell C. Boyd and Edward R. Boyd and has no other broadcast interests. Buyer is headed by Paul C. Hedberg, Mark P. Hedberg and Juliet A. Hedberg, and is licensee of KLSS(AM) Mason City, IA. Paul C. Hedberg owns 100% of Music Man Broadcasting Inc., licensee of KLSS-FM Mason City, IA; owns 95% of Faribault County Broadcasting Co., licensee of KEEZ-FM Mankato, MN; owns 16% of Western Minnesota Broadcasting Co., licens-ee of KMRS(AM)-KKOK(FM) Morris, MN, and 60% of Campus Radio Co., licensee of KUOO-FM Spirit Lake, IA. Filed April 30.

■ KZJB-TV Newton, IA (BAPCT900426; CH. 39; 1,330 kw; ant. 656 ft.)—Seeks assignment of license from MTN Broadcasting Inc. to FM Iowa Inc. for \$1.3 million. Sale includes KGCI(AM) Marshalltown and KGCI(FM) Grundy Center, both Iowa. Seller is headed by Audrey G. Osmund-son, Mark K. Osmundson and Jean O. Rothman. Buyer is headed by Ronald R. Hamilton, Farnell I. O'Quinn and E. Edward Hancock (see KGCI[AM] Marshalltown, IA, above). Filed April 26.

■ KSKT-FM Wamego, KS (BTCH900430HG; 95.3 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Wild-Kat Radio Inc. to Bill E. Stallard for \$101,000. Seller is headed by Sam and Maria Priskoc Elliot, husband and wife, and Barney and Carol Graham, husband and wife. Elliots have interest in Grant County Broadcasting, licensee of KU-LY(AM) Ulysses and KHUQ(FM) Hugoton, both Kansas. Buyer has no other broadcast interests. Filed April 30.

■ WKXF-AM-FM Eminence, KY (AM: BAL900411HM; 1600 khz; 500 w-D, 48 w-N; FM: BALH900411HN; 105.7 mhz; 3 kw; ant. 325 ft.)—Seeks assignment of license from Bass Broadcasting Company to Midwestern Broadcasting Association of Kentucky for \$300,000. Seller is headed by Stuart A. Bass and Martin H. Bass, and has no other broadcast interests. Buyer is headed by Mark Roberts, Ken Kilgore and Malcolm H. Roberts, and has no other broad-cast interests. Filed April 11.

■ WLEN(FM) Adrian, MI (BTCH900424GV; 103.9 mhz; 3 kw; ant. 326 ft.)—Seeks assignment of license from Lenawee Broadcasting Co. to Julie M. Koehn for no finan-cial considerations. Transfer is pursuant to trust of John W. Koehn, who headed Lenawee Broadcasting Co. until his death. Buyer is daughter of deceased. Filed April 24.

■ KBUL-FM Carson City, NV (BALH900427HV; 98.1 mhz; 75.9 kw; ant. 2,273 ft.)—Seeks assignment of license from Marathon Communications Inc. to Fairwest Enter-prises Inc. for \$2 million. Seller is headed by Patrick S. Shaughnessy and has interest in KHAT-AM-FM Lincoln, NE, and WAVH(FM) Mobile, AL. Buyer is headed by George A. Johns and has no other broadcast interests. Filed April 27.

■ WXTY(FM) Ticonderoga, NY (BALED900411HS; 103.9 mhz; 1.55 kw; ant. 380 ft.)—Seeks assignment of license from Empire State Radio Inc. to WAMC for \$400,000. Seller is headed by Dennis R. Israel and Chloe W. Brothers and has interests in WGY-AM-FM Schenecta-dy, NY; WJYY(FM) Concord and WRCI(FM) Hillsboro, NH, and WFBG-AM-FM Altoona, PA. Buyer is headed by Alan S. Chartock, Alan D. Miller, Ruth Klempner, Aaron

Mitrani, Jerome B. Komisar, David Roberts, Warren Weiss, and is licensee of WAMC-FM Albany, WAMK-FM Kingston and WCAN-FM Canajoharie, all New York. Filed April 11.

■ WFYF-TV Watertown, NY (BALCT900425KE; ch. 50. 1,200 kw-V; ant. 1,268 ft.)—Seeks assignment of license from Moreland Broadcast Associates to Watertown Televi-sion Corp. for no financial considerations. Seller is headed by George W. Kimbal and Craig L. Fox, who have interest in Wolf Radio Inc., licensee of WNYR(AM) Syracuse, NY; Canton Broadcasting Associates, permittee of WNY-S(AM) Canton, PA; Jamestown TV Associates, permit-tee of WTJA(TV) Jamestown, NY; Concord Broadcasting As-sociates, permittee of WNHA(AM) Concord, NH, and Scranton TV Partners Ltd., licensee of WOLF-TV Scrant-on and WWLF-TV Hazleton, both Pennsylvania. Buyer is headed by Harold E. Protter, Steven J. Pruett and Sheldon Markoff. Protter is vice president of Pappas Telecasting of Midlands, licensee of KPTM-TV Omaha, NE. Pruett is vice president of MMC Television Corp., licensee of KASN-TV Pine Bluff, AR, and director of Channel 47 Television Inc., licensee of WMSN-TV Madison, WI. Filed April 25.

■ KTJS(AM)-KQTZ(FM) Hobart, OK (AM: BTC900501EA; 1420 khz; 1 kw-D, 360 w-N; FM: BTCH900501EB; 105.9 mhz; 100 kw; ant. 1,020 ft.)—Seeks assignment of license from Fuchs Broadcasting Co. to Alfred Ray Fuchs for \$81,600. Seller is headed by Wayne M. Fuchs and Alfred R. and Faye J. Fuchs, hus-band and wife. Buyer is shareholder of Fuchs Broadcasting Co., licensee of KTJS(AM)-KQTZ(FM) Hobart, OK. Filed May 1.

■ WCDL(AM)-WSGD(FM) Carbondale, PA (AM: BAL900501GN; 1440 khz; 5 kw-D; FM: BAPLH900501GO; 94.3 mhz; 330 w; ant. 770 ft.)—Seeks assignment of license from Sage Broadcasting Corp. of Sioux City to S&P Broadcasting Ltd. III for \$2 million ("Changing Hands," May 14). Seller is headed by Gerald Poch and has interest in WONE(FM) Titusville, FL; WACO-AM-FM Waco, TX, and WRFB(FM) Stowe, VT. In past year Sage has sold WL VH(AM) Hartford, WKHT(AM) Manchester and WNAQ(AM) Naugatuck, all Connecticut; WTAX(AM)-WDBR(FM) Springfield, IL; WKOL-AM-FM Amsterdam, NY; WBSM-FM Fairhaven and WBSM(AM) New Bedford, both Massachusetts. Buyer is headed by Ron Swanson and John Piccirillo and owns WALY(FM) Altoona and WWPAA(AM)-WRKA(FM) Wil-liamsport, both Pennsylvania. Filed May 1.

■ WZOL-FM Luquillo, PR (BALH900501HA; 92.1 mhz; 3 kw; ant. 112 ft.)—Seeks assignment of license from AerCo. Broadcasting Corp. to Asociacion Puertorriqueña Del Este De Los Adventista Del Septimo Dia for \$825,000. Seller is headed by Angel E. Roman and has no other broadcast interests. Buyer is headed by Felix Rio Lopez, Elias Lopez, Hector L. Reyes, Dagoberto Castro, Carmen Cruz, Hector Hernandez, Jose D. Garcia and Rafael Insula, and has no other broadcast interests. Filed May 1.

■ WAPA-TV San Juan, PR (BTCCT900425KH; ch. 4; 53.7 kw-V; ant. 2,865 ft.)—Seeks assignment of license from Pegasus Broadcasting of Augusta, Georgia to General Electric Capital Corp. for no financial considerations. Sel-ler is headed by Christopher J. Brennan and Terry R. Sans (see WJBF-TV Augusta, GA). Buyer is headed by John F. Welch Jr. (see WJBF-TV Augusta, GA). Filed April 25.

■ WBLR(AM) Batesburg, SC (BAL900503EA; 1430 khz; 5 kw-D, 142 w-N)—Seeks assignment of license from Wheeler Broadcasting Inc. to Antley Broadcasting Inc. for \$75,000. Seller is headed by Hugh J. Wheeler and has no other broadcast interests. Buyer is headed by R.B. Antley and Christopher W. Antley, and has no other broadcast interests. Filed May 3.

■ WSUY(FM) Charleston, SC (BTCH900504HH; 100.7 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of license from Southern Communications Inc. to William G. Dudley III for \$502,858. Price is for 51% of company. Seller is Allan Jenkins who is selling his 51% share. Buyer currently owns 39% of Southern Communications; owns 50% of GRR Mar-keting Inc., licensee of WAJY(FM) New Ellenton, SC; owns 75% of Jett Communications Inc., licensee of WTMA(AM) Charleston, SC; owns 50% of Segue Com-munications Ltd., permittee of WYBJ(FM) Greenville, MS. Filed May 4.

■ WJFB(TV) Lebanon, TN (BTCCT900508KH; ch. 66; 250 kw-V; ant. 528 ft.)—Seeks assignment of license from Bryant Communications Inc. to James W. and Lorianne C. Owens for \$1.5 million. Seller is headed by Joe F. Bryant and has no other broadcast interests. James Owens is sole shareholder of TV 10 Inc., licensee of LPTV W10BI and LPTV W16AR, both Nashville, and is permittee of LPTV W21AW Gallatin, TN. Filed May 8.

■ WRKQ(AM) Madisonville, TN (BAL900328EB; 1250 khz; 500W-D, 86 w-N)—Seeks assignment of license from East Tennessee Broadcasters to Victory Broadcasting Corp.

for \$15,000. Seller is headed by Sidney R. and Mary S. Kean, husband and wife, and has no other broadcast interests. Buyer is headed by John W. Abbott and Gay W. Howell, and has no other broadcast interests. Filed March 28.

■ **KHFI(FM)** Austin, TX (BAPLH900501GP; 98.3 mhz; 1.3 kw; ant. 420 ft.)—Seeks assignment of license from Encore Communications Association Ltd. to Spur Austin Ltd. for \$4,646,800 ("Changing Hands," May 7). Earlier sale of station to Westwood One for \$19 million fell through. Seller is headed by Carl C. Brazell Jr. and wholly owns Metropolitan Broadcasting Corp. of Dallas, licensee of KRLD(AM) Dallas, KHOW(AM) Denver. KPKE Acquisition Corp., licensee of KSYF(FM) Denver, and Regency Broadcasting Co., licensee of KJOI(FM) Los Angeles. Command also wholly owns Metropolitan Broadcasting Corp. of Texas, licensee of Earth Station E7900 and holder of permit to deliver programs to foreign broadcast stations. Buyer is headed by Carl Hirsch and Robert F.X. Sillerman and recently purchased WMJJ(FM) Cleveland and WYHY(FM) from Jacor Communications for \$32 million ("Changing Hands," April 16). Filed May 1.

■ **KQFX(FM)** Georgetown, TX (BAPLH900502GZ; 96.5 mhz; 100 kw; ant. 930 ft.)—Seeks assignment of license from Capitol Broadcasting Corp. to Gold Broadcasting Inc. for \$3.199 million. Seller is headed by Kenneth S. Johnson, and owns WMJJ(FM) Birmingham and WKSJ-AM-FM Mobile, both Alabama; WRKA(FM) Louisville, KY; WGF(FM) Gallatin (Nashville), TN, and WCAW(AM)-WVA(FM) Charleston, WV. Buyer is headed by A. Thomas Joyner, David Weil, Gregg P. Skall and Lynette Leto. Filed May 2.

■ **KVOZ(AM)-KOYE(FM)** Laredo, TX (AM: BAL900502EA; 890 khz; 10 kw-D; 1 k w-N; FM: BAL900502EB; 94.9 mhz; 100 kw; ant. 1,000 ft.)—Seeks assignment of license from Border Broadcasters Inc. to Broad Based Communications Inc. for \$2.96 million ("Changing Hands," May 7). Seller is headed by W.J. Harpole and has interest in KEPS(AM)-KINL(FM) Eagle Pass, KVOU(AM)-KYUF(FM) Uvalde and KSLP(AM) San Marcos. Buyer is headed by Vincent Henry, Arthur Camiolo and William Scott, and is licensee of WWSO(AM)-WFHT(FM) Quincy, FL. Filed May 2.

■ **New FM Saltville, VA** (BAPH900507HB; 106.1 mhz; 3 kw; ant. 10 ft.)—Seeks assignment of license from Mountain Media of Virginia to 106.1 Inc. for \$3,000. Seller is headed by William J. Pennington III and has no other broadcast interests. Buyer is headed by Dale and Connie Hendrix. Dale Hendrix is 50% owner of Aurora Broadcasting Inc., licensee of KSWM(AM)-KELE(FM) Aurora, MO. Filed May 7.

■ **WHYB(FM)** Peshtigo, WI (BTCH900425GK; 96.1 mhz; 3 kw; ant. 250 ft.)—Seeks assignment of license from Marshall Harris to Gary R. Johnson and William J. Suave for \$75,000 (includes WAGN(AM) Menominee, MI). Sale is for Harris stock (54%) of Good Neighbor Broadcasting Inc., licensee of WAGN(AM) Menominee. Seller has no other broadcast interests. Johnson had 46% of stock prior to transfer and will now have 90%. Filed April 25.

■ **KLWY(TV)** Cheyenne, WY (BALCT900412KF; ch. 27; 4270 kw-V; ant. 760 ft.)—Seeks assignment of license from Mark R. Nalbano to Wyomedia Corp. for \$100,000. Seller is headed by A.J. Stanton and Catherine L. Malatesta, who each own 50% of Casper Channel 20 Inc., licensee of KFNB(TV) Casper, WY. Malatesta has 5% interest in Hi Ho Broadcasting, licensee of KFNE(TV) Riverton, WY. Buyer is headed by Mark Friedman, Ann Koda and Marvin Gussman, and has no other broadcast interests. Filed April 12.

Actions

■ **WCOX(AM)** Camden, AL (BAL900326EA; 1450 khz; 1 kw-U)—Dismissed app. of assignment of license from Wilcox Network Inc. to Inc. Wilcox Radio Corp. for no financial considerations. Seller is headed by Mac Carter and Willie Powell and has no other broadcast interests. Carter's wife Yvonne has interest in WYVC-FM Camden, AL (see below.) Buyer is headed by William Pompey, Willie Powell, Henry L. Penick, Leroy Griffin and Thomas Pompey. Powell is 33% shareholder of Wilcox Network Inc. Action May 14.

■ **WYVC-FM** Camden, AL (BAPH900326HE; 102.3 mhz; 3 kw; ant. 328 ft.)—Returned app. of assignment of license from Yvonne R. Carter to Down Home Broadcasting Corp. for no financial considerations. Seller has no other broadcast interests. Carter's husband Mac has interest in WCOX(AM) Camden, AL (see above.) Buyer is headed by William Pompey, Willie Powell, Henry S. Granger Sr. and Henry L. Penick. Powell is 33% shareholder of Wilcox Network Inc., licensee of WCOX(AM) Camden, AL. Action April 25.

■ **KMSL(FM)** Stamps, AR (BAPLH900305HH; 100.1 mhz; 3 kw; ant. 287 ft.)—Granted app. of assignment of

license from SW Arkansas Broadcasting Co. to La Pastiche Inc. for \$279,500. Seller is headed by William H. and Neva Handy, husband and wife, and Robert E. Moseley Jr. and has no other broadcast interests. Buyer is headed by James N. Mason and has no other broadcast interests. Action May 7.

■ **KCVR(AM)-KWIN(FM)** Lodi, CA (AM: BAPL900223EA; 1570 khz; 5 kw-D; FM: BALH900223EB; 97.7 mhz; 3 kw; ant. 300 ft.)—Dismissed app. of assignment of license from Turnbaugh Communications Ltd. to Turnbaugh Communications Ltd. for no financial considerations. Seller is headed by Eugene B. Johnson and John P. Crowley and has no other broadcast interests. Buyer is headed by JCA Investments Ltd., Keith N. Cripps and Roger L. Turnbaugh Sr. Turnbaugh owns 6% of stock of Four W Broadcasting, licensee of KHSS(FM) Walla Walla, WA. Action May 14.

■ **KDIA(AM)** Oakland, CA (BTC900105EE; 1310 khz; 5 kw-U)—Dismissed app. of assignment of license from Ragb Inc. to John Broomfield for no financial consideration. Seller is headed by Ragan Henry, who through various companies is licensee of WDLA(AM)-WHRK(FM) Columbus, OH; WKSG(FM) Mt. Clemens, MI; WMXB(FM) Richmond, VA; WWIN-AM-FM Baltimore, and WXTX(FM) Marlow Heights, both Maryland; WQOK(FM) South Boston, VA; KDIA(AM) Oakland, CA; WCOS-AM-FM Columbia, SC; KCCV(AM) Independence, MO; WCMC(AM)-WZXL(FM) Wildwood, NJ; KJOI(FM) Conroe, TX, and WOWI(FM) Norfolk and WRAP(AM) Portsmouth, both Virginia. He also has interest in WHYY-FM Philadelphia; WHYY-TV Wilmington, DE, and WGER-FM Saginaw, MI. Buyer has no other broadcast interests. Action May 14.

■ **KTOM-AM-FM** Salinas, CA (AM: BAL900226ED; 1380 khz; 5 kw-U; FM: BALH900226EE; 100.7 mhz; 910 watts; ant. 2,575 ft.)—Granted app. of assignment of license from Community Salinas Broadcasting Corp. to California Broadcasting Co. for \$6.25 million. ("Changing Hands," Feb. 26). Seller is headed by David J. Benjamin and is subsidiary of Community Pacific Broadcasting Corp., which owns KED(AM)-KSND(FM) Eugene, OR, KASH(AM)-KJSN(FM) Modesto, CA and KKSD(AM)-KASH(FM) Anchorage. Buyer is headed by Donald G. McCoy and Douglas M. Grimm, who have interests in WDEN-AM-FM Macon, GA and WSYA-AM-FM Montgomery, AL. Action May 11.

■ **KESPA(AM)** Santa Barbara, CA (BAL890602ED; 1290 khz; 500 w-D)—Dismissed app. of assignment of license from Westcom Broadcasting Inc. to Corona Broadcasting Co. for no financial consideration, but station must continue to serve Hispanic community. Seller is owned by Terrence Janisch, who has no other broadcast interests. Buyer is owned by Efrin Corona, who has no other broadcast interests. Action May 22.

■ **KAUI(FM)** Kekaha, HI (BAPH900307GL; 103.3 mhz; 3 kw; ant. -243 ft.)—Granted app. of assignment of license from Algoma Broadcasting Co. to B. Casey Stangl for \$4,500. Seller is headed by Timothy Martz and Richard J. Young and has interest in WYSS(FM) Sault Ste. Marie, MI; Four Season Communications, licensee of WFST(AM) Caribou and WDHP(FM) Presque Isle, both Maine. Martz is sole proprietor of KYCF(FM) Shelby, MT. Stangl is director and 25% shareholder of Henry Hawaii Broadcasting Co., licensee of KIKI-AM-FM Honolulu, HI. Action May 14.

■ **KATW(FM)** Lewiston, ID (BTCH900320HG; 101.5 mhz; 100 kw; ant. 848 ft.)—Granted app. of assignment of license from Woodcom Inc. to AIA Services Corp. for \$163,589. Seller is headed by A.D. and Timothy L. Woodworth, father and son, and has no other broadcast interests. Buyer is headed by Reed J. Taylor, R. John Taylor, brothers, Mark L. Bolland and Timothy L. Woodworth, and have no other broadcast interests. From Action May 21.

■ **WILY(AM)-WRXX(FM)** Centralia, IL (AM: BAL900228HJ; 1210 khz; 1 kw-D; FM: BALH900228HK; 95.3 mhz; 3 kw; ant. 217 ft.)—Granted app. of assignment of license from PrairieLand Broadcasters Inc. to Heartland Broadcasting Inc. for \$700,000. Seller is headed by Joel L. Townsend and has no other broadcast interests. Buyer is headed by Ronald R. Hamilton, Farnell I. O'Quinn, Edward Hancock and Alan L. Beck and has no other broadcast interests. Hamilton is 73% shareholder in Radio Cedar Falls Inc., licensee of KCFI(AM) Cedar Fall, IA. Hancock is 4% shareholder in Radio Cedar Falls Inc., licensee of KCFI(AM) Cedar Fall, IA. O'Quinn is sole proprietor of WUFF-AM-FM Eastman, GA. Action May 8.

■ **WWKI-FM** Kokomo, IN (BAPLH900223HI; 100.5 mhz; 28 kw; ant. 480 ft.)—Granted app. of assignment of license from Shepard Communications Of Grand Rapids to Waldron Partners Ltd. for \$6.16 million. Seller is headed by John J. Shepard, Peter Cook, John P. Reilly, Grant Gruel and Michael O. Laveau, and has interest in Shepard Communications of Arkansas, licensee of KKYK(FM) Little Rock, AR. Buyer is headed by H. Patrick Swygert and

Lawrence Wexler and has no other broadcast interests. Action May 10.

■ **WVNE(AM)** Leicester, MA (BAP900308EA; 760 khz; 5 kw-D)—Granted app. of assignment of license from Worcester County Christian Communications to Blount Masscom Inc. for no financial interests. Seller is headed by George Walker and has no other broadcast interests. Buyer is headed by William A. and Deborah C. Blount, husband and wife. William A. Blount holds 92% of issued common stock of Blount Communications Inc., licensee of WAR-V(AM) Warwick, RI, and holds 100% of issued stock of K.W. Dolmar Broadcasting Co., licensee of WFIF(AM) Milford, CT. Deborah C. Blount is vice president of Blount Communications Inc. and K.W. Dolmar Broadcasting Co., though she holds no stock. Action May 15.

■ **WABX-AM** Clare, MI (BAL900309EG; 990 khz; 250W-D, DA; HAAT:)—Granted app. of assignment of license from Danaher Broadcasting Inc. to Word Broadcasters Inc. for \$15,000. Seller is headed by Michael P. Danaher, James J. Wall and John E. Danaher and has no other broadcast interests. Buyer is headed by Louis H. Velker, Daniel D. Poole, Jonathan D. Mays, Word Broadcasters Inc., licensee of WWCW(AM) Ypsilanti, MI, and has no other broadcast interests. Action May 15.

■ **WMKT(AM)-WKHQ(FM)** Charlevoix, MI (AM: BAL900306HT; 1270 khz; 5 kw-D; FM: BALH900306HU; 105.9 mhz; 100 kw; ant. 922 ft.)—Granted app. of assignment of license from Lakeshore Communications to A.J. Walker Communications Inc. for \$2.95 million. Seller is headed by Timothy E. Moore and Ernest R. Winn and has no other broadcast interests. Buyer is headed by Charles L. and Evelyn S. Walker, husband and wife, and has no other broadcast interests. Action May 9.

■ **WDEY-AM-FM** Lapeer, MI (AM: BAL900314GS; 1530 khz; 5 kw-D; FM: BALH900314GT; 103.1 mhz; 3 kw; ant. 298 ft.)—Granted app. of assignment of license from WTHM Broadcasting Co. to Covenant Communications Corp. for \$510,000. Seller is headed by David R. and John F. Somerville, brothers, and have no other broadcast interests. Buyer is headed by Paul Allan Parker, Richard John Boyse, Jay Brent Alexander, Sherwood L. Breish, Gary and Nancy Dewitte, and has no other broadcast interests. Action May 21.

■ **WSLI-AM-FM** Jackson, MS (AM: BAL900306GU; 930 khz; 5 kw-U; FM: BALH900306GV; 96.3 mhz; 100 kw; ant. 1,450 ft.)—Granted app. of assignment of license from WYN-WSLI Inc. to Spur Jackson Ltd. for \$3.375 million. Seller is headed by Dick Osburn and Rusty Reynolds, who also own KYKS(FM) Lufkin, KXUE(FM) Victoria and KAGG(FM) Madisonville, all Texas. Buyer is headed by Don R. Kuykendall and has no other broadcast interests. Action May 9.

■ **KVSH(AM)** Valentine, NE (BAL900301EA; 940 khz; 5 kw-D)—Granted app. of assignment of license from Beef Country Co., to Heart City Radio Co. for \$235,000. Seller is headed by Donald E. Jones and Deloris M. Kath. Jones has interest in Jones Big Sky Co., licensee of KCSR(AM)-KQSK(FM) Chadron, NE; Jackalope Radio Inc., licensee of KWIV(AM) Douglas, WY; Radio Broadcasters Inc., licensee of KASL(FM) Newcastle, WY. Kath has interest in FM Broadcasters, licensee of KATH(FM) Douglas, WY; Kath Broadcasting, licensee of KGOS(AM)-KERM(FM) Torrington, WY and FM translator K244AR Pine Bluff, WY; and Jackalope Radio Inc. Buyer is headed by David Otradovsky, Charles Lloyd Weis, Vickie Cahill, Wally Bazyn, Rosella Nieuwenhuis and Don Peterson. Action May 21.

■ **WKOS-AM-FM** Rochester, NH (AM: BAL900320GZ; 930 khz; 5 kw-U; FM: BALH900320HA; 96.7 mhz; 5 kw; ant. 280 ft.)—Granted app. of assignment of license from Salmanson Communications Inc. to Bear Broadcasting Co. for \$1.8 million ("Changing Hands," April 9). Seller is headed by James Salmanson and has no other broadcast interests. Buyer is headed by Natalie L. Urso, Philip J. Urso, Joseph V. Gallagher and M. Linda Urso, and is licensee of WHIM(AM) East Providence, RI. Natalie L. Urso is president and sole stockholder of Westerley Broadcasting Company, licensee of WERI(AM)-WWRX(FM) Westerley, RI. Action May 21.

■ **WCBA-AM-FM** Coming, NY (AM: BAL900315EC; 1350 khz; 2 kw-D; FM: BALH900315ED; 98.7 mhz; 2 kw; ant. 393 ft.)—Granted app. of assignment of license from WCBA Radio Inc. to Eolin Broadcasting Inc. for \$790,000 ("Changing Hands," March 26.) Seller is headed by Dean J. Slack and has no other broadcast interests. Buyer is headed by Robert W. Eolin Jr., John T. Horn and Dolores A. Eolin. Robert W. Eolin Jr. is vice president and general manager of WLYH-TV Lancaster, PA. Action May 21.

■ **WLOE(AM)** Eden, NC (BAL900305EH; 1490 khz; 1 kw-D, 250 kw-N)—Granted app. of assignment of license from WWMY-FM Broadcasting Inc. to Mayo Broadcasting Corp. for \$100,000. Seller is headed by Peter Nisselson and Lawrence Goldstein, and is subsidiary of Speed-O-

Print Business Machines Inc., which is also headed by Nisselson and Goldstein, and has interest in WNNR Broadcasting Inc., licensee of WNNR(AM) Hamden, CT and WJYE Radio Corp., licensee of WJYE(FM) Buffalo, NY. Buyer is headed by Richard D. and Irene V. Hall Jr., and is licensee of WMYN(AM) Mayodan, NC. Action May 10.

■ WGLH(AM) Mebane, NC (BAL900302ED; 1060 khz; 1 kw-D)—Granted app. of assignment of license from Benchmark Communications Ltd. to Great Speckle Bird Broadcasting Inc. for \$129,000. Seller is headed by Roger D. Jennings and has no other broadcast interests. Buyer is headed by James L. and Donna M. Christopher, husband and wife, and has no other broadcast interests. Action May 11.

■ KNUA-FM Bremerton, WA (BALH900326HZ; 106.9 mhz; 100 kw; ant. 819 ft.)—Granted app. of assignment of license from Pacific and Southern Co. to Brown Broadcasting Co. for \$10 million ("Changing Hands," April 2). Seller is subsidiary of Gannett Co., which is headed by Douglas H. McCorkindale and is licensee of KISS-AM-FM Los Angeles and KSDO(AM)-KSWV(FM) San Diego, both California; WTLV(TV) Jacksonville and WDAE(AM)-WUSA(FM) Tampa, both Florida; WGLI-AM-FM Chicago, IL; KOSA(AM)-KSD-FM St. Louis and KCMO(AM)-KCPW(FM) Kansas City, both Missouri; KKBQ(FM) Pasadena, both Texas; KPNX-TV Mesa, AZ; KUSA-TV Denver; WXIA-TV Atlanta; WLVI-TV Cambridge, MA; KARE-TV Minneapolis; KOCO-TV Oklahoma City; WUSA(TV) Washington, DC; WFMY-TV Greensboro, NC; and KKBQ(AM) Houston. KVUE-TV Austin and KOAI(FM) Denton, all Texas. Buyer is headed by Willet H. Brown, Michael J. Brown and Phil Melrose, and owns KPOP(AM)-KGB-FM San Diego. KXOA-AM-

FM Sacramento, KYNO-AM-FM Fresno, and KKSF-FM San Francisco, all California; and has pending sale of KKAT-FM Salt Lake City. Action May 11.

■ KAAR(FM) Medical Lake, WA (BALH900305HQ; 95.3 mhz; 1.32 kw; ant. 151 ft.)—Granted app. of assignment of license from Roberts Broadcasting to Sunbrook Communications II Ltd. for assumption of financial obligations. Seller is headed by Larry Roberts. Buyer is headed by Larry Roberts, Alan Cooper, Edward Cooper, David Bullwinkle and Clifford M. Harrington, and is licensee of KBLG(AM)-KRKX(FM) Billings, KGRZ(AM)-KDXT(FM) Missoula, KXTL(AM)-KQUY(FM) Butte and KXGF(AM)-KAAK(FM) Great Falls, all Montana. Action May 15.

New Stations

■ Gray, GA (BPH900416MI)—Stephen D. Tarkenton seeks 96.5 mhz; 6 kw; ant. 328 ft. Address: 138 Boone Dr., Newman, GA 30264. Tarkenton is general manager of WCOH(AM)-WMKJ-FM Newman, GA. He is son of Dallas M. Tarkenton and brother of Dallas M. Tarkenton III and Christopher N. Tarkenton. Dallas M. Tarkenton is 75% stockholder of Tarkenton Broadcasting Co., licensee of STATION WJGA-FM Jackson, GA, and 65% stockholder of Carr County Media Inc., licensee of WBTR-FM Carrollton, GA. Dallas M. Tarkenton III is 90% stockholder of Newman Broadcasting Co., licensee of WCOH(AM) Newman, GA, and 75% stockholder of South Metro Broadcasting Inc., licensee of WMKJ-FM Newman, GA. Filed April 16.

■ Gray, GA (BPH900416MJ)—Debbie R. Hart seeks 96.5 mhz; 3KW; ant. 328 ft. Address: P.O. Box 171 Marshallville, GA 31057. Hart has no other broadcast interests. Filed April 16.

■ Gray, GA (BPH900416MK)—Gray Communications Inc. seeks 96.5 mhz; 3 kw; ant. 328 ft. Address: 2361 Kensington Rd., Macon, GA 31211. Principal is headed by Charles E. Richardson and Obi and Esther Okhehi, and has no other broadcast interests. Filed April 16.

■ Zebulon, GA (BPH900418MJ)—Taylor Broadcasting Ltd. seeks 92.5 mhz; 2.15 kw; ant. 528 ft. Address: 1630 N. Expressway, Griffen, GA 30223. Principal is headed by William L. Taylor Jr. and Samuel V. Stacy, and has no other broadcast interests. Filed April 18.

■ Zebulon, GA (BPH900418MK)—South Central Broadcasting Co. seeks 92.5 mhz; 2.9 kw; ant. 472 ft. Address: 5412 Flintrock Ct., Westerville, OH 43081. Principal is headed by Freeman Edwards II, Jerome L. Ray, Spurgeon Webber III and Deidra W. Humphrey, and has no other broadcast interests. Filed April 18.

■ Princeville, HI (BPH900418MI)—Pangyarihan Broadcasting Ltd. 98.9 mhz; 100 kw; ant. 373 ft. Address: P.O. Box 3426, Lihue, HI 96766. Principal is headed by Jonnie Pangyarihan, Daniel Braverman, Michael Sirkis and Robin M. Rothschild, and has no other broadcast interests. Filed April 18.

■ Russell Springs, KY (BPH900419MT)—Twinklakes Communications seeks 92.7 mhz; ant. 328 ft. Address: P.O. Box 471, Columbia, KY 42728. Principal is headed by Alan W. and Jane Reed, and William D. and Sharon K. Harris, and has no other broadcast interests. Filed April 19.

■ Russell Springs, KY (BPH900423MY)—Reid D. Pipette seeks 92.7 mhz; 6 kw; ant. 328 ft. Address: 535 Lakeway Dr., Russell Springs, KY 42642. Pipette has no

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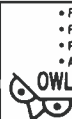
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other broadcast interests. Filed April 23.

■ Manistee, MI (BPH900423MZ)—Todd Noordyk seeks 107.9 mhz; 6 kw; ant. 328 ft. Address: 5777 W. 64th St. Fremont, MI 49412. Noordyk has no other broadcast interests. Filed April 23.

■ Ebenezer, MS (BPH900424ME)—Jimbar Enterprises seeks 103.9 mhz; 3 kw; ant. 328 ft. Address: P.O. Box 87, Ebenezer, MS 39064. Principal is headed by James Leo Haffey and has no other broadcast interests. Filed April 24.

■ Columbia Falls, MT (BPH900411MB)—Jerome J. Dobson, Carolyn M. Goss, Neil A. Rones and Luann C. Dahl seek 95.9 mhz; 6 kw; -325 ft. Address: 906 Olive, St. Louis, MO 63101. Principals have no other broadcast interests. Filed April 19.

■ Roseburg, OR (BPCT900413KH)—Metrocom of Oregon Inc. seeks ch. 36; 43 kw; ant. 692 ft. Address: 888 Goodpasture Island Rd., Eugene, OR 97401. Principal is headed by John E. Field, Glenn Edwards, Patrick A. Sizemore, Barbara Baeky, Conrad N. Bagne, Lollie Hopson and Meredith Sykes, and has interest in LPTV K2AS Eugene and LPTV K63DO Coos Bay, both Oregon. Filed April 13.

■ Del Rio, TX (BPCT900424KF)—Pena Communications Inc. seeks ch. 10; 316 kw; 1,466 ft. Address: 6620 River Trail Court, Bethesda, MD 20817. Principal is headed by Eduardo Pena III, Celinda Maria Pena, Harry S. Shoffner and Eduardo Pena Jr. Eduardo Pena Jr., father of Eduardo Pena III, has 19% interest in Panorama Broadcasting Co., licensee of KLDO-TV Laredo, TX. Filed April 24.

Actions

■ Lewes, DE (BPH870910OE)—Granted app. of South Coast Broadcasting Inc. for 105.9 mhz; 3 kw. Address: 5341 King Charles Way, Betesda, MD 20814. Principal is headed by Susan Marie Beth Romaine and has no other broadcast interests. Action May 10.

■ Golden Gate, FL (BPH900302AE)—Returned app. of Applied Science Enterprises for 840 khz; ant. 492 ft. Address: 1718 Shenandoah Rd., Wimauma, FL 33598. Principal is headed by David A. Glenn and has no other broadcast interests. Action May 11.

■ Jupiter, FL (BPH890914NT)—Returned app. of Belkis J. Lezcano for 105.5 mhz; 3 kw; ant. 328 ft. Address: 3801 SW 130th Ave., Miami, FL 33175. Lezcano has no other broadcast interests. Action May 10.

■ Richmond Hill, GA (BPH870819MG)—Granted app. of Richmond Hill Broadcasting for 105.1 mhz; 3 kw; ant. 328 ft. Address: 404 5th St., Box 593, Tybee Island, GA 31328. Principal is headed by Jerry L. Roth, and has no other broadcast interests. Action May 18.

■ Bethalto, IL (BPH880811MH)—Granted app. of Bethalto Broadcasting Corp. for 95.5 mhz; 3 kw; ant. 328 ft. Address: 645 Grove St., Wood River, IL 62095. Principal is headed by Robert E. Howe, and has no other broadcast interests. Action May 17.

■ Bethalto, IL (BPH880811MM)—Dismissed app. of Three Elms Broadcasting Ltd. for 95.5 mhz; 3 kw; ant. 328 ft. Address: 1120 Netherlands Ct., Silver Spring, MD 20904. Principal is headed by Eddie L. Madison Jr., and has no other broadcast interests. Action May 17.

■ Bethalto, IL (BPH880811MV)—Dismissed app. of Radio Property Ventures for 95.5 mhz; 3 kw; ant. 328 ft. Address: 1430 Olive St., St. Louis MO 63103. Principal is headed by Burt W. Kaufman, Dirk L. Hallemeier and George Spicer, and is licensee of KXEG(AM) Tolleson, AZ; KSHY(AM) Cheyenne, WY; KBBX(AM)-KCGL(FM) Centerville, UT; KXEN(AM) Festus, MO, and KQXI(AM) Arvada, CO. Action May 17.

■ Bethalto, IL (BPH880811MP)—Dismissed app. of Pamela R. Jones for 95.5 mhz; 3 kw; ant. 328 ft. Address: 20 East Wheeling St., Baltimore, MD 21230. Jones has no other broadcast interests. Action May 17.

■ Champaign, IL (BPH880630MD)—Dismissed app. of Benjamin L. Stratemyer for 100.3 mhz; 25 kw; ant. 328 ft. Address: 600 E. Campus St, APT 2-B, Carbondale, IL 62901. Stratemyer has no other broadcast interests. Action May 11.

■ Liberal, KS (BPH890105MC)—Dismissed app. of KBUF Partnership for 105.1 mhz; 50 kw; ant. 492 ft. Address: 1309 East Fulton, Garden City, KS 67846. Principal is headed by Robert E. Ingstad, Scott Smith and Michael D. Tricbold. Action May 16.

■ Kennebunk, ME (BPH850712QP)—Dismissed app. of Keith B. Handyside for 99.3 mhz; 3 kw; 1,075 ft. Address: 98 Forrest St., Plainstown, NH 03865. Handyside has no other broadcast interests. Action May 7.

■ Stephenson, MI (BPH891227MI)—Returned app. of Pacer Radio of the Near-North for 102.3 mhz; 3 kw. Address: P.O. Box 52, Mayville, WI 54304. Principal is headed by Lyle Robert Evans, who is sole owner of Brillion Radio Co. permittee of new FM at Brillion, WI. Evans

also owns 50% of Pacer TV of Huron Inc., permittee of KIID(TV) Huron, SD. Action Jan. 30.

■ Flowood, MS (BP891106AD)—Returned app. of CSB Communications Inc. for 1240 khz; 1 kw. Address: 8663 Shadowbrook Cove, Germantown, TN 38138. Principal is headed by H Craig Scott and has no other broadcast interests. Action May 14.

■ Savannah, MO (BPH900119MQ)—Returned app. of Rosenauer Communications Inc. for 92.7 mhz; 50 kw; ant. 492 ft. Address: 708 S. 11th St. Savannah, MO 64485. Principal is headed by Janet Rosenauer and has no other broadcast interests. Action May 11.

■ Manahawkin, NJ (BPH900118MH)—Returned app. of Press Broadcasting Co. for 105.7 mhz; 25 kw. Address: Press Plaza, P.O. Box 799, Asbury Park, NJ 07712. Principal is headed by Robert E. McAllan, E. Donald Lass, Jules L. Plangere III, Robert E. Murphy and Charles W. Ritscher, and is licensee of WBUD(AM)-WKXW(FM) Trenton, NJ, and hold CP for LPTV at Toms River, NJ. Action May 11.

■ Farmville, VA (BPH890830ME)—Granted app. of David W. Layne for 101.3 mhz; 3 kw; ant. 328 ft. Address: 275 Elm Ln., Bluff City, TN 37618. Layne has no other broadcast interests. Action May 8.

■ Virginia Beach, VA (BPH880505NN)—Dismissed app. of Coast of Virginia Broadcasters Ltd. for 102.1 mhz; 3 kw; ant. 328 ft. Address: 324 Kellam Rd., #103, Virginia Beach, VA 23462. Principal is headed by Patrick F. Banks and has no other broadcast interests. Action May 10.

Facilities Changes

Applications

AM's

■ Morningside, MD WPGC(AM) 1580 khz—May 9 application petition for recon for Mod of CP (BP780129AN) to modify night time directional pattern and reduce night power to 270 w.

■ Bridgewater, VA WHBG(AM) 1360 khz—April 5 application for Mod of CP (BP890606AJ) to reduce daytime power to 2 kw.

■ Milwaukee, WI WNOV(AM) 860 khz—April 25 application for CP to remove transmitter location to 3042 W. Locust St., Milwaukee, WI 43 04 20N 87 57 07W.

FM's

■ Mobile, AL WKSI-FM 94.9 mhz—April 27 application for Mod of CP (BPH830705AM as Mod) to change ant. 470 kw H&V; TL: 1.5 miles E. of I-10 on Wilcox Rd., near Loxley, AL.

■ Harrison, AR KCWD(FM) 96.7 mhz—April 20 application for CP to change FREQ: 96.1 mhz; ERP: 8 kw H&V; ant. 1,197 ft. H&V; change TL: 3.2 miles SW of Valley Springs, AR. change class to C2 (per Docket 87-73).

■ Trumann, AR 106.7 mhz—April 25 application for Mod of CP (BPH861119MA) to change ERP: 6 kw H&V; change TL: County Rd. 158, 5.4 km W. of intersection with U.S. Highway 63 at Bay, AR.

■ San Jacinto, CA KWRP(FM) 96.1 mhz—April 24 application for Mod of CP (BPH870327MF) to change ERP: .060 kw H&V; change ant. 1,521 ft.; TL: approximately 5.1 km N. of San Jacinto, CA.

■ Norwich, CT WCTY(FM) 97.7 mhz—April 26 application for CP to change ERP: 1.9 kw H&V; change ant. 410 ft.

■ Blackshear, GA WKUB(FM) 104.9 mhz—April 16 application for CP to change ERP: 37 kw H&V; change ant. 301 ft.; change FREQ: 105.5 mhz; change class: C2 (per Docket 88-294).

■ Williamsburg, KY 104.3 mhz—April 27 application for Mod of CP(BPH880212MV) to change ERP: 1.38 kw H&V; change ant. 656 ft.; TL: Mt. Morgan, W. of St. Rd. 204 Williamsburg, KY.

■ Kirksville, MO 107.9 mhz—April 23 application for Mod of CP (BPH870615MX) to change ant. 980 ft.; change TL: W. side of MO Hwy. 129, 8 km S. of New Boston, MO.

■ Newport, NV WZYC(FM) 103.3 mhz—April 18 application for Mod of CP (BPH860106IA) to change ant.: 1,010 ft.

■ Fairbury, NE KUTT(FM) 99.3 mhz—April 27 application for CP to change ERP: 100 kw H&V; ant. 639 ft.; change TL: 1.1 miles NW of Powell, NE; class: C1 (per Docket 88-99).

■ Pomona, NJ WLFR(FM) 91.7 mhz—May 9 application

for CP to change ERP: .900 kw H&V; ant. 150 ft.

■ Belen, NM KARS-FM 97.7 mhz—April 19 application for CP to change ERP: 100 kw H&V; ant. 984 ft.; change TL: 1.5 km W. of Summit of El Cerro De Los Lunas; class: C (per Docket 89-34).

■ Little Falls, NY WOWB(FM) 105.5 mhz—April 20 application for Mod of CP (BPH850712T3) to change ERP: 2.884 kw H&V; change ant. 469 ft.; TL: on Quinn Rd., 7 km from City of Little Falls on bearing of 216 degrees true.

■ Cookeville, TN WHUB-FM 98.3 mhz—April 19 application for CP to change FREQ: 98.5 mhz; ERP: 50 kw H&V; change ant. 492 ft.; change to class C2 (per Docket 88-563).

Actions

AM's

■ St. Cloud, FL WNZQ(AM) 1500 khz—May 15 application (BMP900302AG) returned for Mod of CP (BP850701AH) to change FREQ: 830 khz; add night service with 250 watts; reduce day power to 400 watts and change TL: approximately .3 mile E. of junction of Rte. 525 and Old Canoe Creek Rd., near St. Cloud, FL and make changes in ant. system 28 13 51N 81 18 42W.

■ Joliet, IL WWHN(AM) 1510 khz—May 15 application (BP871207AA) granted resubmitted nunc pro tunc for CP to increase power to 1 kw.

■ Ely, MN WELY(AM) 1450 khz—May 15 application (BP891204AF) granted for CP to make changes in ant. system.

■ Philadelphia, PA WEAZ(AM) 560 khz—May 15 application (BP900131AI) granted for CP to modify day directional radiation pattern.

FM's

■ Kingman, AZ KGMN(FM) 100.1 mhz—May 10 application (BPH890925IK) granted for CP to change ERP: .930 kw H&V; change ant. 2,896 ft.; FREQ: 99.9; class: C2; TL: 35 06 37N 133 52 55W.

■ Havana, FL WMLO(FM) 104.9 mhz—May 10 application for CP to change ERP: 47.0 kw H&V; ant. 204 ft.; change TL: 8440 Deer Lake Rd., FL; change to class C2 (per Docket 88-379).

■ St. Augustine, FL WUVU(FM) 97.7 mhz—May 10 application (BPH900308IA) granted for CP to change ant.: 483 ft.; change TL: 1 km E. of US 1 at Duval and St. John's County Line, FL.

■ Carthage, IL WCAZ-FM 92.1 mhz—May 8 application (BPH890821IB) granted for CP to change ERP: 25 kw H&V; change ant. 328 ft.; TL: 12 miles SW of Carthage, IL; class: B1 (per Docket 88-236).

■ Brooklyn, IA KSKB(FM) 99.3 mhz—May 8 application (BPH900130IG) granted for CP to change FREQ: 99.1 mhz; change class: C2 (per Docket 88-263).

■ Hutchinson, KS KHUT(FM) 102.9 mhz—May 8 application (BPH890628IC) granted for CP to change TL: 2.7 km W. and 1.6 km S. of Hutchinson near intersection of Whiteside and Clark Rds.; correct coordinates 38 02 39N 98 00 56W.

■ New York, NY WQCD(FM) 101.9 mhz—May 3 application (BPH890511IG) granted for CP to change ERP: 6.2 kw H&V; change ant.: 13,490 ft. change TL: Empire State Building, 350 5th Ave., NY, NY.

■ Argate City, NJ WFOU(FM) 96.1 mhz—May 10 application (BMPH890925IH) granted for Mod of CP (BPH870922MT) to change ant. 275 ft.; change TL: Ritz Condominium, 2715 Boardwalk, Atlantic City, NJ.

■ Stillwater, OK KSPI-FM 93.9 mhz—May 11 application (BPH900116IP) granted for Mod of CP (BPH870225MI as Mod) to change ERP: 16 kw H&V; ant. 885 ft.

■ San Antonio, TX KSYM-FM 90.1 mhz—May 8 application (BPED880610MM) granted for CP to change ERP: 3.0 kw H&V; change ant. 127 ft.; and to correct coordinates to 29 26 50N 98 29 55W.

■ Tremonton, UT KKVU-FM 104.9 mhz—May 8 application (BMPH891024IJ) granted for Mod of CP (BPH880314IB) to change ERP: 12.5 kw H&V; ant. 987 ft.; change TL: 3 mi NW of Tremonton, UT.

TV's

■ Holly Springs, MS WBUY(TV) ch. 40—May 11 application (BMPCT880622KE) granted for Mod of CP to change ant.: 629 ft. ERP: 5,000 kw-V; TL: 3.8 km SW of SR 57 at Morrison Creek, near Rossville, TN; ant.: Andrew ATW30H2-HSP4-40S (DA)(BT); 35 00 40N 89 33 41W.

■ Bayamon, PR WDWL(TV) ch. 36—May 11 application (BMPCT890428KG) granted for Mod of CP (BPCT860508KG) to change ERP: 9.3 kw-V; ant. 3,535 ft.; TL: Cerro Marquesa Aguas Buenas, PR; ant.: Bogner LP52; 18 18 48N 66 11 06W.

Classified Advertising

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

RADIO

HELP WANTED MANAGEMENT

Sales manager: NewsTalk WSPD and Adult Contemporary WLQR, Toledo: Looking for assertive enthusiastic leader, with a successful track record as trainer/coach - Good at packaging and promotion. Must believe in high rates and practice rate integrity. Resume to: Terrell L. Metheny, Jr., General Manager, WSPD/WLQR Radio, 125 South Superior St., Toledo, OH 43602. EOE

Experienced, sales oriented GM for Northeast in growing market of 500,000. Must be hands on, bottom line oriented. Programming and sales background a must. No beginners. Confidential replies to Box C-61. EOE.

Chief financial officer wanted for major radio network. Attractive compensation package commensurate with experience. Must have college degree and 15 years radio broadcast experience. Send resume, salary history and references to Box C-64. EOE.

North to Alaska! Program director for public radio station in Alaska's interior region. Responsible for program acquisition and scheduling, supervision of personnel, budgeting, some announcing and fund raising, and assisting with planning and marketing. Requires extensive experience in public radio, personnel management skills, familiarity with audience research analysis and audience building techniques. Should also have good announcing and audio production skills and be prepared to work with volunteers and students. Requires familiarity with broadcast regs. Salary: \$30,680 to \$35,790. Excellent fringe benefits. Deadline: July 1, 1990. Send letter of application, resume, list of references and audition tape to Bruce Smith, General Manager, KUAC TV/FM, University of Alaska, Fairbanks, AK 99775-1420. The University of Alaska is an EO/AA employer and educational institution.

General manager: Long Island's monster AC powerhouse, WALK FM/AM, is looking for exceptional leader/motivator. Rare opportunity for take-charge professional with successful track record in sales and programming. Join strong, progressive group at flagship station in nation's 13th MSA. Resumes to Linda Healy, WALK FM/AM, PO Box 230, Patchogue, NY 11772. EOE, M/F.

General sales manager for the #1 CHR (WZYQ-FM) and Country (82Q AM) for the Washington-Baltimore corridor. Frederick, Maryland. Lead a 6 person sales team to awesome sales figures in America's fastest growing market! Call Jack Alix, VP/GM, at 301-663-5400. EOE.

General sales manager needed for WTMJ, 93.1-FM in Miami/Fort Lauderdale/Palm Beach. All applicants need high energy, have high aspirations, be able to motivate and lead a team of eight. Recruiting and training abilities a must. If this is you, send resume to Allen Stieglitz, 3225 Aviation Ave., Miami, FL 33133. WTMJ is an equal opportunity employer.

Director of Radio: Administrative/professional position of Director of Radio. Available beginning August 16, 1990. Duties include teaching radio production, radio management, and other mass communications courses. Other responsibilities include fulltime direction of student-run radio station, financial management of station, and supervision of radio interns. Requirements: MS in appropriate area required, teaching and professional experience in broadcasting, cable, sales and promotion highly desirable. Salary competitive. Send letter of application, resume, three letters of recommendation and current transcripts to: Dr. Vincent Hazleton, Chair, Department of Communication, Illinois State University, Normal, IL 61761 by June 15, 1990. Women and minorities encouraged to apply. EEO/AA.

HELP WANTED SALES

Experienced salesperson: Pennsylvania small market AM. Prominent employer - very stable. Excellent benefits and attractive salary structure. Possible management future. How can you help? Call 602-391-9859. EOE.

WVEE and WAOK are looking for a very unique sales person. The individual we are looking for must be able to negotiate with decision makers, be customer focused, understand Urban Contemporary radio and have at least two years of radio sales experience. If you're looking for a growth opportunity, we'd like to hear from you regardless of market size. Send your resume immediately to Howard Toole, General Sales Manager, WVEE/WAOK Radio, 120 Ralph McGill Blvd., Suite 1000, Atlanta, GA 30365. Summit Atlanta Broadcasting is an equal opportunity employer.

Salesperson: Experienced person, but still willing to learn, to represent the area's top station and enjoy Ocean City, Maryland. Must be ambitious and a team player. Growing area and a fun place to live. Must produce! List and benefits. Resume to: General Sales Manager, Stevie Prettyman, PO Box 758, Ocean City, MD 21842. EOE.

HELP WANTED ANNOUNCERS

Virginia AM/FM, Shenandoah Valley, would like good morning announcer/program director. Good place to live and work. T/R to J.D. Cave, WLCC/WRAA, PO Box 387, Luray, VA 22835. EOE.

Night-time announcer: AC Christian FM. Broadcast experience necessary, production and music skills valuable. Desire to work with ministry-oriented team vital. Equal opportunity employer. Send demo tape and resume to: Manager, WCIC, 3263 Court St., Pekin, IL 61554.

We are seeking a career-oriented announcer to work a 6-day week, with production duties included. Applicants should have great voice, good work habits, solid references that can be verified, and the desire to be a part of a winning team. We're a 42-year-old company looking for a solid employee who wants to build a future in Hereford, Texas. Mail tape, resume, and references to Buddy Peeler, KPAN Radio, Drawer 1757, Hereford, TX 79045. 806-364-1860. EOE.

Southwest Florida's all new KISS 103.7 is looking for a morning talent with great production skills. Send tape and resume with references to WAKS, PO Box 1506, Ft. Myers, FL 33902. Attn: Mark Hayes. EOE.

FM producer/announcer: WETA FM, the leading Fine Arts/Information station serving the greater Washington area, seeks a weekday morning drivetime personality with an excellent working knowledge of Classical music, current events, and the arts. Candidate must speak with excellent diction and flawless pronunciation and must communicate and entertain listeners in a manner that is personable, pleasing, conversational, engaging, authoritative and knowledgeable. Must be capable of successfully weaving together program elements including music, news (NPR), weather, traffic, features, interviews and historical tidbits. Please send resume and aircheck/audition that demonstrates abilities and experience. Position open until filled. Very competitive salary and excellent fringe benefits. EOE. WETA FM, Human Resources Department, PO Box 2626, Washington, DC 20013.

Experienced A/C pro for large Ohio market. Great opportunity with top rated station. EOE. Resume to Box D-10. No tapes yet.

WUSY-FM, Chattanooga, seeks on-air talent. For #1 rated midday shift. Strong copy writing and production skills. Send tape and resume to Greg Mazing, WUSY-FM, PO Box 8799, Chattanooga, TN 37411. Colonial Broadcasting and WUSY are equal opportunity employers. No calls.

HELP WANTED TECHNICAL

Major group is looking for engineers of all talents. Please reply to Box C-56. EOE.

Board for International Broadcasting: HF broadcasting/freq. mgr. part-time, 25-30 hrs./wk. Contract to support agency in HFSC WARC Preparation. Must have experience in int'l HF broadcasting and good communication skills. Secret clearance required. Call 202-254-8040, Ms Burke. EOE/AA.

HELP WANTED NEWS

News director with two years experience or as an assistant needed to manage a three person department. T/R and salary requirements to Walter Maxwell, WGHQ, 82 John St., Kingston, NY 12401. EOE.

KTRH 740 AM seeks qualified editors, reporters. Minimum 5-10 years radio news experience; creative news judgment; strong story telling skills; ability to work well under intense deadlines. T & R: Melanie Miller, News Director, KTRH NewsRadio, PO Box 1520, Houston, TX 77251. No phone calls. EOE.

DuPont Journalism Award winning radio station seeks two reporters. Both positions will gather, write, edit and anchor newscasts, produce stories for afternoon and morning newscasts and produce features and documentaries as assigned. Send audition tape, including newscast, at least one feature, and resume to Paul Sund, KOSU-FM, 302 PM Building, Oklahoma State University, Stillwater, OK 74078. Deadline June 12, 1990. No calls. KOSU is an AA/EOE employer.

Anchor reporter: #1 station needs someone with a great voice and excellent writing skills. Aggressive, experienced. T/R to Melanie Berry, WZZK, 530 Beacon Pkwy. West Birmingham, AL 35209. EOE.

News reporter/director: Expanding Midwestern FM facilities currently seeking experienced radio news reporter to grow with us, news director position for the right applicant. Send tape, resume, salary requirements and news writing examples to KNZA, Box 104, Hiawatha, KS 66434. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Eastern Long Island FM station seeks hands-on production operations manager, who can also host morning program. Excellent opportunity with #1 Adult 25-54 station. Mature professionals only. EOE, M/F. Write or call Jeff Fisher, Station Manager, WBAZ, Box 1200, Southold, NY 11971. 516-765-1017.

SITUATIONS WANTED MANAGEMENT

G.M.: 20 year pro, sales, promotions, programming, leadership, bottom line results. Box C-26.

Problems? Sales, programming, financial acquisitions, management whatever. SOLUTION! A total management consultant. Up your bottom line NOW! Call RPM, 804-232-5197.

General sales manager with 5 years of Combo sales experience/14 years of programming experience available for GENERAL MANAGER position. Bobby Rivers 602-297-4808.

Sales driven leader available because I made a mistake. I overpaid for a property. Prior to that I became a self-made millionaire selling advertising and owning 50% of a radio station, sold out and bought two, sold one for \$750K profit, but lost on the other. I've got clear pictures of winning and losing, and winning is the only way to go. Available to discuss a combination of group or single station management with potential equity. Interested in market ranks 50-200. Only 51 with 25 years experience. Ready to make positive things happen. Please reply to Box C-8.

22 year radio vet looking for management position in NW small market. I offer experience in management, sales, promotions, programming, and news. 208-888-2593.

20-year radio veteran seeking management/programming challenge. Prefer Midwest, Central or Mideast areas. Mike: 419-243-0043.

Major market consultant with 26 years experience can solve your problems with super results in management, sales, programming and engineering. Full service consulting for start ups or turn arounds. Free initial consultation! Please call Bill Elliott at 413-442-1283 or write: 48 Imperial Ave., Pittsfield, MA 01201.

SITUATIONS WANTED ANNOUNCERS

Easy Listening, Big Band. 28 years experience. Basement voice. Warm climate, coastal stations only! 717-675-6982.

5 yrs. experience. Professional sound. Currently working for one of Orlando's top AC FM stations. Seeking full-time. Willing to relocate. Call anytime 407-352-4658. No mid-night shifts.

Sportstalk: Looking to start a show? Need a new host? I am a sports expert. Baseball and basketball B/P. Ivy League graduate. Also have DJ experience. Will relocate. Neil. 301-424-4984.

SITUATIONS WANTED NEWS

Sportscaster/B/P. 15 yr. pro. 27 awards. 303-241-6452.

Texas metro. Veteran broadcaster. Proven track record. Seeking ND or strong anchor spot. 13 years in present job. Want to return home to Texas. Box D-3.

Popular, experienced B/P announcer. Professional baseball, college basketball, football experience. News, sales also. If you're looking for a long term commitment, I'm your man. Randy, 407-879-4200.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Been working in L.A. at number 5 station for last five years. Market size not important: clean air is. Call Tom, 818-242-4373.

Forthcoming sale or format change? Illness? Turn-around? Shopping for candidates? 17-year all-format programming pro seeks interim PD or consulting position. 303-363-8902 or WRITE 14175 E. Montview Blvd., #6, Aurora, CO 80011.

MISCELLANEOUS

Make money in voiceovers. Cassette course offers marketing and technique for success in commercials and industrials. Money-back guarantee. Call for info: Susan Berkley, 1-800-333-8108.

TELEVISION

HELP WANTED MANAGEMENT

National sales manager: WOTV, Grand Rapids, MI; 36th market; NBC affiliate. Minimum 2 years in national sales/management. Send resume to: Dick McKay, GSM, WOTV, PO Box B, Grand Rapids, MI 49501. EOE.

LSM: CBS affiliate, top 50 market in Southeast. Looking for assertive person with management experience to lead and motivate 8 person staff. 5 station market. candidate must be able to position and package for max. revenue. Station believes in creative and innovative sales ideas and concepts. Compensation package totals \$67,000 per year. Send resume and references to Box C-63. EOE.

Local sales manager for midsize Texas market. Network affiliate seeks savvy LSM. Strong personal salesperson, leader, 5 years experience. Computer available knowledge, strategist, proven record, integrity. Send resume, references and salary requirements. Strictly confidential. Please send your confidential reply to Box C-65. EOE.

WPEC-TV, CBS affiliate in West Palm Beach, Florida, is seeking an individual with a minimum of three years television national sales management experience. We need an aggressive leader with a successful track record. Send resume with complete work history, salary requirements and references to: Personnel Manager, WPEC-TV 12, Fairfield Dr., West Palm Beach, FL 33407. Please, no phone calls. EOE.

Marketing director: VHF/Fox affiliate is looking for candidates who have a strong background in promotion and marketing. The right individual will be responsible for coordinating sales support efforts in the areas of vendor, co-op, kids' club, etc. Degree in Marketing or equivalent experience required. Send resume to General Manager, WVAH-TV, Charleston, WV 25526. An EO employer.

Marketing manager to supervise station marketing, promotion and operations, station on-air look and news look. College degree, 3-5 years of promotion or marketing experience. Applicants must be creative and possess superior visual talents. Position reports to the general manager. Send resume and tapes to: Lee Brantley, VP/GM, WAFF-TV, Dept. AA, Box 2116, Huntsville, AL 35804. EOE.

HELP WANTED SALES

General sales manager. Solid NBC affiliate located in Mid-South looking for sales leadership. Excellent opportunity for person with proven track record in local and national sales management. Must have strong people skills. Paper pushers need not apply. Send resume to: Box C-54 EOE.

TV/radio national sales position. Immediate opening with broadcasting's oldest (37 years) media/merchandising/sales-promotion firm. TV/radio sales experience required. Full-time travel (Mon./Fri.) required. Substantial draw against generous commission. Resume and recent picture to John Gilmore, President, CCA, Inc., PO Box 151, Westport, CT 06881. 203-226-3377. EOE.

NBC affiliate in medium-size Mid-South market needs sales manager. Must have solid experience in all areas of sales. Strong management skills a must. Resume to Box C-5. EOE.

TV account executive. Adding to staff. Experienced: professional; creative and research-wise individual with proven track record. CBS affiliate. Apply in writing to Thomas Labuzienski or Roland Adesko, 300 W Jefferson Blvd., South Bend, IN 46601 EOE.

HELP WANTED TECHNICAL

South Texas station needs well qualified assistant chief engineer with proven ability. EOE. Box C-51.

Due to expansion of facilities, Lodestar Towers Inc. seeks an experienced engineer skilled in RF transmissions, antenna combining systems and with a good knowledge of communications tower site requirements. Freedom to travel is a requirement, along with good verbal and written communications skills. No calls accepted. Resume and salary requirements to: Director of Engineering, PO Box 14485, North Palm Beach, FL 33408. EOE.

Maintenance engineer: Looking for individual with minimum three years maintenance experience in studio equipment, ENG and EFP equipment, microwave, transmitter and satellite equipment. FCC General Class or SBE certification required. Send resume and salary requirements to: WTVR-TV, 3301 West Broad St., Richmond, VA 23220. Attn: Chief Engineer, EOE/M/F.

Assistant chief engineer: Looking for individual with five years experience in maintaining studio equipment, transmitters, microwave and satellite down-link facilities. RF experience is a must. Should have at least one year of supervisor experience. FCC General Class license required. Send resume and salary requirements to: WTVR-TV, 3301 West Broad St., Richmond, VA 23220, Attn: Chief Engineer. EOE/M/F.

Engineer with five years hands-on maintenance with XMTR and studio systems. EOE, a Trinity station KTBW-TV, 1909 So. 341st Pl., Federal Way, WA 98003, FAX# 206-874-7432.

Engineering manager. Major satellite communications firm seeking experienced engineer to manage extensive transportable satellite network. Minimum of four years experience in satellite communications operation and maintenance. Thorough knowledge of video and C-band transmission system necessary. Component level maintenance experience. Experience with encryption a plus. Strong interpersonal and leadership skills essential. Travel involved. Only self-motivated individuals need apply. Competitive salary and benefits. Send detailed resume with salary history and references to: Helen Hunter, Telecom Broadcasting, 1930 S. Hill St., Suite 206, Oceanside, CA 92054. FAX# 619-439-8838. EOE.

Chief engineer: Great television station for the right person. CBS affiliate. Must be experienced, technically sound, good with people. Respond to: Jerry Dalrymple, KWTW, Box 14159, Oklahoma City, OK 73113. EOE, M/F.

Assistant chief engineer: East Coast public television station seeks UHF/microwave knowledgeable person. Should have people and organizational skills and be capable of advancement. Send resume and references or letter of inquiry to Box D-4. EOE

Small market network affiliate TV in Rocky Mountains seeking chief engineer with UHF transmitter experience. Past experience with start-up operations helpful. Good communications/budgeting skills a must. Send resume and salary requirements to Box D-9. EOE.

HELP WANTED NEWS

Co-anchor 6 and 10 pm newscasts, NBC, medium-size Southwest station looking for enthusiastic and motivated polished anchor. Send resume to: Box C-52. EOE. Tapes upon request.

News director: Top market seeks aggressive manager. Must be able to combine top level competitiveness with superb people skills. We have all the tools along with the best staff in the region. Send resume, letter of philosophy, references and salary requirement to KWTW, Attention: Jerry Dalrymple, Vice President, PO Box 14159, Oklahoma City, OK 73113. All replies will be handled confidentially. This position will be filled as soon as we find the right person, so if you're that person, apply now! No phone calls, please! EOE, M/F.

Producer/director: Public television station in Washington, DC market seeks individual to produce documentaries, public affairs, and multi-camera remote productions. Strong writing, organizational, and editing skills required. Send resume to: Station Manager, WNVN-TV, 8101A Lee Hwy., Falls Church, VA 22042. EOE.

Photographer: If you have a good eye and consistently use a tripod and lights, we're interested in seeing your work. We need a seasoned photographer with a good attitude and one to two years experience to join our news department. Send tape and resume to Jerry Trently, WHP, 3300 N 6th St., Harrisburg, PA 17110. EOE, M/F.

Main anchor: Top 50 market station seeks 6 and 11 anchor to complement existing male co-anchor. Applicants should have at least five years anchoring experience and be able to handle themselves in live situations. Tapes and resumes to Steve Hunsicker, News Director, WHP-TV, 3300 N Sixth St., Harrisburg, PA 17110. EOE, M/F

Sports reporter/producer: WTNH-TV is looking for a sports reporter/producer who knows how to make sports interesting to all viewers. Skilled at segment and story production. Potential to fill-in sportscasts. Send resume & tape to Bob Feldman, News Director, WTNH-TV, 8 Elm St., New Haven, CT 06510. No calls. EOE.

Executive news producer. SE network Conus affiliate looking for executive producer to oversee production of daily newscasts. Must have experience with multiple live shots and multiple satellite feeds. Superb writing skills a must. Help keep this dominant CBS affiliate #1. EOE, M/F. Box D-6. No tapes yet.

Two reporters for the Western Pacific where breaking hard news abounds. Solid news and academic credentials with demonstrated news judgement. One position available, Saipan. One in Guam. Outstanding company benefits package inc. retirement and profit sharing plans. Tropical isle lifestyle isn't half-bad either. No-return tapes, resumes and references the first time to Ken Booth, ND, Guam Cable TV, 530 W. O'Brien Dr., Agana, Guam 96910. FAX: 671-477-7847. EOE.

ENG cameraperson: Visnews, the international television news agency, seeks a video news cameraperson. Some travel involved, multi-lingual preferred. Attractive benefits package. Interested candidates should send their resume, including salary history, to Personnel, Visnews, 630 Fifth Ave., New York, NY 10111. EOE.

News cast director for top 40 affiliate. Minimum 2 years experience directing news and special projects. Supervisory experience, creativity, motivation and leadership abilities required. Send tape, resume and salary requirements to Rob Gray, Studio Operations Manager, WWMT, 590 W. Maple St., Kalamazoo, MI 49008. No phone calls, please. EOE.

Co-anchor for weeknight six and eleven o'clock news. Highest rated CBS affiliate in the Northeast. Personable, ambitious with minimum two years experience reporting and anchoring. Tape and resume to Don Colson, News Director, WABI-TV, 35 Hildreth St., Bangor, ME 04401. EOE.

Associate producer/writer. To write and produce elements of fast-paced, highly visual daily newscasts. Excellent broadcast writing skills required. Prior television production experience preferred. Applicant must have thorough knowledge of current events, work quickly and get along well with others. Letter, resume, broadcast writing samples to Edward B. Schimmel, WPVI-TV, 4100 City Line Ave., Suite 400, Philadelphia, PA 19131. EOE.

Weeknight co-anchor. Looking for anchor with minimum two years anchor/reporting experience to complement current male anchor. Salary negotiable. Send tape and resume to: Tom Mock, News Director, WYTV, 3800 Shedy Run Rd., Youngstown, OH 44502. No phone calls, please. EOE

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Promotion manager: If you've taken a number three news and made it number one with great promotion, then we need to talk. We're a top 40 market that is on the go and we need your help. If you want the challenge, send a resume to Box C-20. No tapes yet. EOE.

Writer/producer: Minimum two years experience in producing movie promos. Strong writing skills, knowledge of 1" and 3/4" editing and radio production needed. Please send resume and tape to: Kim Gerike, WTXN-TV, 414 Meadow St., Waterbury, CT 06702. Please, no phone calls. EOE.

Creative services producer: Dominant West Texas affiliate seeks self-motivated professional. Prior experience and degree preferred with good creative writing skills a must. Producer will eventually be able to produce full commercial from concept through editing including operating necessary equipment. A chance to do it all. Salary range \$15,000 - \$20,000. Send tape and resume to: Production Manager, KLST, 2800 Armstrong, San Angelo, TX 76903. EOE, M/F.

Producer/director/editor. Top 20 Independent looking for creative, mature person proficient in ALL areas of production, from commercial scripting to computer editing to lighting to shooting. If you can do it all, and do it all WELL, this job is for you. Send resume, references, and non-returnable tape to Bill Press, WDLZ, 2055 Lee St., Hollywood, FL 33020. No phone calls, please. EOE.

Assistant promotion manager. WBBM-TV Chicago, CBS owned and operated station seeks creative, energetic self-starter with excellent writing, producing, leadership skills. Three to five years TV promotion experience required. Send tape and resume to: Karen Clark, WBBM-TV, 630 N. McClurg Ct., Chicago, IL 60611. No phone calls. EOE.

Program director for VHF-ABC affiliate on the way to the top. Requires extensive experience producing sports, telethons, news, plus knowledge of programming, promotion, commercial and news production, syndicated product, sales, ratings analysis, research. Resume and references to Bob Allen, VP and GM, KCRG-TV, PO Box 616, Cedar Rapids, IA 52401. EOE.

Morning show producer: Top 20 station needs an experienced producer to take charge of our creative M/F morning show. We're committed to good local TV and want someone who can make us sizzle. We don't need another booker. Send resume to Box D-12. EOE. No tapes yet.

Producer/director I. Southwestern PTV station seeks producer/director for public and cultural affairs programming. Responsibilities include research, scriptwriting, interviewing, post-production reporting, and videotape editing. BA in Broadcasting or related field with minimum two years experience in broadcast television, of which one year must be in production. Equivalent education and experience accepted in lieu of degree on a one-year for one-year basis. Salary \$15,995 DOE. Submit applications and resumes only (no tapes) to UNM Personnel Department, 1717 Roma, NE, Albuquerque, NM 87131-3186. Important! Reference this ad. EOE/AA. Closing date: 6/20/90.

Producer/director: California Independent has immediate opening for person with at least two years experience writing, producing and directing commercials. Hands-on experience in field and post production is necessary. Four year communications degree preferred. Must be capable of producing a spot from concept to completion. Proficiency with GVG 300 switcher and Paltex Elan editor a plus. Send tape, resume and salary history to D. Blackwell, KRBB-TV, 500 Media Pl., Sacramento, CA 95815. No phone calls. EOE, M/F.

Executive producer: WNYC Foundation is currently seeking an executive producer to supervise all phases of the implementation, production and post production of WNYC-TV programs. Responsibilities include developing budgets for programs and monitoring show costs to ensure that budgets are not exceeded. Requirements include a BA degree and five years experience in TV production and administration, preferably with a public television station. Must have excellent communication, organizational, administrative and managerial skills. Salary is commensurate with experience. If interested, please send resume to WNYC - Personnel, 1 Centre St., 32nd Fl., New York, NY 10007. EOE. No phone calls, please.

Experienced on-line editor: Must be client oriented and experienced with Grass Valley editors and switchers. ADO and Abekas DVE, D-2, Betacam, and 1 inch. Mills/James is a high-end production company, with new studios and post production complex currently under construction. Send resume and salary history to: Scott Lanum, Mills/James Productions, 7001 Discovery Blvd., Dublin, OH 43017. Telephone inquiries encouraged. Call 614-761-3131. EOE.

Creative services director: Responsible for development and production of local commercials and programs at the Fox station in the 14th market. Outstanding mastery of television production required along with great management and organizational skills. Send resume and tape to Fox29/KITN-TV, 7325 Aspen Ln. N. Ste. 122, Minneapolis, MN 55428. Fox29/KITN-TV and Nationwide Communications Inc. are equal opportunity employers.

Promotion manager: Experienced promotion manager with good writing and creative skills. Midwest CBS affiliate. Send resume to: Richard Herbst, KGAN-TV, PO Box 3131, Cedar Rapids, IA 52406. EOE.

SITUATIONS WANTED TECHNICAL

Former NURAD engineer available. Experienced in design and repair of all models of NURAD microwave equipment. Contact Tom Padwa, 301-235-7225.

SITUATIONS WANTED NEWS

Excellent, experienced sportscaster looking for a line station in which to work. 216-929-0131.

Experienced, award-winning anchor seeks top sixty relocation. Quality shops only. Call 904-439-1425.

Veteran movie and video critic/entertainment reporter. Currently employed. Looking for a bigger audience and bigger bucks. Station, syndication and agent inquiries welcome. Box D-5.

MISCELLANEOUS

Primo Peole is seeking news anchors for all size markets! Call Steve Porricelli or Fred Landau at 203-637-3653, or send resume and 3/4" tape to Box 116, Old Greenwich, CT 06870-0116.

Attention job hunters! When contemplating career decisions, only the best will do. Make the professional choice, invest in yourself, and give us a chance to help. We're broadcasting's biggest job-listings service! Media Marketing/THE HOT SHEET, PO Box 1476-PD, Palm Harbor, FL 34682-1476. 813-786-3603.

Nationally recognized broadcast music producer seeks cash buyer for inventory. Over 500 orchestrated tracks incl: ID packages, news, commercial jingles. Reply Box D-11.

CABLE

HELP WANTED SALES

Greater Media Cable of Central Massachusetts is looking for an experienced account executive to sell cable-TV advertising. Forward resume to Allan J. Eisenburg, Greater Media Cable, 199 Southbridge Rd., North Oxford, MA 01537. Affirmative Action Employer. EOE.

ALLIED FIELDS

HELP WANTED SALES

Regional sales manager: Calaway Editing, a leading manufacturer of professional videotape editing controllers has an opening for an East Coast regional sales manager. The qualified applicant should have prior sales experience - preferably in the production equipment field - and be familiar with operations of a post-production facility. Please send resume to Calaway Editing, 535 Race St., San Jose, CA 95126. Attn: Sales Manager. EOE.

HELP WANTED INSTRUCTION

TV & Video Production teacher: The Regional Occupational Program, Victor Valley High School District, invites applications for a teaching position in TV & Video Production. Instructional areas will include video technician, sound tech, media lab, editing, lighting, graphics and career planning for students interested in the industry. Experience required: Five (5) full-time years paid employment in TV & Video Production, one year recency in last 3 years. Position begins in Sept. 1990. Salary range \$22,134 to \$27,392 with excellent full benefit package. Send letter of application and resume to: Donna Andrews, 16350 Mojave Drive, Victorville, CA 92392. Application deadline is June 22, 1990. 619-245-0211.

EMPLOYMENT SERVICES

Government jobs \$16,040 - \$59,230/yr. Now hiring. Call 1-805-687-6000 Ext. R-7833 for current federal list.

Attention: Postal jobs! Start \$11.41/hour! For application info call 1-602-838-8885. Ext. M-8435. 6am - 10pm, 7 days.

Attention: Earn money reading books! \$32,000/year income potential. Details. 1-602-838-8885, Ext. Bk 8435.

Attention: Easy work excellent pay! Assemble products at home. Details. 1-602-838-8885 Ext. W-8435.

EDUCATIONAL SERVICES

On-camera coaching: For TV reporters. Sharpen anchoring, standups, interviewing, writing. TELEPROMPTER. Learn from former ABC Network News Correspondent-New York local reporter. Demo tapes. Critiquing. Private lessons. 914-937-1719. Eckhart Special Productions (ESP).

MISCELLANEOUS

Attention: Government seized vehicles from \$100. Fords, Mercedes, Corvettes, Chevys. Surplus Buyers Guide. 1-602-838-8885, Ext. A-8435.

Radio/Television: "Love is a Lonely Clown": Inventive romantic musical production. Great for Easy Listening...Lover's only. Sample: Pierrot Productions, 2101 Browns Lane, A&J, Jonesboro, AR 72401.

WANTED TO BUY EQUIPMENT

Wanted: 250, 500, 1,000 and 5,000 watt AM-FM transmitters. Guarantee Radio Supply Corp., 1314 Iturbide Street, Laredo, TX 78040. Manuel Flores 5:2-723-3331.

Used 1", 3/4", VHS videotape. Looking for large quantities. No minis or Beta. Will pay shipping. Call Carpel Video, 301-694-3500.

Top dollar for your used AM or FM transmitter. Call now. Transcom Corp., 800-441-8454.

Used news set wanted: Corporate production company looking to buy a news set or news desk in good condition. Call Scott Wheeler, 804-253-0050, Richmond, Virginia.

Wanted: Used television microwave STL equipment needed immediately. Call Rick Biddle, Florence, AL 205-767-1515.

FOR SALE EQUIPMENT

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

50Kw AM: CCA-AM 50,000 (1976), excellent condition. Transcom Corp., 215-884-0888. Fax: 215-884-0738.

FM transmitters: RCA BTF20E (1976 and 1972), Harris/Gates FM-20H3, (1970), RCA 5D (1967), CSI T-3-F (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

5/10 AM transmitters: Collins 828E-1 (1978), RCA BTA-5L tuned and tested (1977), Harris BC10H (1972), McMartin BASK (1980), McMartin BA 2.5K (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

1Kw AM transmitters: Harris BC1H1 (1974), Sparta SS1000 (1981), Transcom Corp., 800-441-8454, 215-884-0888, FAX 215-884-0738.

Transmitters, radio & television: TTC manufactures state-of-the-art low power and full power television; and FM transmitters 10 watts to 50Kw, solid state from 10 watt to 8Kw. Call 303-665-8000.

FM antennas. CP antennas, excellent price quick delivery from recognized leader in antenna design. Jampro Antennas, Inc. 916-383-1177

TV antennas. Custom design 60KW peak input power. Quick delivery. Excellent coverage. Recognized in design and manufacturing. Horizontal, elliptical and circular polarized. Jampro Antennas, Inc. 916-383-1177

Blank videotape: Betacam, 3/4", & 1". Broadcast quality guaranteed and evaluated. Betacam \$4.99, 3/4" - 20 minutes \$5.99, 3/4" - 60 minutes \$8.99, 1" - 60 minutes \$24.99 in quantity. Magnetically examined, cleaned and packaged. Guaranteed to perform as new. Sony, 3M, Fuji, or Ampex. Free shipping. For more info, call Carpel Video toll free, 1-800-238-4300.

Broadcast equipment (used): AM/FM transmitters, RPU's, STL's antennas, consoles, processing, turntables, automation, tape equipment, monitors, etc. Continental Communications, 3227 Magnolia, St. Louis, MO 63118. 314-664-4497. FAX 314-664-9427.

Newly constructed 26' GMC remote truck. Sony BVH-1100, Dubner 5K, Grass 1600 16 input, 2 M/E switcher, Clearcom 4 channel Intercom/FB. Available May 1990 for only \$185,000. Call to see 919-977-3600. Don't forget to call Media Concepts when you need to buy or sell used equipment. We need your listings! Call Gary or Mary at 919-977-3600.

Beta SP - A/B roll w/Chyron & DVE scopes, rack mounted Sony BVW 60, 65, BVH 3100, Convergence 195 +, Crosspoint latch switcher, Chyron VP-2+ with Videoflex, DSC Eclipse w/curve & page turn scroll, 6 monitors, Ikegami 79-EAL w/component output & servos, BVW 35, Helicopter mount & monitors. Make offer Phil: Days 201-681-4493, Eve. 201-974-0579.

Equipment financing: New or used, 36-60 months, no down payment, no financials required under \$35,000. Refinance existing equipment. Mark Wilson, Exchange National Funding, 800-342-2093.

Save on videotape stock. We have 3/4" & 1" evaluated broadcast quality videotape. Available in all time lengths. Call for best prices. IVC, 800-726-0241.

1000' tower. Standing in Albion, Nebraska. Heavy Kline tower includes 6-1/8" coax. Purchase in place with land and building, or move anywhere. Call Bill Kitchen, 303-665-2655.

5 VPR 3 w/Zeus TBC Inconsole w/Tek 650 HR monitor 528 A Waveform 1420 Vector. All 5 for \$250K. Call 407-788-7032.

Shively 5 Bay CP FM antenna with 3 1/8 EIA input and Finematcher on 97.5 Mhz. 5 port 3 1/8 EIA manual patch-field. 519-354-2200, Carl.

Wanted: Grass Valley 300-3A production switcher for immediate cash purchase. Need by August 1, 1990. Bob Hess, KOVR, 916-927-1313.

50Kw - AM, RCA-50H - \$15,000. 10 Kw - AM, RCA-BTA10, \$9,000. 804-685-3128.

For sale: Bauer FV-5 AM transmitter. Ikegami SC-500 studio cameras, Gates Diplomat mixer, all in good condition. Call Joe Seibert at 907-543-3131.

For sale: 70-L upconverter, L-Ku upconverter, PTS 160 frequency synthesizer, traveling wave tube amp (75 watt) LNC power supply, 2-Ku band LNC's, I.F. conditioning panel, 2-modems. Asking \$13,900 or best offer. Coastal: 1-803-821-6900.

Lease purchase option. Need equipment for your radio, television or cable operation? NO down payment. NO financials up to \$70,000.00. Carpenter & Associates, Inc. Voice: 504-465-0908, FAX: 504-465-0910.

RADIO

Help Wanted Management

BROADCAST ADMINISTRATOR

will supervise noncommercial, student-run FM station at state university's main campus, beginning Sept. 4, 1990. Position also teaches courses in broadcast news writing for Journalism Department and implements radio programs and internships in support of University Communications. Works with student general manager of WRSU-FM to ensure that operations comply with FCC regulations; Works with Radio Council to ensure compliance with university policies. Requires a Bachelor's degree in English, Journalism or related field and at least three years broadcast management/news experience, preferable in a university setting. Salary range: \$30,461-41,117.

Send resume, to be received NO LATER THAN JULY 6, 1990, to: Roger Cohen, Broadcast Administrator Search Comm., Dept. of Journalism and Mass Media, Rutgers University, 4 Huntington Street, New Brunswick, NJ 08903

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Successful candidate to provide employment eligibility verification. Affirmative Action/Equal Opportunity Employer

Help Wanted Management Continued

AmericanMedia

General Manager WALK FM/AM

Long Island's monster AC powerhouse, WALK FM/AM looking for exceptional leader/motivator. Rare opportunity for take-charge professional with successful track record in sales and programming. Join strong, progressive group at flagship station in nation's 13th MSA.

Resumes to:

Linda Healy, America Media,
66 Colonial Drive,
Patchogue, New York 11772.

EOE M/F.

RADIO GENERAL MANAGER LEGENDARY WIKY AM/FM EVANSVILLE, INDIANA

Dominant stations need aggressive, proven, take-charge manager.

Strong people skills a must.

Successful candidate will have at least five years experience in management.

Must be able to build on WIKY's outstanding heritage and reputation. Stations recently were re-focused as a result of research Group's market study. Steady market, Stations are paid for. If you're a strong, unique manager who gets things done while bonding good people together in a common cause to win, and your track record/resume says "WINNER" all over it, then contact:

Steve Edwards,
Press/Radio Div.,

South Central Communications,
PO Box 40506, Nashville, TN 37204.
EOE, M/F/H.

Help Wanted Sales

93.5 KNTF

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KNTF RADIO (LA Suburbs)

is seeking experienced individuals with retail sales experience.

Benefits include health/dental plan.

Salary against commission commensurate with experience.

Account list to start.

Send resume to:

PO Box 3520, Ontario, CA 91761
Attn: General Manager
(714) 980-6700

EOE

Situations Wanted Management

FLORIDA & SOUTHEAST MKTS

Qualified/Experienced GM looking for station in need of Manager who can increase sales, reduce costs, MAKE MONEY. Solid experience in Sales, Sales Promotion, Sales Recruiting/Training. AM's with good signals O.K. Equity deals with ownership potential especially attractive. All mkts. considered.

Box D-8.

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TELEVISION

Help Wanted Management

VIDEO PRODUCT MANAGER

A major international manufacturer of television broadcast equipment has an opening for an Audio/Video Routing Switcher Product Manager. This is a high visibility management position with considerable responsibility for guiding the product development plans for the company. An engineering and/or product management background in the television broadcast industry is mandatory. Sales or manufacturing experience would be helpful. Relocation to the company's U.S. headquarters is required, as well as domestic and international travel.

A competitive compensation plan and an excellent benefit package will be offered to the successful candidate.

Please respond with your resume
to Box D-14.

EOE

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KUSI-TV is looking for an individual with a solid background in Retail Sales Development. Applicant must have a minimum of two years selling experience in television with an emphasis on direct business versus agency.

PLEASE SEND RESUME
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Sales Manager
KUSI-TV
P.O. Box 719085
San Diego, CA 92171

KUSI-TV is an Equal
Opportunity Employer



Help Wanted News



SPORTS ANCHOR

At least 3-4 years experience
in Top 30 Market

Familiarity with 30- or 60- minute
formats preferable.

Extensive knowledge
of wide range

of sports a must.

Send tape and resume to

Carlotta Eike at:
SNN

1100 Wilson Blvd.,
27th Floor,
Arlington, VA 22209.

NO CALLS PLEASE.
EOE

Help Wanted Programing Production & Others

PLEASE NOTE ADDRESS CORRECTION IN AD BELOW

EMERGENCY ON SCENE RESPONSE

ON SCENE,

a new national program
from Group W/4MN Productions,
is going into production
for the fall season.

We are looking for:

- 4 extremely aggressive field shooters to go on location with firefighters, paramedics, rescuers and flight crews
- 1 experienced editor/associate producer
- 1 promotion person.

Send non-returnable videotapes and resumes to:

Dave Forman
Executive Producer
c/o Group W Productions
3801 Barham Blvd., Suite 200
Los Angeles, CA 90068

No phone calls

EOE

TELEVISION/EPISODIC SPOT PRODUCER

Produce, write and edit episodic spots for television and public relations material for our Middle East Television group. Job location is with the Christian Broadcast Network in Virginia Beach, VA. Must have creative writing skills and editing ability with a 3/4" editing suite. Requires 2-3 years in TV episodic promotions, BA in Broadcasting or equivalent experience. Understanding of international broadcasting and Middle Eastern Culture a plus.

Send your resume and tape to:
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Virginia Beach, VA 23463



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\$1.95 for the first minute, \$.95 each add'l.
Call Now!



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We broker projects!

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New Orleans, LA 70130.

Phone: 504/521-8662 Fax: 504/522-2662.

ASSISTANT CHIEF ENGINEER

Immediate opening at Upstate N.Y. FOX Affiliate UHF stereo TV station. Must have strong maintenance background: Sony 1" and Betacam, BVE-5000 editor, Betacart, Sony cameras, Ampex ADO, Chyron Scribe, Grass Valley switchers, and Harris transmitter. Must have FCC General Class License and/or SBE Certification.

Send resume to:

Chief Engineer
WUHF-TV

360 East Ave.
Rochester, NY
14604

EOE



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You may be eligible to pay back a guaranteed student loan (FISL, GSL, Stafford, SLS, or PLUS loan), without penalty or collection charges. For more information, call the guarantee agency that holds your loan, or call the U.S. Department of Education toll-free at: (800) 333-INFO

Public Notice

The Annual Meeting of the Public Broadcasting Service Board of Directors

will begin at 2:30 p.m., June 19, 1990, at the Loews Anatole Hotel in Dallas, Texas. The tentative agenda includes election of new directors and officers; FY 1991 budget; Satellite Replacement Project; reports from management officers and Board committees; Board/Committee structure and agenda for 1990-1991; and other business.

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Media



George E. Castrucci, executive VP, chief operating officer, Great American Broadcasting, Cincinnati, named president and chief operating officer, Great American Communications Co. and chairman and chief operating officer, Great American Broadcasting, succeeding **Charles S. Mechem Jr.**, named chairman, executive committee.

Jerald Olson, VP, Time Warner, New York, named head, internal audit department. **Lowell Hedlund**, VP and general counsel, and assistant secretary, First Americable Corp., joins Warner Cable legal department, Dublin, Ohio, unit of Time Warner Cable Group, as VP, legal affairs.

George W. Leitner, VP, new business development, Disney Channel, joins International Channel, national multi-language basic cable network, Los Angeles, as senior VP and general manager.

Mary Jo West, managing editor/chief anchor, KTVK(TV) Phoenix, and former anchor, CBS News, New York, joins Phoenix Channel there as station manager.

Victor Bremer, director of news and programming, WBBM(AM) Chicago, joins Minnesota Public Radio, St. Paul, as VP, broadcasting.

Deborah A. Nicholson, executive VP, Choice Television, joins United Artists Cable, Van Nuys, Calif., as general manager, East Fernando Valley system.

H.W. Ray, president and chief operating officer, WTVG(TV) Toledo, Ohio, retires. **Barbara Vaughn**, chief controller, WTVG(TV), named VP, chief financial officer, and board member.

G. Michael Donovan, VP and general manager, WNUA(FM) Chicago, joins KTAC(AM)-KBRD(FM) Tacoma, Wash. (Seattle), in same capacity.

Garry Wall, program director, KKLQ-AM-FM San Diego, Calif., adds duties as VP, Edens Broadcasting.

Joseph T. Karr, VP, administrative services, South Carolina ETV, Columbia, S.C., retires, succeeded by **Charles M. Case**, research analyst, House Ways and Means Committee.

Betsy Swanson, director, financial planning, Fox Television Stations Inc., Beverly Hills, Calif., joins Fox-owned KSTU(TV) Salt Lake City as station manager.

Robert J. Jordan, operations manager,

WSYT(TV) Syracuse, N.Y., joins Cinetel Productions, independent production company, Knoxville, Tenn., in same capacity.

Sales and Marketing



Felt

Malcolm G. End, senior VP, creative director, Ogilvy & Mather, New York, joins D'Arcy Masius Benton & Bowles, St. Louis, in same capacity. **Deone T. Matichak**, product manager, marketing officer, Mercantile Bancorporation, St. Louis, joins D'Arcy Masius Benton & Bowles there as account executive.

Joanne Cini, local sales manager, WNYW(TV) New York, named VP, local sales manager, succeeded by **John DeSimone**, account executive.

Richard Cerussi, president and general sales manager, KRON-TV San Francisco, named VP, sales and marketing, Chronicle Broadcasting Co. there.

Paul Montoya, sales executive, LBS Communications, joins Tribune Entertainment Co., New York, as account executive, national advertising sales department.

Hyla K. Kelly, account executive, national television sales, Capital Cities/ABC Inc., Dallas, named sales manager, national television sales, Detroit.

Appointments at Television Station Partners: **Mary Pavone**, account executive, WROC-TV Rochester, N.Y., named local sales manager. **Lynda Peterson**, national sales manager, WEYI-TV Saginaw, Mich., joins co-owned WROC-TV in same capacity.

Robert Fein, national sales manager, WYOU(TV) Scranton, Pa., named national sales development manager.

Craig Kuhl, bureau chief, *Cablevision*, Denver, joins Daniels & Associates there as marketing manager.

Tom Morris, account executive, Prime Ticket, Los Angeles, named local advertising sales manager. **Donald W. Meek**, account executive, KCAL(TV), Norwalk, Calif. (Los Angeles), joins Prime Ticket there as senior account executive.

Marg Jenk, local sales manager, WITI-TV Milwaukee, joins Gillett Broadcast Services there as director of marketing devel-

opment.

Bill Gonzales, local sales manager, KXTV(TV) Sacramento, Calif., joins Seltel, New York, as account executive, Rockets team. **Phyllis Harris**, account executive, HRP, Dallas, joins Seltel there in same capacity. **Bernie Flynn**, president, 3-H Media, joins Seltel, New York, as account executive, Rangers team.

Bradley R. Nilsen, local sales manager, KNXV-TV Phoenix, named general sales manager.

Account executives named at WNSR(FM) New York: **James C. Thompson**, assistant director of media for program exchange, Saatchi & Saatchi, New York; **Cecilia Glynn**, sales assistant, NBC News, New York, and **Blanche Joesten**, senior broadcast buyer, Horizon Media, New York.

Kevin O'Kane, national sales manager, WXXA-TV Albany, N.Y., named general sales manager. **Jeanne Iacobelli**, director of advertising, LAM Enterprises, San Diego, joins WXXA-TV as account executive.

David R. Luka, account executive, WIVB-TV Buffalo, N.Y., named national sales director.

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Evelyn Castillo, account executive, Univision, Miami, named regional sales manager.

Lynne Lessin, sales manager, WCHV(AM) Charlottesville, Va., named general sales manager, WCHV and co-owned WWV(FM).

Roger R. Cucchi, general manager and director of operations, WVOX(AM)-WRTN(FM) New Rochelle, N.Y., joins WEXT(FM) Arlington, N.Y., as general sales manager.

Marty Gamer, account executive, KENS-TV San Antonio, Tex., named national sales manager. **Laurie M. Meyer**, regional sales manager, KTTU-TV Tucson, Ariz., joins KENT-TV as local sales manager.

Richard McKay, national sales manager, WOTV(TV) Grand Rapids, Mich., named general sales manager. **Jeff Cartwright**, regional sales manager, WOTV, named local sales manager.

Jon J. Kleinman, national spot representative, MMT Sales Inc., Chicago, joins WGBO-TV Joliet, Ill. (Chicago), as account executive.

Bob Frey, account executive, KCTV(TV) Kansas City, Mo., named local sales manager.

Jim Daehler, national sales representative, Katz American Television, Washington, joins WTAE-TV Pittsburgh as national sales manager.

Dana Wilson, director of marketing, TV Listings Inc., Dallas, joins Satellite Sports Networks, Irving, Tex., in same capacity.

Alvin R. Styles, manager of product development and market research, Embassy Suites Hotels, Dallas, joins Burell Advertising Inc., Chicago, as VP, director of research.

Jeffrey H. Kazmark, director of sales, WNBC-TV New York, joins Orbis Communications there as manager, West Coast sales.

Stan Kelley, account executive, KSRE(FM) Santa Monica, Calif., joins KFWB(AM) Los Angeles in same capacity.

Appointments at Telerep: **Caroline Sedelmyer**, account manager, WFTQ(AM) Worcester, Mass., named account executive, Boston; **Jan Nye**, media manager, Cambell-Mithun-Esty, named account executive, Detroit; and **Sara Matson**, account executive, MMT Sales, Chicago, to same capacity there.

Bill Pulliam, regional sales manager, KTXL(TV) Sacramento, named general sales manager, succeeding **Rod Bacon**, general manager, co-owned WTXN(TV) Waterbury, Conn. (Hartford).

Michael Gonick, national sales manager, WLIF-AM-FM Baltimore, named general sales manager.

Andrew D. Buehler, account representative, Micro Marketing International, Lancaster, Pa., joins WGAL-TV there as account executive, Harrisburg, Pa. **Jennifer T. Gerhart**, salesperson, Penn Advertising, Lancaster, Pa., joins WGAL-TV there as account executive.

Melissa Newman, local sales representative, WAXY(FM) Fort Lauderdale, Fla., named regional sales manager. **Mike Bredahl**, nation-

al sales representative, WAXY(FM) named general sales representative. **Mark Young**, sales representative, WGTR(FM) Miami, joins WAXY in same capacity.

Debbi Bannister, sales representative, Keystone Communications, Los Angeles, joins Satellite Transmission and Reception Specialists there as major account executive.

Peggy Dudley-Caskie, general sales manager, WZST(FM) Appomattox, Va. (Lynchburg), joins WWVZ(FM) Summerville, S.C. (Charleston), as local sales manager.

Mindy Jaslove, account executive, WINS(AM) New York, joins HNNH there in same capacity. **Barry Shrier**, senior account manager, Graphic Media Communications, joins HNNH, New York, as account executive.

Programing

Ray Lewis, VP, Televentures/Tri-Star, joins Columbia Pictures International Television, New York, as senior VP, European sales and new business development.

Steve Papazian, VP, film and tape production, Warner Bros. Television, Burbank, Calif., named senior VP, production.



Papazian



Bitensky

Lorna Bitensky, freelance production executive, NBC Productions Inc., Burbank, Calif., named VP, production business affairs. **Lisa Demberg**, executive VP, production/producer, Elsboy Entertainment, joins NBC Entertainment, Burbank, Calif., as director, motion pictures for television.

Appointments at King World Productions Inc.: **Randy Hanson**, senior VP, domestic sales, Worldvision Enterprises Inc., joins King World Productions Inc., Los Angeles, as VP, sales, West; **Lee Leddy**, account executive, West Coast, Los Angeles, named Western division manager, and **Jeffrey Wolf**, research analyst, Seltel Inc., named Eastern division account executive, New York.

Harold Fraser, president, Fraser Logistics Services Inc., joins Paramount Pictures, Los Angeles, as VP, operations, video division. **Garrett Smith**, manager, videotape operations, Paramount Pictures, Los Angeles, named director of videotape operations, television group.

Debbie Stasson, VP, legal affairs, Orion Television Entertainment, Los Angeles, named VP, business affairs.

Monique Reid Berryhill, assistant general attorney, Capital Cities/ABC, joins Worldvision Enterprises as director, legal and business affairs.



Nesbit

Helen Nesbit, director, contract administration and credit collection, Viacom Enterprises, named VP, contract administration and credit collection.

Appointments at Buena Vista Television, Burbank, Calif.: **Thomas Cerio**, senior VP, East Coast sales

manager, Orion Television Entertainment, named VP and general sales manager, East; **John Rouse**, manager, Eastern sales, MGM/UA Domestic Television Sales, named executive director, Midwest sales; **Andrew Bolt**, division manager, Western region, MGM/UA Domestic Television Sales, named director of sales, Western division; **Gene McGuire**, account executive, named director of sales, Eastern division; **Jim Packer**, director of sales, Eastern division, named executive director, Midwest sales; **Lloyd Komesar**, account executive, Eastern division, named director of sales, Southwest division. Appointments at Disney Channel, Burbank, Calif.: **Cynthia Thomas**, manager of national accounts, named director of national accounts; **Emily Daly**, senior affiliate marketing representative, Western region, named manager of national accounts, and **Michael Smith**, regional manager of affiliate relations, CBS Network, named manager of national accounts.

Joel C. Cohen, senior VP, United Artists Entertainment Co., Denver, named president, international division. **William J. Eisner**, president, United International Holdings Inc., Denver, named to board of directors, United Artists Entertainment Co. there.

Mark H. Ovitz, executive producer, Walt Disney Co., Burbank, Calif., joins Patrick Hasburgh Productions, Los Angeles, as chief operating officer.

Anne Rex, director of West Coast operations, West Glen Communications, Los Angeles, adds duties as VP.

Michael C. Tiedemann, assistant design director, WCVB-TV Boston, named director, design department.

Appointments at Nostalgia Television, New York: **Morgan Lambert Howe**, senior VP, affiliate sales, named executive VP; **Robert W. Jones**, VP, programing and production, named senior VP, programing; **Jean Cress**, director of affiliate sales, Pacific region, named VP, marketing, and **David L. Petersen**, independent consultant, Los Angeles, named VP, finance.

David Israel, operations manager, WSSX-FM Charleston, S.C., joins WNSR(FM) New York as music director.

Blake Thunder, air personality, WAPW(FM) Atlanta, joins WXGT(FM) Columbus, Ohio, in same capacity.

Michael J. Grossman, executive VP, Ventura Entertainment Group Ltd., Los Angeles, adds duties as executive VP, Ventura Motion Picture Group.

Lisa Mateas, director of scheduling and program acquisitions, Turner Network Television, Atlanta, named VP, scheduling and program acquisitions. **Ned Simon**, former producer-director, ABC Sports, joins Turner Broadcasting System Inc., Atlanta, as coordinating producer, TNT Sports.

Appointments at Lifetime Television, New York: **James Wesley**, director of strategic planning, named VP, finance; **Paul Jennings**, audit manager, Price Waterhouse, New York, named director of budgets and financial reporting; **Susan Harris**, VP, eastern regional sales, New York, named VP, national sales, planning; **Lori Shecter**, Western regional sales manager, Los Angeles, named VP, Western regional sales, and **Laurie Kolpan Brickman**, manager, special projects, New York, named VP, Eastern regional sales. **Lisa Nee**, executive producer of programming, KYW-TV Philadelphia, named director of original programming, East Coast. **Joseph Sangillo**, assistant research director, WABC-TV New York, named manager of program scheduling and administration.

Marjorie Lassen Hoch, account coordinator, affiliate relations, Northeast region, joins QVC Network Inc., West Chester, Pa., as account manager, Northeast region. **Rich Phillips**, order entry supervisor, QVC Entertainment, named regional coordinator, Northeast.

Jim O'Keefe, national manager, sales, SportsChannel America, New York, named director of affiliate sales, succeeding **James Coffey**, director of national accounts.

Sandra Stern, VP, business affairs, New World Television, Los Angeles, named senior VP, business affairs, international.

Alicia Kaye, air personality, KNRJ(FM) Houston, joins WRBQ-AM-FM St. Petersburg-Tampa, Fla., in same capacity.

Michael Lawrence, program director and air personality, KNFM(FM) Midland, Tex. (Odessa), joins KGEE(FM) Monahans, Tex. (Odessa), in same capacity. **Dana Carole**, air personality, KNFM(FM), joins KGEE(FM) in same capacity.

Rick Baron, program director and air personality, WRXJ(AM) Jacksonville, named production director, WRXJ(AM)-WCRJ(FM) there.

Karla Silas, recent graduate, Southern Methodist University, Dallas, joins Great American Broadcasting Co., Boston, as syndication coordinator. **Carol McGrath**, aide to assistant dean, Boston University, joins Great American Broadcasting there as administrative assistant.

Bill Allmendinger, manager, national accounts, Movietime Channel, joins DLT Entertainment Ltd., Los Angeles, as Western division manager.

Mary Dillon, **Peter Tripi**, **Rob Magaziner** and **Ron Nahoum**, regional managers, affiliate relations, Unistar Radio Networks, New York, named regional directors, affiliate relations department.

anchors appointed at E! Entertainment Television, Los Angeles: **Sandie Newton**, host, *Hollywood Insider*, USA Cable Network; **James Hill**, host, *Truckin' USA*,

Nashville Network, and **Pirie Jones**, host, Movietime.

Kim H. Swartz, director of business and legal affairs, Saban Entertainment, Burbank, Calif., named VP, legal affairs.

Paul Borgese, senior research analyst, Harrington Richter and Parsons Inc., joins Orbis Communications, New York, as research analyst.

Larry Loprete, promotion director, WBCN(FM) Boston, named host.

Brian Christopher, assistant program director and air personality, WRBG-AM-FM St. Petersburg-Tampa, Fla., joins WNL(FM) Clearwater, Fla., as air personality.

Keith Lemire, assistant program director and music director, WKPE-AM-FM Orleans, Mass., named program director.

Dennis K. Long, manager, broadcast/cable production operations, Group W Satellite Communications Operations and Engineering Group, Stamford, Conn., named director, production services. **James R. Crowe**, manager, transmission operations and facilities, Group W Satellite Operations and Engineering Group, named executive director, operations.

Dave Manookin, program director, KSL-TV Salt Lake City, named VP, programming.

Lori Crawford, director of creative affairs, DIC Enterprises, Burbank, Calif., adds duties as manager, international co-productions.

Douglas V. Holloway, VP, affiliate relations, USA Network, New York, named senior VP, affiliate relations. **Medora Heilbron**, VP,

television development, Henry Winkler/Ann Daniel Productions, joins USA Network, Los Angeles, as director of development.

News and Public Affairs

Michael Keats, VP and general manager, Asia-Pacific operation, United Press International, Hong Kong, named senior VP, international operations, Washington, succeeded by **Arnold Zeitlin**, reporter and bureau chief, Associated Press.

Tracey Carruthers, management field producer, NBC News, Burbank, Calif., named Chicago bureau chief, ABC News there.

Linda Reyes Nunez, reporter and anchor, KTMS(AM)-KHTY-FM Santa Barbara, Calif., joins KNX(AM) Los Angeles in same capacity.

Steven Borden, executive producer in charge of broadcasters and special projects, KCBS-TV Los Angeles, joins WTTG(TV) Washington as executive producer, *For Morning News*.

Sandra Oritz, staff attorney, KCET(TV) Los Angeles, joins KCAL(TV) Norwalk, Calif. (Los Angeles), as general counsel and director of legal affairs. **Ray Blanco**, manager, station relations, WCBS-TV New York, joins KCAL(TV) as director of public affairs and community programming.

John Catchings, from KGO-TV San Francisco, joins KPXT(TV) there as executive producer, sports.

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Appointments at WCIX(TV) Miami: **Steven R. Shapiro**, anchor and sports reporter, WTNH-TV New Haven, Conn., named sports director; **Bud Fraga**, reporter, WSVN(TV) Miami, named general assignment reporter; **Cliff Caldwell**, general assignment reporter, WEWS(TV) Cleveland, to same capacity and **R. Paul Stueber**, assistant news director, to news director.

Yvette Miley, of WPTV(TV) West Palm Beach, Fla., joins WTAE-TV Pittsburgh as 5:30 p.m. producer.

Malcolm Briggs, sports anchor and reporter, KWCH-TV Hutchinson, Kan. (Wichita), joins KSDK(TV) St. Louis as sports reporter. **J.R. Klrtek**, weekend meteorologist and science reporter, WLNS-TV Lansing, Mich., joins KSDK as weekend meteorologist.

Carolyn Mungo, anchor and reporter, KLBK(AM) Austin, Tex., joins KVUE-TV there as urban affairs reporter.

Mary O'Connell, weekend co-anchor, KREM-TV Spokane, Wash., named morning and noon co-anchor.

Dana Tyler, 6 p.m. and 11 p.m. co-anchor, WBNS-TV Columbus, Ohio, joins WCBS-TV New York as weekend co-anchor.

Appointments at KMSP-TV Minneapolis: **Robbyne Robinson**, reporter and anchor, WMAB-TV Baltimore, named reporter; **Luke Logan**, freelance photographer, Minneapolis, named photographer, and **Kim Kruger**, associate producer, named weekend producer.

Jonathan Knopf, director of news operations, WVUE(TV) New Orleans, joins KTVT(TV) Fort Worth as executive producer.

Susan Jacobson, field producer and assignment editor, American News Bureau, Washington, joins WUSA(TV) there as associate producer.

Susan Banks, from KHOU-TV Houston, joins WKBW-TV Buffalo, N.Y., as 12 p.m. anchor.

David Collins, executive producer, WTLV(TV) Jacksonville, Fla., joins WWSB(TV) Sarasota, Fla., as assistant news director.

Bill Wallace, managing editor, WRCB-TV Chattanooga, named news director.

Technology

Bill Dancy, manager of matrix program, technical support center, Midwest CATV, Ocala, Fla., named manager of technical services. **Scott Henry**, field services engineer, Midwest CATV, named applications engineer.

Bland McCartha, general manager, small format products, Ampex Corp., Redwood City, Calif., joins Digital F/X, Mountain View, Calif., as VP, sales.

Ed Miley, production technician, Heritage Communications, Lincoln, R.I., joins WPRI-TV Providence, R.I., as operations technician.

Igor Saulsky, independent producer and engineer, joins WaveFrame Corp., Los Angeles, as sales and applications manager.

Chuck Prada, regional sales manager, Tascam, Columbia, Md., named field sales manager, music products group, Montebello, Calif.

Talmage Ball, director of engineering, KSL-TV Salt Lake City, Utah, named VP, director of engineering.

Rob Backstrom, director of engineering, Weiner Broadcasting Inc., and program director, WUHN(AM) Pittsfield, Mass., joins WBEC-AM-FM there as director of engineering.

Promotion and PR



Begley
Multivision Cable TV, named community

Maggie Begley, executive VP, entertainment, Mahoney Communications, joins Rogers & Cowan, Los Angeles, as senior VP, entertainment, in charge of television.

Mary Manley-Bryant, district general manager, mid-Alabama, Monroeville, Ala.,

relations manager, Gulf Coast region.

Charles F. Kolmann, promotion director, KTVI(TV) St. Louis, joins WCIX(TV) Miami, in same capacity.

Tracy Tomson, promotions director, WRXK(FM) Bonita Springs, Fla. (Fort Myers), joins KDGE(FM) Gainesville, Tex., in same capacity.

Allied Fields



Katayama

Eiji Katayama, executive VP and chief operating officer, TMS Entertainment, Los Angeles, joins Lipson & Co. broadcast, cable and entertainment executive search firm, Tokyo and Los Angeles, as senior VP.

Nan Myers, press relations specialist, Arbitron Co., New York, named manager, media relations.

Harold F. Radday, press attache, United States embassy, Bonn, joins Center for Strategic Studies and International Studies, Washington, as director of communications, succeeding **Candace C. Crandall**, editorial director.

Mimi Fullerton, president, Mimi Fullerton Consultants Inc., named national chair, Canadian Broadcast Standards Council, Ottawa.

Deaths

Vic Tayback, 60, veteran television actor, died of heart attack May 25 at Glendale (Calif.) Adventist Hospital. Best known as "Mel" in television series *Alice*, Tayback had additional appearances in *They Call it Murder*, *The Night the City Screamed*, *The Jesse Owens Story* and *The Three Kings*. He is survived by his wife, Sheila, and son, Christopher.

Roger Turnbaugh, 49, radio station owner, died May 23 of leukemia at his home in Stockton, Calif. Most recently, Turnbaugh was partner in KCVI(AM)-KWIN(FM) Lodi, Calif. (Stockton), and previously owned KENE-AM-FM Toppenish, Wash. Other radio stations in which he had interest included KKFM(FM) Colorado Springs, WDAK(AM) Chicago and KFIG(AM) Fresno, Calif. He is survived by his wife, Bea; daughter, Lisa, and three sons, Roger Jr., Raymond and David.

Efrain Rivera, 56, VP and director of engineering, WLTW(TV) Miami, was killed in car accident May 25 in Pembroke Pines, Fla. Rivera worked at station since 1978 as chief engineer and was appointed VP, director of engineering in 1986. He is survived by his wife, Carmen; children Efrain Jr., Diana, Marla, Saria and Jose; and one grandson.

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MacNeil/Lehrer/Vecchione

Al Vecchione, president, MacNeil/Lehrer Productions, began his career in television with what he terms a "happy accident," but quickly came to believe he had found his true calling. Forty years later, he has the credentials to prove it, with an array of accomplishments in production, programming, news, management and a stint as media consultant to the Democratic Party and then-presidential hopeful Jimmy Carter.

Born in Queens, N.Y., Vecchione spent his first year at Long Island University painting houses to support himself, a job he didn't particularly enjoy. In 1951, determined to find a career for himself, Vecchione hopped on the subway in search of a job.

"I decided to get off at the 50th Street station," he says, "because somebody said there were a lot of tall buildings there, and one of those tall buildings was NBC. I filed an application, and a few days later somebody called and asked if I'd like a job in the mailroom." Vecchione's career in television had begun.

At this point he registered for his second year of college, and spent the next seven years earning his degree in English at night. After a two-year stint in the U.S. Army, serving in Germany during the Korean War, Vecchione returned to the States and his post in the NBC mailroom, which he calls "probably the best job I've ever had."

Out of the mailroom, Vecchione moved into NBC's operations and scheduling departments. From there, he became a unit manager, then was in charge of East Coast production managers, working on "basically all the news, sports and some entertainment programming," he says.

Vecchione left NBC and New York in 1971 to work as director of production for a new Washington-based media organization called NPACT, or National Public Affairs Center for Television. "The company was formed by the public broadcasting community," he says, "to become the sole producer and distributor of national public affairs programs."

Designed to resemble its commercial network counterparts, NPACT produced weekly series, including *Washington Week in Review*, as well as special event programming, including a look at the 1972 presidential election, and a number of documentaries, among them *The Unquiet Death of Julius and Ethel Rosenberg*.

Most notably, however, in the summer of 1973 NPACT became the producer of the infamous Watergate hearings, which were in turn responsible for the first professional teaming of Robert (sometimes known as Robin) MacNeil and Jim Lehrer. The two journalists served as co-anchors of NPACT's Watergate coverage.

"Robin and I used to work together at



ALFRED THOMAS VECCHIONE—president, MacNeil/Lehrer Productions; b. Jan. 27, 1931, Queens, N.Y.; B.A., English, Long Island University; mail boy, NBC, New York, 1951-52; U.S. Army, 1952-54; mailroom supervisor, NBC, New York, 1954-57; network operations clerk, NBC, New York, 1957-59; videotape scheduling supervisor, NBC, New York, 1959-61; unit manager, NBC, New York, 1961-68; manager, East Coast production, 1969; director of production, NPACT, Washington, 1971-73; general manager, NPACT, Washington, 1973-75; executive director, public affairs programming, WETA-TV Washington, 1975-76; television consultant, Democratic National Committee and presidential candidate Jimmy Carter, 1976; executive producer, *MacNeil/Lehrer Report*, New York, 1977-83; present position since 1983; m. Elizabeth Leitner, Sept. 10, 1955; children—Tom, 33; Linda, 31; Julie, 29; Alan, 27.

NBC [where he was a correspondent]," says Vecchione. "He then took a job at NPACT, and persuaded me to take a job there. About a year later, Robin ran into Jim Lehrer, persuaded him to come to NPACT, and around that time Watergate was coming into focus." By the time he moved to Washington, says Vecchione, "Robin and I would have known each other for the better part of 10 years. We've now worked together close to 30."

NPACT also produced the Rodino impeachment hearings, but at that point had begun to run out of money, says Vecchione. In January 1976, NPACT was folded into WETA-TV, Washington's local non-commercial TV station, and Vecchione became the station's executive director of public affairs programming.

In January 1976, Vecchione was hired by Robert Strauss and the Democratic National Committee to produce that year's Democratic Convention in New York's Madison Square Garden.

In 1976, "I began to interface with Jimmy Carter's people as he emerged as the candidate," says Vecchione, "and when the convention was over, they asked me to join the campaign staff. I became Carter's television adviser from July 1976 through election day." Although many such key people go on to take posts in a new administration, Vecchione's interests lay elsewhere.

The *MacNeil/Lehrer Report*, a young, local show in New York at this point, was about to go national, and during the campaign Vecchione's former colleagues asked him to sign on as executive producer. He took the job.

Over the years, the three had discussed the possibility of a nightly news show concentrating on a single story. "I thought the idea was a very sound, solid one," Vecchione says, "and I wanted to be a part of it."

After a few years of struggle, *The MacNeil/Lehrer Report* became what Vecchione describes as "one of the centerpieces of the PBS schedule," and on Sept. 5, 1983, it expanded to a one-hour format, becoming the *MacNeil/Lehrer NewsHour*.

A few months prior to that, the three—some formed MacNeil/Lehrer Productions, with Vecchione as president. "We wanted to be a bit more in command of our own destiny," he says. "At the same time, we also thought we could veer out a little bit and start to get ourselves involved in other kinds of programs."

The first such program aired in June 1984 and was "a very big success," Vecchione says. Entitled *My Heart, Your Heart*, the show featured Jim Lehrer in a first-person account of his own heart attack earlier that winter.

Programs that followed included the twelve-hour *The Heart of the Dragon*, about contemporary life in China, the nine-part *The Story of English*, and *Learning in America*, with Roger Mudd.

Projects in the works include what Vecchione calls "the biggest breakthrough of all since we've started, our first product for a commercial network," a five-part series for NBC about medical care in America, with former Surgeon General C. Everett Koop. "We're very comfortable producing programs for PBS," Vecchione says, "but the marketplace is changing, so the more potential places you have, the better."

In development for PBS are *Learning in America, Part II*, for September, and a 90-minute retrospective of *The MacNeil/Lehrer Report*, looking back at its 15-year history, for December.

"What we have going I like to describe as a boutique," Vecchione says of MacNeil/Lehrer Productions. "It's a little shop, like a good, small dress shop. We do only a certain kind of work, and we do it, if you will, to draw out the analogy, with hand tailoring and hands-on care."

CBS affiliate WHAS-TV Louisville and ABC signed affiliation agreement last Friday, to disadvantage of CBS and current ABC affiliate WLKY-TV. Providence Journal Co., which bought WHAS in 1987, had been in discussions with both CBS and ABC for past two months, according to Jack Clifford, company's VP of broadcasting and cable. No date for switch has been set, and CBS now has to decide whether to affiliate with WLKY-TV (ch. 32), owned by Pulitzer Publishing Co., or Fox affiliate WDRB-TV (ch. 41). While ABC's new compensation costs for market will increase—amount was estimated by one source at \$1.5 million—network will link up with better-rated outlet in 46th-ranked market. According to A.C. Nielsen, WLKY had 17 sign-on-to-sign-off household rating in February—down from 19 year before—while WHAS had 27 rating—down from 28. Clifford said that major consideration in making change was programming of two networks: "We have been concerned about the station's direction for some period of time...and have talked with CBS about their prime time and news programming and their demographic delivery. We were worried when this was going to change, when there would be an improvement, and we weren't apprised that this could happen soon."

WMAQ-TV to air 'Married' in prime access

Columbia Pictures Television sold the off-Fox rights to *Married...With Children* to NBC O&O WMAQ-TV Chicago last week. The station was the first affiliate to pick up the program in syndication. The deal is significant for a number of reasons, including that WMAQ-TV plans to air the sitcom in prime time access at 6:30 p.m. *Married* has sparked interest from a number of affiliates because, coming off Fox, affiliates in the top 50 markets can air it in prime access without triggering the prime time access rule. (The rule bars ABC, CBS and NBC affiliates in the top 50 markets from carrying off-network entertainment shows in the hour leading into prime time.) By and large, the effect of the rule has been to keep affiliates out of the sitcom business during prime access, although several years ago the NBC-owned stations scheduled a checkerboard block of first-run sitcoms in access, but canceled the shows after one season.

Sources in Chicago said WMAQ-TV paid between \$40,000 and \$50,000 per week for the show, plus one minute of daily barter time. That is considerably below the so-called minimum asking price CPT floated when it opened the bidding there several weeks ago (\$63,000 per week). And sources reported that once CPT had a firm offer from the NBC station, it let independents in the market—WGN-TV, WFLD-TV and WPWR-TV—know it would take a significantly higher bid to wrest the show from WMAQ-TV. "Basically, they told us they decided to take a lower dollar bid from a network-owned station in the third-ranked market because it was in the best interests of the show and [CPT]," said one Chicago station executive.

The deal also prompted questions, unanswered at this point, about what becomes of affiliate scheduling opportunities when Fox legally becomes a network. Some also wondered whether the deal signaled NBC's intention to challenge PTAR sometime soon. But according to Al Jerome, president, NBC Stations, "The only thing this deal signals is [WMAQ-TV General Manager] Bob Morse's strong desire to have this show." Commenting last week, Morse said he examined every program option for his station's fall 1991 access period, with *Married* coming up as the best choice. It's currently number one in its time period in Chicago on Fox, and does a 16 rating with adults 18-49. "I'd be a really happy camper if it does half those demos for me," said Morse.

—SM

Cincinnati-based Great American Communications' new president-COO, **George Castrucci**, reportedly has confirmed that the company is considering selling some of its radio stations in an effort to help pay some of its estimated \$1.2 billion debt. Last week AP reported that Castrucci, speaking at Great American's annual meeting May 24, had said that some—but not all—of company's radio properties might be sold. Castrucci also said company had contracted with financial consultant—whom sources close to company said is New York-based radio broker Gary Stevens—to advise Great American. Stevens continued to deny he was involved and would not comment further. Since AP story appeared, however, company spokeswoman refused to confirm or deny its accuracy, saying that to do so "would only lead to more questions that were unanswerable." Rumors regarding sale of some Great American radio stations have persisted for several months ("Closed Circuit," May 14). Some analysts say Great American is looking to refinance its debt and simply is trying to get a read on value of its radio properties. However, financial consultant contacted by BROADCASTING last week described that as "ridiculous," and claimed that Great American "is serious about parting with some of its assets." Assets reportedly do not include Hanna-Barbera Productions unit, which Castrucci has said would not be sold.

□

More than \$36,000 in honoraria was given to Senate Commerce Committee members in 1989 by the telephone, cable and broadcast industries, according to financial disclosure forms filed last week. Senators are allowed to keep up to \$35,800 in honoraria. National Association of Broadcasters gave \$17,000, United States Telephone Association and other phone companies gave \$11,500. Senators received \$8,400 from National Cable Television Association and other cable interests. Money is for speeches and appearances at industry conventions and seminars. Travel and lodging is also covered. For example, Senator Conrad Burns (R-Mont.) and his wife were flown to Bermuda for NBC/Mutual affiliates meeting where Burns was keynoter. Reports also list investments among noteworthy: Lloyd Bentsen (D-Tex.) sold warrants for Columbia Pictures Entertainment valued at \$5,000-\$15,000 and John Danforth (R-Mo.) has Capacities/ABC stock valued at over \$250,000 and Motorola stock at \$100,001-\$250,000. Danforth sold Walt Disney stock for somewhere between \$15,001 and \$50,000.

□

New York City and Time Warner have just about agreed on renewal terms of TW's Manhattan franchises. It now seems likely that Board of Estimate, which loses power on June 30, will get second chance to vote on franchise renewal which it preliminarily denied May 15. After two sides reopened negotiations last week, city modified its position "enormously," said Bureau of Franchises Director John Hanks. As stated in memo he sent to board members, modifications "correspond either exactly or substantially with the franchisees' last position on such issues." City gave into Time Warner's demand for at least 10-year franchise, and is now offering 13½. City also accepted TW's position to limit additional access channels until system goes above 75 channels. Remaining disagreement over funding of access channel facilities is dissolving as well. City is still asking for \$25.4 million in funding for production facilities, and in June 1 response, TW upped its offer from \$13.5 million to \$20.4 million.

□

King World Productions has confirmed appointment of **Scott Towle**, recently hired senior VP of domestic TV sales, to replace **Sid Cohen** as president of division ("Closed Circuit," May 14). Towle joined King World last March after heading station sales at Orion Television. Cohen, who had recently

sold his 40,000-plus shares of King World stock after six years with syndicator, was unavailable for comment on future plans. No reason was given for shakeup, but industry speculation focused on sales rift over aborted syndication of *Monopoly*, which subsequently worked out prime time network deal (including *Super Jeopardy!*) with ABC for this summer (BROADCASTING, May 21). Apparently, Towle is already revamping sales division with hiring of Randy Hanson, who will serve as sales VP for King World's western and southwestern regions. Hanson previously served as senior VP of sales for Worldvision Enterprises over last 14 years.

□
MCA TV is renewing *The New Lassie* for second season in first-run syndication for 1990-91. Production has started on 24 new episodes, which will premiere in September.

□
Japan's ministry of international trade and industry approved sale of digital audio tape recorders last week. Decision was timed so Japanese manufacturers could introduce DAT recorders at Consumer Electronics Show in Chicago last weekend. Technology has been extremely controversial in U.S. because of music industry's concerns about copyright protection. DAT permits flawless recordings of compact disks.

□
Radio Advertising Bureau last week announced plans to team up with Dallas-based Richards Group to develop its next "promotion and advertising campaign for radio industry." Move appears to compete with efforts of NAB, which intends to continue in-house efforts to encourage stations to play Radio Futures Committee spots. NAB senior VP, public affairs and communications, Walt Wurfel said Futures Committee spots will continue to run on stations through summer, while RAB has agreed to provide targeted sales material. RAB President Warren Potash, however, said new campaign is separate from old Futures Committee arrangement, which expired May 31. "Richards' marching orders are to give us a campaign to help increase radio revenues," Potash said. He criticized Radio Futures Committee's efforts for being unfocused and largely targeted to government agenda. "Let NAB worry about the government," he said. "We're looking after radio revenues."

□
Bahakel Communications, licensee of WCCB-TV Charlotte, N.C., and Media Access Project (on behalf of Citizens Communications Center and United Church of Christ), in separate filings, **last week asked FCC to deny settlement of comparative proceeding for new UHF television station in Rock Hill, S.C.,** in which station would go to Charlotte businessman George Shinn rather than any of original 12 applicants. Both argued, among other things, that grant of permit to "third party" violates law of government comparative proceedings. According to Bahakel, parties to settlement would have FCC "override, evade or rewrite rules and policies that protect the integrity of the comparative licensing process." Bahakel also raised questions about Shinn's fitness to be broadcast licensee, attaching 14-page statement alleging potentially disqualifying misconduct by Shinn in connection with chain of vocational schools he operated in North Carolina and "several other states." Dispute has another dimension. Cy Bahakel, president of Bahakel Communications, and Shinn are in litigation over their ownership interests in NBA Charlotte Hornets.

□
Federal Bankruptcy judge approved sale of Jim Bakker's PTL satellite network to San Diego-based Worldwide Evangelism Inc. for \$7 million. Ministry has offered additional \$45 million for other assets, including Heritage U.S.A. theme park, controlled by Bakker, who is serving 45 years in federal prison



D.C. distinction. The Washington chapter of American Women in Radio and Television honored its new national president, Patricia Mahoney, with a reception at the National Association of Broadcasters headquarters in Washington last Thursday. Mahoney is a partner in the Washington law firm of Fletcher Heald & Hildreth. She is shown with FCC Commissioner James Quello.

for fraud and conspiracy convictions. Worldwide Evangelism Inc. is headed by Morris Cerullo and has broadcast operations in Canada, Mexico, Brazil, Israel and Britain. Oral Roberts had signed \$6.45 million nonbinding deal in early May that allowed PTL to sell to party purchasing total assets as package. HBO, which has \$242,000 monthly contract for satellite use with PTL, asked court to block deal with Roberts. Deal for assets by Stephen Mernick for about \$65 million fell through year ago.

□
National Public Radio's Jeff Rosenberg said availability of **ABC News's Washington Audio Network Distribution** live audio feed that he said provides coverage for AP Radio, UPI audio, Westwood One, Unistar, Voice of America and NPR, has reduced many of logistical problems that have characterized previous summits and major news events. "WAND made our lives so much easier," Rosenberg said. "The service provides us with multiple audio sources, which has reduced the chances of any horrendous hurdles in the field....We faced much less grief than television."

□
Minnesota Public Radio will remove Garrison Keillor's *Prairie Home Companion* from air for at least one year after this summer—one element of official plans for next season of Keillor's *American Radio Company of the Air* announced June 1. Based on affiliate survey, MPR will provide 26 new shows and 26 repeats, beginning Oct. 6, all separated from repeats of *PHC* (approved by 73% of affiliates); require—and issue dollar figures spelling out—10% carriage fee increase (31% said yes, 33% said no, 28% asked for more information) and produce August fundraiser at no cost to stations (100%). MPR said it has also commissioned fall and winter audience estimates in response to station requests.

□
Family Channel, Lucasfilm Ltd. and Atlantis Films announced joint production of 22 episodes of *Maniac Mansion*, half-hour comedy described as cross between *Back to the Future*, *Family Ties* and *The Addams Family*. Show is loosely based on Lucasfilm computer game of same name and will premiere on Family Channel in fall. Budget is \$300,000 per episode.

Editorials

Watch this space

A week from today, BROADCASTING will introduce a new format and design—the magazine's first front-to-back change in 18 years. The editors intend the new look to be stronger, more contemporary and easier to read, and the new format to expand BROADCASTING's traditional "all things to all people" approach to an even wider media audience.

Among the conspicuous expansions:

- "This Week," a quick-read addition to BROADCASTING's repertoire, designed to capture on two pages the most significant news of the week.

- The "Radio" department, under the direction of a new editor, formatted to specialize in four principal areas of interest: management, sales, programing and marketing.

- A new "Cable" department (also augmented in staff) that will provide to that medium the same wall-to-wall news treatment that has distinguished the magazine's coverage of the other Fifth Estate components.

- An expanded "Business" department that will follow financial developments on all media fronts.

- An expanded "Programing" department (two editorial experts in Hollywood, two in New York) whose charge is to keep up with the ever-expanding market in television programing, at home and abroad.

Those elements will form the backbone of BROADCASTING's editorial efforts, in addition to the "Top of the Week" news core and coverage of such other areas as "Journalism," "Technology," "Satellites," "International" and "Washington"—and, of course, the back-of-the-book standards: "For the Record," "Fates & Fortunes" and "In Brief."

What won't change: our dedication to accuracy and comprehensiveness and our commitment to the First Amendment and the Fifth Estate.

BROADCASTING has always followed an evolutionary approach to editorial change. On June 11 it will take a giant step. Then the evolution will begin again.

Black eye

NBC Radio News Vice President Ron Nessen last week conceded that several of the calls to the service's debut *First Light* program (story page 71) had been faked. Concerned about the possibility that the initial call-in segment of the first show might produce no callers, three NBC Radio News producers who should have known better called their own program, identifying themselves as listeners from Los Angeles, Cleveland and Atlanta. If that deceit were not bad enough—and clearly it is—Nessen, in his limited contrition, seemed to suggest that the practice was only an errant shot or two from par for the course in news/talk radio. If that is the case—and we hope it is not—there is something seriously wrong here. The talk show is under the NBC Radio News umbrella and Nessen is a news vice president; to compromise that charter damages the credibility of all radio journalists.

Nessen characterized the idea of planting phone calls for fledgling programs as neither new nor unusual. "Any time you put a new show on the air," he said, "you have people standing by to call in, even if it's just someone's mother in Omaha or a former college buddy in Dallas. My bad judgment was not to be clear how we were going to do it." We disagree. To do it at all was bad judgment.

This page hopes that the views of Radio-Television News

Directors Association President David Bartlett are closer to the mark. Bartlett speaks from some experience, having been news director at news-talk WRC(AM) Washington and program director of Westwood One's national network, Talknet: "It's a very poor practice and I don't believe it to be common practice."

Nessen rationalized the staging this way: "Any producer would make sure people called in; I just did it the wrong way."

When it comes to loading the dice, there isn't a right way.

Needed revision

According to State Department Ambassador Diana Lady Dougan, a question frequently asked on her recent tour of Eastern Europe with a State Department task force was: "Where are the Americans?" At least two of them, National Association of Broadcasters President Eddie Fritts and his executive vice president for operations, John Abel, have been in Europe trying to answer that question, both by their presence and by their support for increased cooperation among broadcasters worldwide. In an address to a media summit in Luxembourg, Fritts said that NAB was "looking for ways to stimulate and formalize the interactions and relationships between U.S. and European broadcasters. We must learn how to get the most from each other in the years to come." Unfortunately, the U.S. remains unduly limited in the help it can give in the crucial area of technological aid.

No one is suggesting that the West hand the keys to the high tech candy store to the Soviet Union or any Eastern European country. There are certainly some technologies that if made widely available could compromise our national security. But at the risk of offending the John Birch Society, liberalizing some of the current COCOM restrictions on exporting high technology to what was once the Soviet bloc is necessary to allow the U.S. and others to participate in the remaking of the Eastern European communications system.

There is a meeting of the COCOM signatories in Paris this week (June 7) at which the U.S. and others are expected to favor the lifting of some of the restrictions, including a proposal to "decontrol satellite ground stations for television, broadcast radio [and] telecommunications." Some believe present Bush administration modifications to COCOM do not go far enough, but they are at least in the right direction. The world in which the COCOM prohibitions were drafted has been remade. It stands to reason some of the restrictions should change with it.



Drawn for BROADCASTING by Jack Schmidt

"Actually, it's only basic. He thinks it's PPV and I collect the money."



"Adrian has written a comprehensive guide. In fact, everything you've ever wanted to know about how to read copy is contained in this book."

Ed McMahon

"Stimulating for the novice, and I'd like to recommend some parts to several highly paid pros."

Peter Allen

Voice of the Texaco Metropolitan Opera Broadcasts

Adrian Cronauer is one of the most famous broadcasters around today, thanks in part to Robin Williams' award-winning portrayal of him in the movie *Good Morning Vietnam*. Cronauer now has written a book for both professional announcers and aspiring broadcasters: *How to Read Copy: Professionals' Guide to Delivering Voice-Overs and Broadcast Commercials*. This book, Cronauer states, "points out in great detail the most important aspect of DJ work (and almost all kinds of broadcasting): how to do a good job reading copy and sounding natural on the air."

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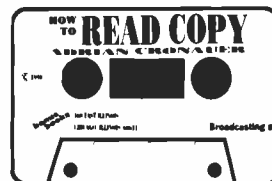
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How to audition
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Based on a broadcasting course Cronauer taught for five years at the New School for Social Research in Manhattan, this book and audio tape companion is essential for aspiring broadcasters and actors alike. It teaches something that is primarily an acting skill: how to take another person's words and convey them as though they were your own.

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Cronauer gained world fame as an Armed Forces DJ in Vietnam. He has also worked as an anchorman (WIMA-TV), operations manager and program director (WFRT-TV), and station manager (WPVR-FM). Mr. Cronauer spent many years in New York City with station WQXR and as a freelancer.

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