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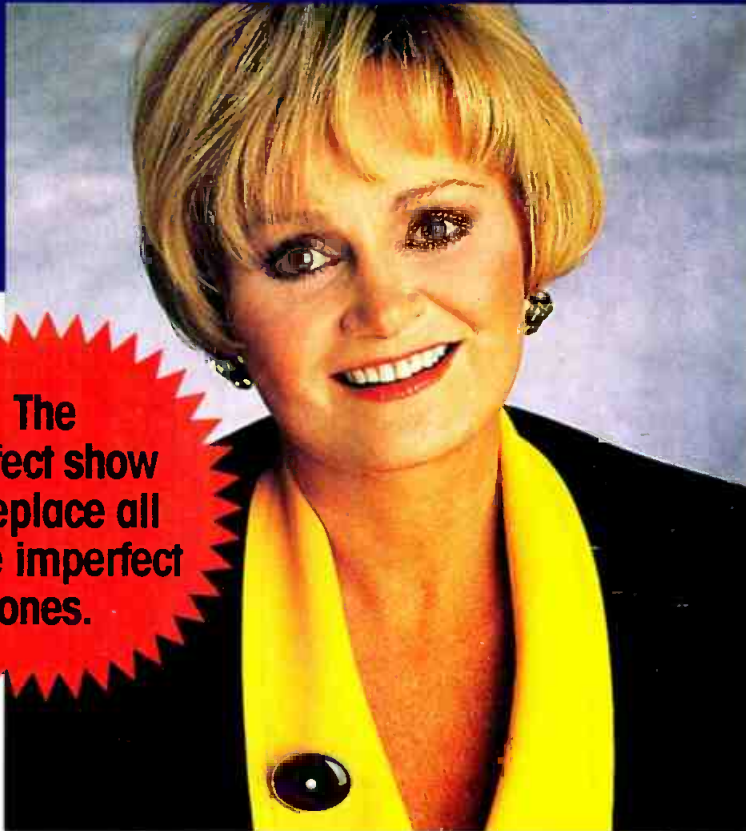
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- **EXCLUSIVE: BROADCASTING'S 1991 PROFITS FOR THE BIG THREE / 4**
- **CABLE BILL PASSES FIRST HOUSE HURDLE / 6**
- **SATURDAY MORNING THIS FALL: ABC, CBS OUTLINE PLANS / 24**

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NAB '92

Vol. 122 No. 16

A close-up, high-contrast photograph of an eagle's face, focusing on its eye and the intricate patterns of its feathers. The eagle's eye is partially visible, looking towards the right. The feathers are dark and textured, with some lighter areas near the eye.

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S O U R C E

Top of the Week

HDTV: TOO CLOSE FOR COMFORT?

Commission's five-year 'HDTV or bust' plan gets bad review from broadcasters; FCC also proposes 15-year time period for total HDTV conversion, seeks comments on simulcasting proposals of 100% and 50%

By Joe Flint

Broadcasters blasted the FCC's decision last week to give TV stations only five years to broadcast in HDTV once the agency green lights a standard and makes the extra channels available.

With those goals expected to be met next year, broadcasters would likely have to be on the air with HDTV by 1998. Initial eligibility for HDTV frequencies, the FCC again said, will be limited to existing broad-

casters for those first five years.

One irate group owner said the FCC's action "puts enormous capital demand on the industry without new revenue sources. They have taken one giant step backward. If this is part of the FCC's attic-to-basement review, the first step was in the basement."

If the 1993 goal of establishing an HDTV standard or a final table of HDTV allotments (whichever comes last) is met, the FCC proposed that broadcasters be allowed 15 years to

totally convert to HDTV and turn in their current channels.

The cost of implementing an HDTV channel over several years has been estimated to be between \$5 million and \$12 million per station (see box, Page 14).

Reaction from the broadcasting industry ranged from skepticism to anger. Julian Shepard, general counsel of the Association for Maximum Service Television, said "this is not a per-

Continues on page 14.

BIG THREE'S '91 FINANCIAL RESULTS ADVERTISE A BAD YEAR



	Revenue (000)	% chg from 90	Profit (000)	% chg from 90
Radio Networks	\$149,000	4%	\$38,900	13%
Radio Stations	\$169,200	-4%	\$34,700	-33%
TV Network	\$2,630,000	1%	\$120,000	-51%
Owned TV's	\$765,000	-5%	\$399,000	-10%
Video Enterprises	\$616,500	10%	\$123,500	17%
Total Broadcast	\$4,329,700	1%	\$716,100	-19%



Radio Networks	\$62,000	3%	\$500	-75%
Radio Stations	\$183,600	-3%	\$29,400	-16%
TV Network	\$2,388,300	-7%	(\$439,300)	NM
Adjusted TV Network	\$2,388,300		(\$153,300)	NM
Owned TV's	\$401,100	-8%	\$140,100	-15%
Total Broadcast	\$3,035,000	-7%	(\$271,300)	NM



TV Network	\$2,531,000	-5%	(\$50,000)	NM
Adjusted TV Network	\$2,531,000		(\$30,000)	NM
Owned TV's	\$555,000	-7%	\$219,000	-15%
Cable	\$35,000	NM	(\$15,000)	NM
Total Broadcast	\$3,121,000	-4%	\$154,000	-56%

By Geoffrey Foisie

BROADCASTING's annual revenue and profit breakdown for the three largest broadcast groups reveals a generally dismal year: With revenue of \$10.5 billion and operating income from ongoing operations of \$600 million, the big three had a combined operating margin of under 6%, the worst in at least 20 years.

ABC became the number-one billing TV network in 1991—surpassing NBC—and was the only network to show an operating profit.

Once again the big three proved good at holding down costs, with overall expenses up 3.8%, barely above inflation.

Much of the poor network profit results can be attributed to losses on professional sports. CBS lost almost \$90 million this year on its football and baseball telecasts; ABC \$50 million in

Continues on page 16.

This Week



ABC, CBS announce their Saturday morning slates, with 'Goof Troop' (ABC) among the new entrants (p. 24)

HDTV FAST TRACK / 4

Broadcasters are balking at an FCC requirement calling for a five-year timeframe for switching over to HDTV.

KIDS' LINEUP / 24

ABC will add three new shows to its Saturday morning schedule and CBS four. Recent films inspired three new entries: *The Addams Family* (ABC), *Fievel's American Tails* (CBS) and *Disney's The Little Mermaid* (CBS).

CAB FARE / 32

The day is close at hand when a local cable system and a broadcast station will combine their sales efforts, attendees at the Cable Advertising Bureau conference were told.

HARD CHOICES FOR RADIO / 34

The radio broadcast data system, which

enables the digital transmission of information to FM receivers, has broadcasters pondering a dilemma: should they embrace the technology now, or wait for a standard that accommodates AM?

LICENSE LIMBO / 37

There was no clear indication at last week's Senate Copyright hearing of where members will eventually stand on compulsory license repeal. Their uncertainty suggests that further Senate action



NAB's Eddie Fritts on convention eve: long on the long-term (p. 56)

is unlikely this year.

TELCO-CABLE PLAYING FIELD / 41

A new Rand study recommends that telephone companies receive the same regulatory treatment as cable operators if they enter the video delivery business.

AD FUTURES / 44

In the last of a series, BROADCASTING looks at the impact of promotion plans, technology, channel capacity and demographics on TV advertising.

SPECIAL REPORT: NAB '92 / 48

FCC Chairman Alfred Sikes and NAB President Eddie Fritts take the long view on broadcasting.

NEWS DEPARTMENTS

Business	44
Cable	32
Radio	34
Technology	44
Television	24
Top of the Week	4
Washington	27

FEATURE SECTIONS

Bicoastal	22
By the Numbers	68
Changing Hands	47
Closed Circuit	18
Datebook	58
Editorials	82
Fates & Fortunes	75
Fifth Estater	74
For the Record	69
In Brief	80
Monday Memo	79
Ratings Week	30
Special Report	48

SIKES FLOATS TV DEREG OPTIONS

By Harry A. Jessell

FCC Chairman Alfred Sikes got the ball rolling last week on television deregulation, circulating among the other commissioners options—ranked from most to least deregulatory—for relaxing TV's national multiple ownership, local duopoly and one-to-a-market rules, according to FCC sources.

Chief among the "most deregulatory" options was the one to double the national multiple ownership cap from 12 to 24 stations, the sources said.

It was unclear what would happen to the coverage cap (25% of all TV homes) under the option and the higher caps for minorities (14 stations and 30%).

A duopoly option would permit a single VHF-UHF combination in markets with a full complement of network affiliates and a certain number of independents, the sources said. Another option would permit co-owned stations that are closer together by allowing some overlap of grade B contours, while continuing to prohibit grade A overlap.

The one-to-a-market rule, already weakened by a liberal 1988 waiver policy, prohibits common ownership of television and radio in the same market. The three options: (1) repeal the rule; (2) permit AM-TV cross-ownership; (3) permit AM-FM-TV cross-ownership.

The options are more moderate than those that led to substantial relaxation of the radio national and local ownership restrictions last month. The modest approach may be a response to the strong negative reaction to the new radio rules on Capitol Hill (See "Closed Circuit").

"Reaction to the radio issue was in anticipation of the TV issue," NAB President Eddie Fritts said. "It may be a shot across the bow."

Sikes hopes to turn the options into specific proposals at the FCC's open meeting in May or June.

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Broadcasting (ISSN 0007-2128) (GST #123397457) is published weekly with one additional special issue in January by The Calmets Publishing Co. (subscription includes all issues), Calmets Publishing Co., at 475 Park Ave. South, New York, NY 10016, is a division of Reed Publishing USA, 275 Washington St., Newton, MA 02458-1630, Terrence M. McDermott, President/Chief Operating Officer, Frank J. Sibley, Executive Vice President, John J. Bent, Senior Vice President/General Manager, Neil Perlman, Senior Vice President/Group Publisher, Jerry J. Neth, Senior Vice President/Publishing Operations, J. J. Walsh, Senior Vice President/Finance, Thomas J. Dellamaria, Senior Vice President/Production & Manufacturing, Ralph Knapp, Vice President/Human Resources, Neal Vitale, Vice President/Consumer Publishing. Second-class postage paid at New York, NY, and additional mailing offices. Postmaster, please send address changes to *Broadcasting*, PO Box 715, Brewster, NY 10509-0715. *Broadcasting* copyright 1992 by Reed Publishing USA, Robert I. Krakoff, Chairman/Chief Executive Officer. Annual subscription rates: U.S.A., \$85, Canada, \$ 29 (includes GST), Foreign Air, \$300, Foreign Surface, \$149. Single copies are \$2.95, special issues, \$4.50. Please address all subscription mail to *Broadcasting*, PO Box 715, Brewster, NY 10509-0715. Microfilm of *Broadcasting* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106 (1-800-521-0600).

CABLE BILL HURDLES TOUGH HOUSE TEST

Markey measure moves to full committee; must-carry/retrans-consent passage seems assured

By Randy Sukow

The central question of a day's grappling over the future of cable television policy last Wednesday (April 9) was whether strong reregulation is a necessary move to protect consumers or an overreaction designed to both punish cable for higher rates and benefit its competitors.

The House Telecommunications Subcommittee narrowly passed strong reregulation in the end but left many of the larger questions to the full Energy and Commerce Committee, which will take up the bill sometime after its recess ends April 27.

Most committee members who don't serve on the subcommittee had not decided as of last week whether to seek the tough rate regulation and access-to-programming rules proposed in Subcommittee Chairman Edward Markey's (D-Mass.) bill or the more lenient regulations passed by the full House in 1990, reintroduced last year in H.R. 1303.

But committee staffers last week suggested there is a high level of support for the issue of deepest interest to broadcasters—must carry/retransmission consent. With a large majority of committee Democrats and a substantial number of Republicans favoring the provision, it appears to be a lock.

Republicans serving on the full committee who are on record as favoring must carry/retransmission consent include ranking minority member Norman Lent (N.Y.), William Danner (Calif.), Sonny Callahan (Ala.), Alex McMillan (N.C.) and Clyde Holloway (La.). Subcommittee member Jack Fields (Tex.) is cosponsor of a must-carry/retransmission-consent bill (H.R. 3380) introduced last fall.

One Republican staffer predicted there would be little debate over must carry/retransmission consent in the

full committee and that no measure to strike it from the bill would ever come to a vote.

The final vote on the Markey bill, which resembles the bill passed last Jan. 31 in the Senate by a 73-18 margin (BROADCASTING, Feb. 3), was 17-7. Three Democrats—Thomas Manton (N.Y.), James Scheuer (N.Y.) and Bill Richardson (N.Y.)—abstained.

But the more dramatic vote occurred earlier in the day when the subcommittee almost accepted an H.R. 1303-like substitute sponsored by Lent. The measure was defeated

protecting several cable systems from undeserved rate limits imposed by municipalities, he said. The H.R. 1303-like program-access provisions, Lent claimed, would maintain an environment for cable programming entrepreneurs to start up new services.

The Lent substitute also proposed raising the rural exemption on the ban against telephone ownership of cable systems from a community size of 2,500 to 10,000. (The same increase in the rural exemption was passed in S. 12.)

"While H.R. 1303 may have made

sense in the context of 1990, its time has passed," Markey replied. Since the House passed its 1990 cable bill "cable rates have continued to climb at a rate two to three times the rate of inflation. When the most recent consumer price index statistics came out last month, it was disclosed that cable

rates rose 250% higher than other goods and services in 1991. In February 1992 alone cable rates rose at five times the rate of inflation. Consumers need relief from these excessive rates," he said.

Most subcommittee Democrats lined up behind Markey, with Dennis Eckart (Ohio), Billy Tauzin (La.) and Jim Cooper (Tenn.) fighting especially hard for the chairman's bill. But with a solid bloc of 10 Republicans in opposition, supporters of the Lent substitute needed only four Democratic defectors to win.

Manton, Scheuer and Richardson each announced his opposition to the Markey bill early in last Wednesday's debate. Ralph Hall (D-Tex.) and Richard Lehman (D-Calif.) had also expressed deep concerns with the bill and were believed to be leaning against it. Mike Synar (D-Okla.) also criticized several aspects of the Markey draft the week before during opening comments, but said he would vote for it at the subcommittee level.

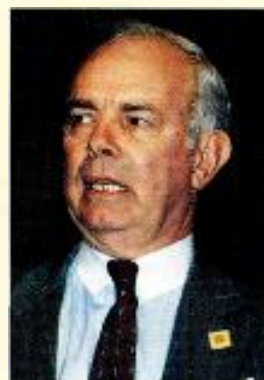
Hall said a main concern with the



Markey: His cable measure carried the day



Lehman: The swing vote on the substitute bill



Lent: H.R. 1303-like substitute was defeated 14-12

"The [Markey] bill now emerges from subcommittee like a ship pouring forth smoke and lying low in the water."

NCTA's Jim Mooney

14-12, with one Republican, Joe Barton (Tex.), abstaining.

H.R. 1303 "represented a unanimous bipartisan approach addressing the legitimate concerns about cable television but not stifling growth in the video program marketplace," Lent said in support of his amendment. Its "bad actor" rate-regulation scheme, allowing annual rate increases of no more than 5% annually for the expanded basic tier, would head off cases of abusive rate hikes while pro-

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- Chicago Tribune

*"Oprah and Sally have
nothing on Cristina."*

- Newsday

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Markey bill was over a Ralph Nader-backed plan to have local cable franchising authorities certify the creation of subscriber groups to monitor local cable service. To qualify for certification, such groups would have to have at least 5% of a cable system's subscribership as members (see page 40). After receiving assurances that the subscriber-group provision would be stricken in a later amendment, Hall announced his intention to support the Markey draft.

Mike Oxley (R-Ohio) sponsored the amendment to strike the subscriber groups, or "video vigilantes," as he called them, from the bill. "Put this to sleep before somebody finds out about it," Oxley said.

With Hall's support safely on Markey's side, Lehman became the swing vote. In spite of flaws he saw in both the Lent and Markey legislation, Lehman decided not to support the substitute.

"A one-vote margin may clear the way, but it's certainly not a mandate. The full committee will have to drastically rework this bill to avoid a floor fight on each of the contentious issues," Lehman said.

Before last week's vote, Energy and Commerce Committee Chairman John Dingell is believed to have informed subcommittee Democrats of his desire to pass the Markey bill on to the full committee (BROADCASTING, April 6). Dingell and Lehman discussed the bill before the vote, a Lehman staffer confirmed, "but there was no arm-twisting."

National Cable Television Association President James Mooney and

National Association of Broadcasters President Eddie Fritts both reacted to the subcommittee action immediately after the vote with nautical analogies.

"The [Markey] bill now emerges

The most contentious debate was over Don Ritter's amendment to exclude stations with home shopping formats from must carry; the amendment passed by voice vote.

from subcommittee like a ship pouring forth smoke and lying low in the water," Mooney said. "We will continue to oppose it in its current form. The excesses of its supporters may yet sink it."

Fritts compared the position of broadcasters and other Markey supporters to the U.S. Navy during the Persian Gulf War after it had cut off oil tankers in the gulf trading with Iraq. At the subcommittee level "this is the point at which every special interest group has the maximum amount of leverage," Fritts said. From now on, the NAB position will get stronger, he predicted.

In addition to a possible attempt to

have H.R. 1303's program-access and rate-regulation provisions amended to the committee bill, either in the full committee markup or in pre-markup negotiations, a number of other planned amendments were aired by subcommittee members last week. Perhaps the most contentious will be a John Bryant (D-Tex.) proposal to deny retransmission-consent rights to stations cross-owned with newspapers that are still grandfathered after the 1975 crossownership ban.

Other proposals will include a Barton amendment to strike the committee bill's must-carry option and a Cooper amendment to prohibit cable systems from cross-subsidizing personal communications services.

Besides the amendment to strike the subscriber-group provision, most of the amendments that passed last week did not radically alter the Markey bill. The most contentious debate was over Don Ritter's (R-Pa.) amendment to exclude broadcast stations with home-shopping formats from must carry; the amendment passed by voice vote.

Also passed were a retransmission-consent exemption for small cable systems (below 500 subscribers), offered by Jim Slattery (D-Kan.); a Slattery amendment prohibiting negative-option marketing (automatically providing a pay service and forcing consumers to expressly request it be discontinued), and an amendment introduced by Rick Boucher (D-Va.) prohibiting broadcasters from signing exclusive cable retransmission contracts that shut out carriage by other multichannel services. ■

HERE COMES STOREFRONT TV



□ Fox opens 'stations' in three markets, sans transmitter or license.

In what could be revolutionary TV development, Fox Broadcasting has been operating—without fanfare—storefront TV stations in Wilmington, N.C., Corpus Christi, Tex., and Dubuque-Waterloo, Iowa. Each features Fox Net programming that goes directly to cable system headend (three systems are TCI), with staffs of five who sell spots. (Pictured: Wilmington Fox 9, with [l-r] General Sales Manager John W. Moore and sales reps Paula Maus, Tom Hodges and Candace Maulstby.) Storefronts operate in markets without Fox affiliates. In cities without storefronts, affiliates of other networks will be enlisted to sell time. According to Preston Padden, Fox's senior VP for affiliates, "It will be like one dealer selling Cadillacs through one door and Infinitis through another." Experiment demonstrates ability to do TV without license and value of affiliates to network, says Padden. Ratings are 60% higher in markets that feed Fox Net programming to cable via Fox station than in those in which cable system takes programing directly from Fox.

MLB CONSIDERS SYNDICATION PACKAGE

With only 16 regular season games on CBS, MLB hopes to expand its inventory by bringing back 26-game schedule; for MLB, syndication is 'viable alternative'

By Rich Brown

Major League Baseball Commissioner Fay Vincent stepped up to the negotiating plate with baseball's TV partners last week, talking up the possibility of a weekly syndication package as one way of building regular season inventory.

With just months to go on MLB's exclusive renegotiation periods with CBS and ESPN, Vincent and MLB Director of Broadcasting David Alworth told reporters that a syndicated package could conceivably replace a network game-of-the-week schedule when the current TV deals expire at the end of the 1993 season.

MLB is looking to bring back a game-of-the-week package of approximately 26 games when its current TV contracts run out, according to Alworth. The current four-year deal with CBS

annually calls for only 16 regular season games on the network. The games have not been a particularly easy sell for CBS, which spends about 6% of its \$1.06 billion contract with MLB on the regular season.

Alworth said MLB has had some talks with CBS about expanding the network's regular season inventory on the next contract. CBS Sports is "not prepared to speculate as to what type of elements may or may not be included in the next contract," according to a network spokesman.

"Don't lose sight of the fact that syndication is a viable alternative," said Alworth. "It doesn't mean that we are going to do it, but the underlying goal here is to increase our regular season exposure back to approximately once a week. This is clearly the most benign political alternative to network exposure."

MLB has not yet been able to talk

with any syndicators because of its exclusive negotiating periods with CBS and ESPN, which expire on Sept. 1 and Nov. 1, respectively. MLB to date has had no experience with syndication, outside of an aftermarket series, *This Week in Baseball*, produced and distributed by MLB Productions.

A syndicated weekly baseball game would likely prove problematic in promotion and clearances, said Chet Simmons, former head of NBC Sports and ESPN and now a consultant with Madison Square Garden. Simmons said the MLB's talk of syndication last week might have been a negotiating ploy, not unlike the calls for lower rights fees network sports executives have repeatedly made in the press.

"It's not a negotiating ploy," said Alworth. "It's a marketing need that we have, and we're going to find a way to fulfill it." ■

INTERACTIVE GAME SHOW PITCHED TO CBS

Cannell offering test run Tuesday; 900-number participation generates revenue stream

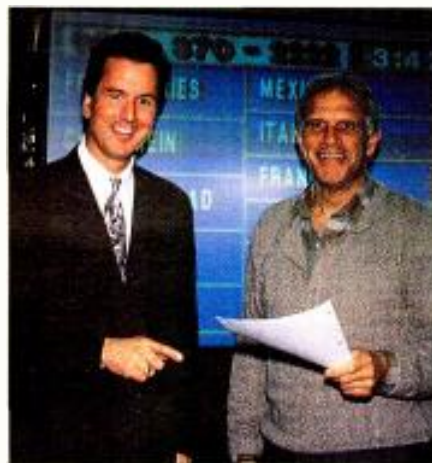
By Steve Coe

The era in which viewers' participation in TV game shows was limited to screaming out the answers in their living rooms could be coming to an end if a series titled *Phone Tag!* catches on. Being produced for a prime time slot on CBS, *Phone Tag!* not only allows viewers to compete but also generates an additional revenue stream by encouraging them to use 900-number phone technology.

This Tuesday (April 14), CBS executives from throughout the company will be treated to an elaborate run-through at the Stephen J. Cannell studio. The Cannell building has been wired with 100 televisions and 100 phone lines for the simulated test, which will use interactive technology to allow a potential nationwide audience to compete in the game.

Executive producer and creator

Rick Rossner, who is producing the show with Stephen J. Cannell, is hoping CBS executives will be sufficiently impressed to give the project a 13-episode commitment for a summer run. Rossner, who has been working on perfecting the format for the past



'Phone Tag' host Michael Burger and creator/executive producer Rick Rossner

three years, says the game itself is simple even if the logistical problems haven't been. If the project is picked up, Rossner plans to produce three different live shows so that a different one is broadcast in each of three time zones at 8 p.m. Such an arrangement will ease the burden on AT&T and eliminate the problem of East Coast players calling up later viewers with the answers.

The game consists of contestants attempting to match one set of answers with another. For example, at the start of round one, five states might be listed next to a list of state capitals, and the object would be to match the state with its capital.

Players at home would dial the 900 number and punch in the correct order of matches between the two lists. Players will continue through rounds two, three and four only if they have answered the previous round correctly. The first call-in round would cost

SNYDER, NEUHARTH HONORED FOR DEDICATION TO FIRST AMENDMENT

The role of a free press in society was underscored and honored last week as the Radio and Television News Directors Foundation held its annual "Celebration of the First Amendment" at Washington's Mayflower Hotel.

James Snyder, former vice president of news for the Post-Newsweek Stations, was presented with the first Leonard Zeidenberg First Amendment Award. Named for the late BROADCASTING senior correspondent, the award is given to "a radio or television journalist or news executive who has made a major contribution to the protection of First Amendment freedoms." Snyder began his broadcasting career in 1947 as editor at Group W's KDKA(AM) Pittsburgh, where he was news director from 1954 to 1959. In 1965 he joined CBS News in Washington and in 1966 was named Washington producer for *The CBS Evening News with Walter Cronkite*. In 1969 he left CBS and joined Post-Newsweek, organizing the all-news format at WTOP(AM) Washington and heading news at then co-owned WTOP-TV WUSA). He



Presenting the Len Zeidenberg Award to Jim Snyder (c) are BROADCASTING Editor Don West; Zeidenberg's wife, Beverly, and daughters Elizabeth and Erica. Not shown is son Peter.

retired last October. In his remarks, Snyder praised Zeidenberg and his work: "Len covered all the important First Amendment rulings at the Supreme Court and the FCC and developed a personal devotion to defending and preserving the amendment and the fight to extend its benefits to broadcasters. I am honored to be part of this first official honoring of Len Zeidenberg."

RTNDF's First Amendment Leadership Award was presented to Allen H. Neuharth, former chairman of the Gannett Co. and now chairman of the Freedom Forum, an "independent, non-partisan organization dedicated to free press, free speech and free spirit for all people." Neuharth stressed the importance of all media—print, broadcast and cable—standing together in defense of broadcasting's right to full First Amendment privileges and against every form of censorship.

He also announced that the Freedom Forum was presenting AP's Terry Anderson with \$245,500—\$100 for every day he was held hostage.

each player \$2.95; the remaining rounds will cost 50 cents. After each round, a computer will randomly select 24 successful phone players to win prizes. Ultimately, one phone player will play against an in-studio contestant for a car.

Host will be Michael Burger, who now hosts Rossner's and Cannell's CBS late-night show, *Personals*.

One aspect not yet worked out is whether the network will participate in the revenue generated by the 900 number. Rossner said the distribution of revenue will be negotiated after a decision is reached on picking up the show.

Rossner said he chose CBS because of his prior relationship with the network and because it has shown a tendency to be a bit more daring with concepts. He said CBS executives were somewhat skeptical after his first presentation, "but after CBS's *Call-In America* show aired following [President] Bush's State of the Union address, and it got such a big response, Jeff Sagansky [president, CBS Entertainment] had just heard my second pitch and said, 'maybe Rossner's got something here.'"

\$550 MILLION BUYS UNIVISION

Hallmark is getting \$550 million for the sale of Spanish-language Univision network and nine television stations, nearly \$100 million less than it paid for them just a few years ago. The properties are being sold to a group of three investors: Los Angeles entertainment entrepreneur A. Jerrold Perenchio, Mexico's Grupo Televisa (the former owner of Univision and five of the stations), and Venezuelan-based Venevision.

Hallmark paid nearly \$300 million for five stations (and four low-powers) and \$275 million for Univision in 1987 to a company owned by the head of Televisa, Emilio Azcarraga. Hallmark spent another \$65 million on four more stations in 1988 and 1989. The company also invested \$100 million in Univision during its five years in Spanish broadcasting.

Hallmark, the eighth-largest station group, had been bleeding red ink during its ownership of Univision and its Spanish-language stations. The company missed several interest payments and paid \$130 million in a bond exchange offer to reduce its debt. Hallmark says it now wants to concentrate on its cable systems acquired from Cencom Cable last year.

The new ownership structure splits the holdings into a station group and a network group. Perenchio has 50% of the network group (Univision), and the two foreign investors split the other half. On the station group side, Perenchio has a 75% interest, with the rest divided between the remaining two. Grupo Televisa has the option under undisclosed conditions to raise its stake to 25%; Venevision has been granted no such option. The two cannot own more than 25% apiece of the station group due to FCC caps on foreign ownership. Televisa plans to merge its Spanish-language cable network GalaVision with Univision. Venevision's plans to launch a cable network this year are said to be progressing. It is likely to be tied to the Univision/Galavision service.



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Media Group 1991 & First Quarter 1992 Transactions

First Boston Client	Description of Transaction	Approximate Size of Transaction
Broadcasting		
Grupo Televisa S.A. de C.V.	Co-Lead Manager of Global Depository Shares (Europe)	\$250,000,000
Taff Broadcasting Partners	Sale of Station; Recapitalization with investment by Tribune	62,400,000
TVX Broadcast Group, Inc.	Sale of remaining shares to Paramount Communications, Inc.	75,000,000
Cable		
American Television & Communications Corp.	Advice with respect to offer by Time Warner Inc. for Remaining Interest	\$1,250,000,000
Cablevision Industries, Inc.	Senior Notes due 2001	66,000,000
Cablevision Industries Corporation	10¾% Senior Notes due 2002	300,000,000
Lenfest Communications, Inc.	Senior Notes due 2001	100,000,000
Mutual of New York (MONY)	Sale of Cable Television Partnership Interests	Not Disclosed
The Providence Journal Company/Kelso	Acquisition of King Broadcasting Company	Not Disclosed
TCI Central, Inc.	Senior Notes due 2001	75,000,000
Tele-Communications, Inc.	10¼% Senior Notes due 2001	100,000,000
Tele-Communications, Inc.	9¾% Senior Notes due 1998	100,000,000
Tele-Communications, Inc.	9.65% Senior Notes due 2003	150,000,000
Tele-Communications, Inc.	9.80% Senior Debentures due 2012	600,000,000
Tele-Communications, Inc.	9¼% Senior Notes due 2002	200,000,000
Tele-Communications, Inc.	10¼% Senior Debentures due 2022	150,000,000
Cellular		
McCaw Cellular Communications, Inc.	1,882,000 shares of Class A common stock	\$ 48,273,000
Greek Government	Privatization Advisory (pending)	Not Disclosed
Pacific Telesis Group	Joint Venture and Related Transactions with Cellular Communications, Inc.	Not Disclosed
Entertainment		
BET Holdings	Initial Public Offering	\$ 83,000,000
Gaylord Entertainment	Initial Public Offering	212,000,000
Paramount Communications	7½% Senior Notes due 2002	250,000,000
TPI Enterprises, Inc.	Partnership Formation for Exhibition Enterprises	128,000,000
Publishing		
Affiliated Publications, Inc.	2,240,000 shares of Class A common stock	\$ 17,920,000
Cox Enterprises, Inc.	Senior Notes due 1993-2001	175,000,000
Enquirer/Star Group, Inc.	Initial Public Offering	189,000,000
Enquirer/Star Group, Inc.	Secondary Stock Issuance	36,000,000
Enquirer/Star Group, Inc.	Warrant Exchange for Common Stock	23,000,000
Enquirer/Star Group, Inc.	Senior Subordinated Notes due 2002 (pending)	100,000,000
Enquirer/Star Group, Inc.	135,000 Unit consisting of Zero Coupon Senior Subordinated Notes due 1997 with Warrants (pending)	100,000,000
Estate of James L. Knight/Knight Ridder	Evaluation of Securities held by Estate	Not Disclosed
The E.W. Scripps Company	Senior Notes due 1996	50,000,000
The E.W. Scripps Company	7¾% Notes due 1998	100,000,000
The E.W. Scripps Company	4,000,000 Shares of Class A Common Stock	97,000,000
General Cinema Corp.	Acquisition of Harcourt Brace Jovanovich, Inc.	1,500,000,000
Marvel Entertainment Group, Inc.	Initial Public Offering	79,200,000
Reed Publishing (USA) Inc.	9% Notes due 1996	125,000,000
Wolters Kluwer	6¼% Sub. Convertible Notes due 1999	DNF 200,000,000
Satellite Services		
Communications Satellite Corporation	8.95% Notes due 2001	\$ 75,000,000
Communications Satellite Corporation	8¼% Debentures due 2004	160,000,000
IDB Communications Group, Inc.	Primary Stock Issuance	34,000,000

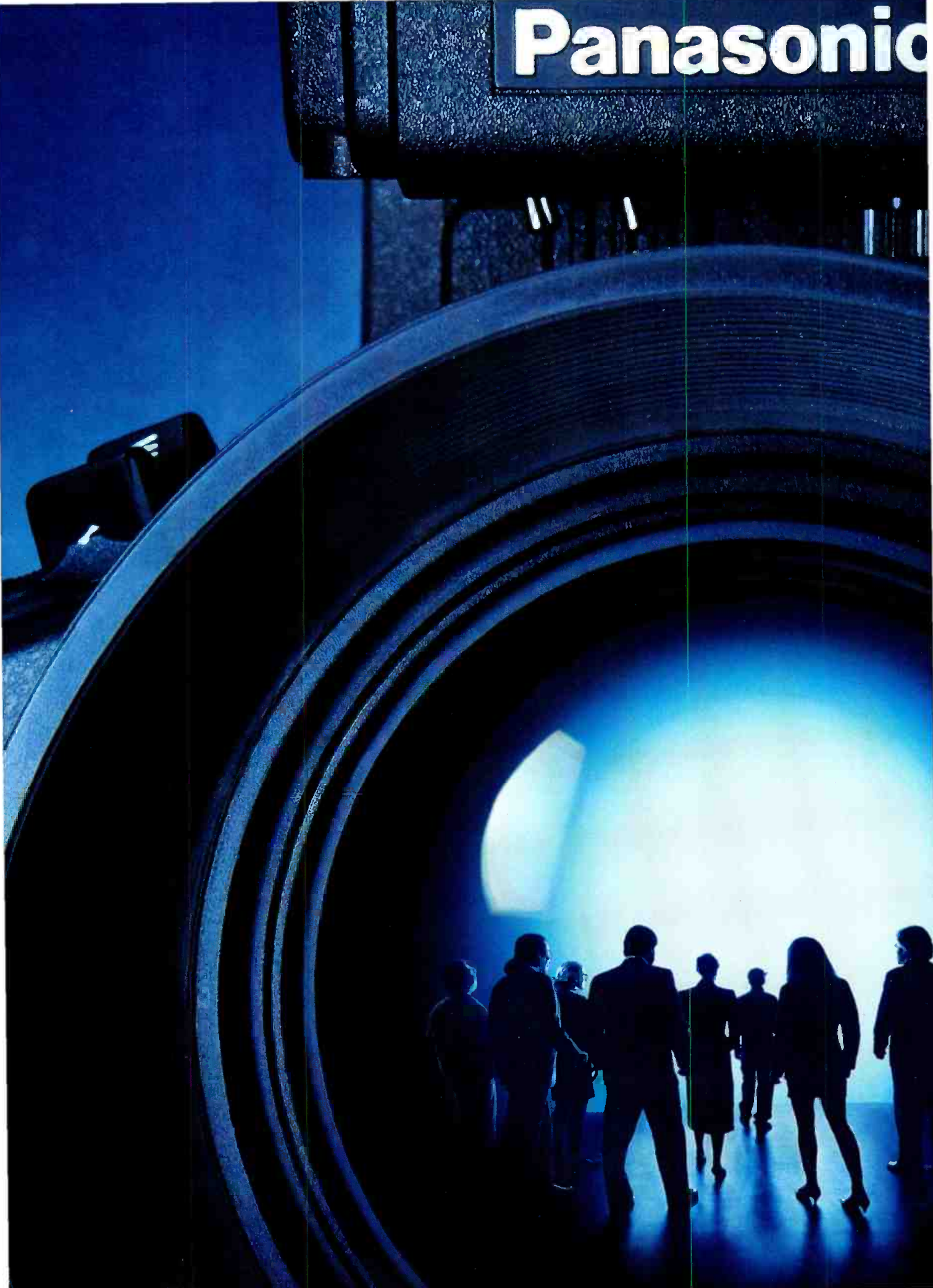
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CBS, PBS OFFER CONTRASTING VIEWS OF HDTV SWITCHOVER COSTS

Two and a half years ago, CBS and PBS issued nearly identical projections of what it will cost a TV station to become able to deliver HDTV network and local programming and ads. The range they came up with was \$5.7 million-\$12 million over five to nine years, depending on the station's size and how quickly it begins conversion (BROADCASTING, Oct. 29, 1990).

At NAB '92 this week, the two networks will present significantly divergent views and less specific dollars and cents. CBS is still working on it, and PBS believes that, in the move to digital, station needs and options will proliferate beyond a simple NTSC-HDTV scheme.

As of last week, both Joseph Flaherty, senior vice president of technology for CBS, and Howard Miller, senior vice president of engineering for PBS, said original estimates on the transmission side have not changed (around \$1.25 million for a mid-market station) and production costs are coming down, as manufacturers roll out prototype HD machines and digital upconverters. From there, the two diverged on what any projections should or will represent.

PBS plans to offer affiliates and schools 25-30 compressed digital NTSC services beginning in December

1993, when it moves to the Telstar 401 satellite. HDTV will become the maximum level in a variable bandwidth system with several levels of compression.

Miller expects many commercial broadcasters also to proliferate services, perhaps through alliances with cable, given that they will find it "more difficult to maintain market share with only one channel. They need to assess the transition in the broadest sense before making a major facility upgrade that could limit their potential services."

Hence PBS now envisions creating versatile plants along the way to HDTV. "We're not advocating an intermediate system that is halfway there," says Miller. "On the other hand, we assume a number of NTSC services will be around for a long, long time."

Noting that the transition to digital is already well advanced in TV production and must continue in all areas, CBS's Flaherty says he has "no quarrel" with PBS's broader focus. However, he cautioned against muddying the HDTV cost picture. CBS ran into delays when consultant Rupert Stow fell ill last month. Flaherty said the network still proposes to issue an update this spring.

-PDL

HDTV CONVERSION REACTION

Continued from page 4.

fect situation for broadcasters.... I can appreciate their skepticism and concerns; we certainly have not advocated that type of timetable. Our position all along has been: don't make rules prematurely, wait and see what the consumer response is and postpone decisions that depend on that factor until the information is available."

Not everyone was as diplomatic. Said Ken Elkins, president of Pulitzer Broadcasting: "In my opinion, right now it is extremely difficult for broadcasters to come to any reasonable conclusion on a satisfactory return on investment for HDTV."

Jim Boaz, president of Paramount Station Group, said he thought the FCC would "change their mind once they look at the complications involved in the engineering. They are going forward without a correct set of data to get there."

Others pointed out that the HDTV requirements put an even greater importance on the FCC's plans to relax the television ownership rules. Said Royce Yudkoff, managing partner, ABRY Communications, Boston: "The FCC has already embarked on a rules review to help support the viability of the television industry. To meet the new capital requirements of HDTV, this review

becomes all the more important."

The commission also said it would seek comments on how long and how much broadcasters will be required to simulcast on their two channels; to rank, in the event of spectrum shortage, the class of parties initially eligible for HDTV frequencies and to allow broadcasters a fixed period of time to negotiate channel assignments.

The said it has "tentatively concluded" that a 100% simulcast requirement should be adopted no later than four years after an initial five-year application-construction period. However, it will also seek comments on whether simulcasting should be phased in by, for example, requiring 50% simulcasting two years after the five-year period has passed and switching to 100% two years later.

Also proposed by the commission for further comment is whether to allow broadcasters a fixed time period to negotiate channel assignments once a final table of allotments is out for public comment. Also proposed is to suspend the dual network rule to permit networks to give their affiliates a second feed for HDTV.

The FCC said low-power TV will continue to be viewed as a secondary service and licensees could lose their frequencies. LPTV operators will be allowed to file for another channel in the same community.

While all five commissioners sup-

ported the actions taken at last Thursday's meeting, the enthusiasm for them was not equal. Commissioner Andrew Barrett had doubts about how great the desire for HDTV will be: "Tell me, is this what the public is demanding? Are we building something and waiting for someone to come?"

Chairman Alfred Sikes said there is an underlying fallacy to Barrett's pessimism. "As Americans embraced color television, VCR's, compact discs and other major technologies, you will see a similar love affair with the next generation of television."

While the other four commissioners emphasized that broadcasters will return one of their two channels when HDTV conversion is complete, Barrett was skeptical: "That is naive. I doubt very seriously it will ever be returned."

In a separate statement, Commissioner Ervin Duggan urged local broadcasters to get involved in the comments process. "Until today, the development of policies for advanced television in the U.S. has been largely in the hands of elites...." he said. "If there are broadcasters at the grass roots who have not yet focused fully on the implications for them of HDTV—now is the time to get involved."

If the initial reaction is any barometer, Duggan has nothing to worry about. ■

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 Jackson, MS/WDBD
 Tri Cities, TN-VA/WEMT
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 Ft. Myers/WNPL
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BIG 3'S 91 FINANCES

Continued from page 4.

sports overall, and NBC probably a similar amount. But other network divisions lost money as well, in part because of the direct costs and lost revenue from Gulf War news coverage.

The network revenue results (see chart) would have been even worse if not for contributions from foreign programming sales and other ancillary revenue. The ABC television network, for example, actually had lower billings, but the inclusion, for the first time, of results from its WTN subsidiary raised network division revenue.

A weakened economy, particularly at the local level, affected the owned TV and radio stations. Radio stations, which are especially dependent on local revenue, were hurt most, with profits declining at both ABC and CBS.

For the radio networks, revenue was actually up, although CBS profits were hurt by war coverage and rights fees. The owned-TV-station groups had margins of 35% (CBS); 39% (NBC), and 52% (Capital Cities/ABC).

A non-advertising revenue source—ESPN's NFL surcharge to cable operators—helped Capital Cities/ABC's Video Enterprises division show a healthy increase in revenue and profits. As a result, the division earned more in 1991 than the ABC television network.

Editor's note: In the chart on page 4, television network revenue is net of agency commission and may include international, home video, color-insertion and ancillary revenue. Owned-TV stations revenue does not include compensation from TV networks. Adjusted TV network profits exclude that portion of "reserves" taken last year against losses expected to occur in 1992 and 1993 from professional sports telecasts. For CBS, this future reserve is \$286 million pre-tax; for NBC it is estimated to be \$20 million. NBC now reports profit, but no revenue, from WKYC-TV Cleveland, in which it sold the majority ownership in December 1990. NBC profit excludes \$105 million gain on sale of Columbia Home Video. NBC began reporting revenue for CNBC in June of this year, after purchasing the remaining outstanding stake in the basic cable network. The ABC TV network began reporting the results of Worldwide Television News in late 1990 after increasing ownership stake to 80%. Broadcast segment profits for Capcities/ABC and NBC each include roughly \$50 million of non-cash merger-related goodwill "expense" that accounting rules require, but which are included here to give a better picture of operating profit. Some percentage changes may not correspond to previously reported totals due to changes in methodology. ■

DESALES STREET



Beginning an occasional column of reflection from BROADCASTING's headquarters on Washington's DeSales Street, aptly named for Saint Francis de Sales, the patron saint of writers and journalists.

This publication has always been adamant in its opposition to industry codes of any sort, reasoning—accurately—that whatever the industry can do voluntarily the government can mandate as law. That's exactly what happened with the time standards of the old—now outlawed—National Association of Broadcasters code, later held to be anticompetitive by the Justice Department.

Our opposition to such intrusions, on First Amendment as well as other grounds, remains total. So don't let the editorial page read this page.

But what if the FCC decided on its own to set limits on the number of commercials? Would programing be enhanced by having fewer than 36 commercials in a two-hour movie? Would the public interest be served by having more than 22 minutes of news in the evening news? Would radio sound better with fewer than 300 spots a day?

We don't have the answers to those esthetic questions, but we do know there'd be a quantum change in the Fifth Estate. Enough, perhaps, to turn the industry around. For the cruel fact is that radio and TV are awash in a sea of inventory that threatens to swamp them both.

First there was the 1980's increase in stations, each new entry contributing to inventory by a factor of roughly 18 hours a day times seven days a week times 12 spots an hour. ■ In radio, of course, there was 80-90, adding hundreds of stations to an already crowded aural spectrum. ■ Then the networks increased their inventories by scheduling into the night and before the dawn. ■ Then came the 15-second spot, compounding the explosion in inventory introduced by the 30-second spot. ■ Then came cable, further fragmenting the marketplace with its own massive spot inventory. ■ Compounding all this has been the erosion in ratings for both network and spot, resulting—as this publication reported last week—in a net reduction in GRP.

And if all that weren't enough, here comes digital compression.

We put this conundrum to Ralph Becker, a principal in Television Station Partners (six television stations) who cares deeply—and seriously—about the business. "This industry doesn't understand the basic law of supply and demand," Ralph declared. "When demand for time slows down, you should cut inventory and raise the rates."

That's how the government pushed ABC into being a true third network by passing the Prime Time Access Rule, which reduced the number of time slots in which all the networks had to compete against each other and—by reducing spot inventory—increased the value of everyone's time. It was a flagrant violation of the First Amendment and an unconstitutional intrusion into the broadcaster's programing discretion, and it made everybody rich.

Ralph went on to suggest that what television needs is some sort of summit conference of owners to deal with the real problems that face the industry—"How To Avoid Doing Business As Usual In a Time of Revolutionary Change." Not on the agenda: how affiliates can squeeze another minute out of the Masters. On: how to come to grips with an inventory epidemic. It sounds good to us, although—the antitrust laws being what they are—it might take a platoon of lawyers to fend off Justice (or bail everybody out).

Better to let the FCC do it.

We'd oppose it, of course. ■

Tom West



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BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

DINGELL DIRECTIVE

Upset by the FCC's deregulatory assault on the broadcast ownership rules and convinced it's been inspired by the White House, House Energy and Commerce Committee Chairman John Dingell (D-Mich.) plans to summon the commissioners to Capitol Hill to testify under oath on their contacts with the Bush administration and on the process that led to relaxation of radio ownership caps last month, according to a Dingell aide. The hearing before Dingell's oversight and investigations subcommittee will be scheduled after Congress returns April 27 from Easter recess, the aide said.

RE-CAP

Stung by the vehemence of Congress's reaction to the FCC's newly liberalized radio ownership restrictions, FCC Commissioner James Quello has already begun advocating more modest caps to adopt on reconsideration. He's proposing national caps of 20 AM's and 20 FM's (25-25 for minorities) and local caps of two AM's and two FM's. Quello says he is convinced caps have to be lowered from current levels—30-30 nationwide and 3-3 locally. "It isn't worth the turmoil and the congressional opposition to give radio more than they need or want," he says.

PIECE OF THE ACTION

House Copyright Subcommittee Chairman William Hughes (D-N.J.) is believed to be considering cutting Hollywood and professional sports leagues in on an enlarged local-signal compensation pool proposed in his compulsory-license bill (H.R. 4511). As introduced, the measure proposes a 10-year phase-out of the license. During the transition, cable operators would pay broadcasters a 3-cent-per-subscriber-per-month copy-

MONEY TALK

In addition to the NAB convention, Las Vegas this week will also see a meeting between CBS executives and a special advisory committee of TV network affiliates. Not much has been heard from the committee since the fanfare over its formation last October (BROADCASTING, Oct. 21, 1991). Headed by Cathy Creany, vice president and general manager of WTVH(TV) Syracuse, N.Y., it was chartered with the goal of redefining the affiliate/network partnership, including finding "revenue-enhancing" joint activities and ways to "share resources." But initial idealism has given way to a pragmatic stand-off between the committee and CBS over the dollars-and-cents issue of compensation. Affiliates are reluctant to innovate if the network treats their newfound revenue or cost savings as a substitute for compensation. And in several meetings so far, CBS affiliate relations President Tony Malara has refused to rule out the possibility of a cut in total compensation dollars. The affiliate committee may prefer that CBS adopt a plan similar to that of the other two networks, in which the total compensation pool fluctuates up or down depending on the national ratings—with a cap on the amount the pool could change in any one year.

right fee for each local signal they carry. Hughes has been under pressure from Hollywood and sports to increase the copyright fee and allow them to share in it.

NEW YORK

CLUTTER REPORT

The clutter battle between the networks and advertisers may be starting anew, and just in time for upfront negotiations. Richard Kostyra of J. Walter Thompson, who put out the attention-getting clutter study earlier this year, has a new one coming out. The report will track the March advertising load, and it's due out in mid-May, just as the networks announce their fall schedules.

RUSSIAN RUMMAGE

What is a demilitarizing nation such as Russia to do with abandoned military satellites? Try to sell them to Western broadcasters, for one thing. Characterized by one source as a "spy satellite," the two-transponder "Louch" or "Luch" satellite carries enough bandwidth to deliver high-quality video and is so powerful "you can pick it up by sticking

your finger in the air," says one U.S. teleport operator who has met two of what may be as many as 10 brokers pitching the bird here. But, says another, the bird operates on frequencies "from another planet." Arranging equipment to use Luch is "not that difficult," says one, but the imposing challenge of coordinating frequencies through domestic and international regulators may leave that spy bird out in the cold.

SEPTEMBER SCI FI

USA Network has scheduled a Sept. 24 launch date for the Sci Fi Channel, the basic cable network that expects to start up with 10 million subscribers nationally. Full details on the network's programming lineup are expected in June.

LOS ANGELES

FEIN EXITS

Apparently receiving a severance deal including maintaining a gross profit participation, David Fein has quietly exited as executive producer of Group W Productions' Vicki Lawrence talk show strip, set to debut this fall.

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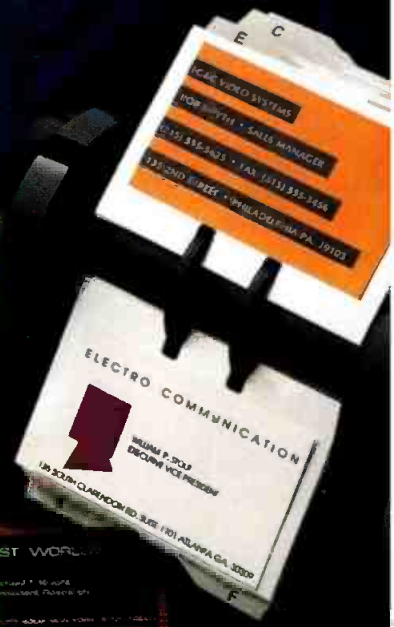
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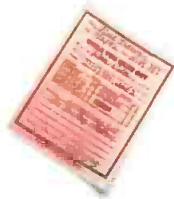
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BI-COASTAL

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On a slow roll

Tribune Entertainment Co. has decided to proceed with a slow roll-out of a Faye Wattleton-hosted talk show on Tribune Broadcasting-owned stations and other station groups this summer or fall. Wattleton resigned from her post as head of Planned Parenthood in January.

Quantum Magnum

Don Bellisario, executive producer of *Quantum Leap*, has found a novel way to end the season-finale of the NBC series: The character-to-character-jumping Sam (Scott Bakula) will leap into the body of Tom Selleck's character in *Magnum, P.I.*, to the tune of the familiar *Magnum* music plus credits. Bellisario, who was executive producer of *Magnum*, is using the storyline to kick off the show's next season in a two-hour premiere set in Hawaii. There is no decision yet as to whether Selleck or other *Magnum* alumni will participate.

Contestant search

Carsey-Werner Distribution, which is investing heavily in a novel promotion campaign for *You Bet Your Life* (see story, page 29), has also invested \$2.5 million so far to canvass North American cities for the widest variety of contestants for *You Bet Your Life*. By his own estimate, C-W President Bob Jacobs says the distribution/production company has outlined booking



C-W Distribution is spending \$2.5 million to find 'You Bet Your Life' contestants with the right stuff

plans for 35 shows with a contestant pool that represents 25 states and Canada.

Knight and day

Talk show host Byron Allen, who has his own distribution company, BYCA Television, thinks he has the eye for spotting untested talk show talent—in this case, veteran singer Gladys Knight. Although he invited Knight to visit BYCA's booth at last January's NATPE programming conference in New Orleans, Allen said he held off making the decision to launch Knight for syndication in January 1993 in order to secure advance financing.

By waiting until midseason 1993, Allen says Knight will be able to secure key morning or early fringe time period vacancies. Knight, who for years fronted up the 1960-70's band sensation, Gladys Knight and the Pips, has never hosted a talk show, but Allen says he

has opened for her in Las Vegas and has seen the "rapport" that she has with lounge crowds.

"Mike Douglas, Merv Griffin and Dinah Shore all started out as singers, and look at the successful, long runs all three of them had," Allen said. I have already developed a theme around her lighter style: 'Gladys Knight will brighten your day.' "

Get Sirius?

Rick Levy, head of MTV Networks, says he is going to change the name of the barter syndication sales unit to give the Viacom-owned division more of its own "unique identity" in the advertising market. Levy says that three new names have been chosen and MTV's lawyers are in the midst of completing a title search before one is finally picked.

Going away present

NBC affiliates in Los Angeles two weeks ago for the network's affiliate meeting were part of a ceremony honoring Johnny Carson. Station executives made up much of the audience for the Thursday April 2 taping of the *Tonight Show* and, following the taping, NBC chairman Bob Wright presented Johnny with a check for \$50,000 for a rural Nebraska cancer treatment center named after Carson's parents. Jim Waterbury, newly elected affiliate board chairman then presented Carson with another check for \$30,000 from affiliates.

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1705 DeSales Street, N.W.
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Television

ABC, CBS ROLL OUT THE KIDS STUFF

Ghoul, Goofy and cowboys are new to ABC's Saturday morning schedule this season; mermaids, mice and sea monkeys highlight CBS's slate

By Steve Coe

ABC announced its fall Saturday morning children's schedule last week, with three new shows joining the lineup: *The Addams Family*, *Goof Troop* and *Wild West C.O.W.-Boys of Moo Mesa*.

The network brought back five series from this season in addition to three new series including the *Addams Family* project. ABC gave renewals to *The New Adventures of Winnie the Pooh*, *Land of the Lost*, *Darkwing Duck*, *The Bugs Bunny & Tweety Show* and *A Pup Named Scooby Doo*. In addition to the series lineup, ABC will also bring back *ABC Weekend Specials*, now in its 16th season. ABC's lineup will debut on September 12.

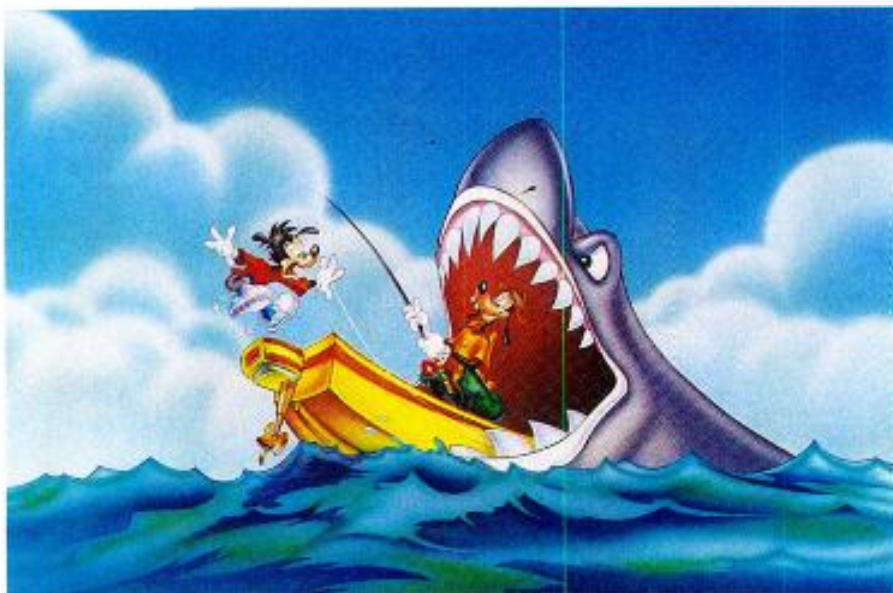
Shows not returning to the lineup are *Hammerman*, *Pirates of Dark Water* and *Beetlejuice*, the last at one time a time-period winner for ABC but recently experiencing some ratings decline. *Beetlejuice* has also been airing on the Fox weekday children's schedule and will continue on Fox next season.

The New Adventures of Winnie the Pooh returns to the schedule in the 8-8:30 a.m. time slot. Now in its fifth season, the series is produced by Walt Disney Television Animation.

Land of the Lost, in the 8:30-9 time period, is the lone live-action series and is produced by Krofft Entertainment.

Wild West C.O.W.-Boys of Moo Mesa, in the 9-9:30 time slot, features a group of cows as heroes of this western. King World and Gunther-Wahl Productions produce the show.

Darkwing Duck returns in the 9:30-10 time slot for its second season. The



ABC is hoping its new 'Goof Troop' will take a bite out of the competition

show is produced by Walt Disney Television Animation.

Goof Troop, in the 10-10:30 slot, is produced by Walt Disney Television. The show, which features Disney's Goofy character, debuts in the same year that the character will celebrate its 60th anniversary.

The Addams Family, at 10:30-11, is based on the original characters created by cartoonist Charles Addams. Produced by Hanna-Barbera Productions, John Astin, television's version of Gomez, will be joined by Carol Channing and Rip Taylor in supplying voices. The show has been chosen to go head-to-head against CBS's perennial time period winner *The Teenage Mutant Ninja Turtles* in the fall.

The Bugs Bunny & Tweety Show returns with both parts occupying the 11 a.m.-noon hour. The series is produced by Warner Bros. Animation.

A Pup Named Scooby Doo returns

to the 12-12:30 p.m. time slot. The show is produced by Hanna-Barbera Productions.

CBS

CBS adds four new series to its Saturday morning children's lineup, including takeoffs of recent theatricals with *Fievel's American Tails* and *Disney's The Little Mermaid*. The other two series making their debut in the fall are *Disney's Raw Toonage* and *The Amazing Live Sea Monkeys*. CBS made the announcement last Wednesday in New York.

In making way for the new shows CBS dumped *Where's Waldo* (11:30-noon), *Muppet Babies* (8-8:30) and *Riders in the Sky* (noon-12:30 p.m.). Returning to the Saturday morning lineup are *Back to the Future* and *Mother Goose and Grimm*, which will

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be in their second season, *Garfield and Friends*, which returns for its fifth year, and the anchor of the schedule, *Teenage Mutant Ninja Turtles*, coming back for its third.

In addition to the series announcement, the network will air an hour-long *Little Mermaid* prime time special during the week prior to the debut of the Saturday morning schedule, said Judy Price, vice president, children's programs and daytime specials, CBS Entertainment.

The series lineup for the fall follows:

Fievel's American Tails (8-8:30 a.m.) continues the story of the mouse and his family after they settle in the West. Dom Deluise reprises his role in the theatrical as the voice of Tiger. The series is produced by Universal Cartoon Studios and Amblin Television.

Disney's The Little Mermaid (8:30-9) is described as a prequel to the movie. Like the movie, musical numbers will be used throughout the series. The show is produced by the Walt Disney Company.

Garfield and Friends (9-10) returns in its familiar time slot with cameo voices supplied by James Earl Jones, Buddy Hackett, Robin Leach and Jonathan Winters. The show is produced by United Media/Mendelson Productions in association with Film Roman & Cowan Inc.

Teenage Mutant Ninja Turtles (10-11 a.m.) returns in its third season after winning its time period for the last two seasons. The show is produced by Murakami-Wolf-Swenson Productions.

Back to the Future (11-11:30) returns to its time period with Christopher Lloyd, who starred in the movies as "Doc," returning to provide live-action wrap-arounds performing experiments. The show is from Universal Cartoon Studios/Amblin Television.

Disney's Raw Toonage (11:30-noon) is a half-hour collection of comic shorts hosted by Disney characters, including Goofy and Sebastian. The series is produced by the Walt Disney Company.

The Amazing Live Sea Monkeys (noon-12:30) is the lone live-action series on the schedule. However, the show will feature some clay-mation and other special effects. Howie Mandel is the creator of the show and stars as the professor who brings the crea-



CBS is looking to reel in kids with Ariel, Sebastian and Flounder

tures to life. The show is produced by Chiodo Bros. Productions and Mandel Productions.

Mother Goose and Grimm (12:30-1:00) returns but in a new time period,

after moving from the 8:30-9 slot it occupied its first season. The show is produced by Lee Mendelson Productions, Film Roman Productions, MGM/UA and Grimmy Inc. ■

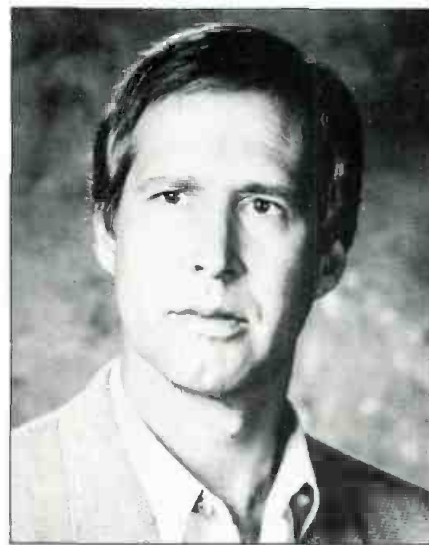
FOX CATCHES CHASE FOR LATE NIGHT

Show will debut in 1993 as part of TV/film deal

By Steve Coe

Three-and-a-half years after its last attempt, Fox is returning to the late-night arena with an hour-long late-show project starring Chevy Chase. Set to debut in the fall of 1993, the show will combine comedy sketches with celebrity interviews. The creation of the late-night show is part of an overall deal between Fox and Chase that includes having the comedian star in, develop and produce television and film projects.

Chase, one of the original members of the *Saturday Night Live* crew, told BROADCASTING that the format of the show still needs to be worked out and that it won't necessarily be a talk show in the traditional sense. "It will no doubt have some talking, some dialogue," he says. "I'm approaching it like I did with the work I did for the Smothers Brothers or *Saturday Night Live* in that I'm getting a bunch of writers and performers together before we come up with a format. It won't be



It's Chase in '93 for Fox

your average 'chair and desk here, sofa there' type of show. I can't imagine not doing something subversive," he says.

The show will air Monday through Saturday, with the Saturday night show being a "best-of" or repeat epi-

sode, according to Jamie Kellner, president, Fox Broadcasting. Kellner says Fox has always wanted to get back into late night, "but we didn't always have the right format or personality. Chevy is a big star, and his sensibilities are Fox's. He's funny and irreverent."

Fox and Chase have been in talks since last July, says Lucie Salhany, chairman, Twentieth Television. Salhany joined the company in July, and the chase for Chase began shortly thereafter. "Very few people have his comedic sense. He has the ability to write funny material and connect with the audience." Despite the troubles *The Dennis Miller Show* is experiencing in cracking late night, Salhany is confident *The Chevy Chase Show* (working title) will be able to garner a competitive audience. "Chevy has always had the ability to appeal to a broader audience. His name is well known to all audiences, while Dennis's appeal is narrower."

Salhany and Chase stressed that the show will feature comedy skits along with other elements, drawing comparisons to the types of sketches done on the "old Carson and Steve Allen shows," according to Salhany. Chase said the sketches will not be similar to the types of skits done on *Saturday Night Live* because those routines require too much preparation for a nightly show. However, he suggested that he may work in certain formats on particular nights of the week so that each night of the week would feature recurring elements.

Chase says it took as long as it did to complete the deal because he was reluctant to "leave an area [theatricals] that I've loved. "On the other hand," he says, "I've missed television. So the deal [with Fox] allows me to return to television and protects my career in films." Chase will serve as executive producer of the show and hasn't decided whether to base the show in New York or Los Angeles. He has "been given the okay from my wife to move back east if I want," he says.

One problem that faces Fox is convincing Fox affiliates to drop their current late-night programming, in some cases *The Arsenio Hall Show*, in favor of the upcoming Chase project. Kellner, however, says he doesn't expect many clearance problems. "Out of 140 stations only about 35 affiliates carry *Arsenio*," he says. "I expect that Chevy will play in pattern on all

Fox affiliates. We've proven to them that the network television system is the best way to go. We've proven it in prime time and kids. I'm sure we'll see overwhelming cooperation."

Kellner says the show will air between 11 and 12:30 a.m. and added it might be an hour or longer. "As it takes form, we'll know more." The fall 1993 debut date was chosen because "it fits Chevy's schedule and it also fits our affiliates' schedule as to when the time periods become avail-

able." Kellner also says the year-and-a-half delay gives Chase and Twentieth Television time to fine-tune the format.

The Chevy Chase Show will premiere almost five years after Fox's *The Late Show* went off the air. Launched in October 1986 with Joan Rivers, the show was pulled from the schedule in October 1988 following a series of revolving hosts including Arsenio Hall. Comedian Ross Shafer was the last of the interim hosts. ■

KTTV(TV) AWAITS VERDICT ON TRIAL COVERAGE

Fox O&O's coverage brings in ratings, not necessarily ad dollars; visibility for news operation is long-term goal

By Mike Freeman

The trial of the Los Angeles police officers accused of the beating—captured on videotape—of Rodney King is a national story that has taken on added local significance for Fox-owned KTTV(TV) Los Angeles,

which has gambled—pre-empting nearly its entire 9 a.m.-5 p.m. lineup—that the gavel-to-gavel coverage will reap long-term rewards.

Although the real-life courtroom drama has enabled the Fox O&O to increase its post-sweeps ratings significantly over the recently concluded

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Fox-owned KTTV(TV) Los Angeles is pre-empting its daytime lineup to provide live coverage of the Rodney King beating trial; above, on the news set, are KTTV anchor Chris Harris (l) and Frank Gardner, senior VP, news and special projects, for Fox.

February sweeps by pre-empting its morning sitcom block and early fringe children's animation block, KTTV has also effectively committed itself to major short-term advertising revenue losses.

A sixth-place finisher at 9 a.m.-3 p.m. among the seven VHF stations during the February sweeps (in both Arbitron and Nielsen books), KTTV, after a month of coverage, has bet-

tered its ranking to second or third in the market. In Arbitron overnight averaging (March 5-April 1), KTTV scored a second-ranked 3.8 rating/15 share at 9 a.m.-12:30 p.m. and a third-place 4.5/13 at 1:30-5 p.m. Overall, the daytime rotation exhibited a 75%, or 6 share, increase over February sweeps averages.

The ratings were not quite as high in Nielsen, with the morning session av-

eraging a third-ranked 3.2/12 and the afternoon averaging a similarly third-ranked 4.0/11. However, KTTV's 11 share average in daytime represented a 5 share, 83% increase.

In terms of the impact on the station's bottom line, a pair of New York media buyers estimate that KTTV will have to "eat" an approximate \$400,000-\$500,000 loss from make-goods (credits) the station will have to advance to advertisers who bought local spot time. Due to the consistent strength of its afternoon Fox Children's Network animation block, the biggest hit to KTTV's pocketbook may come from contractual commitments to burn off national barter advertising time in other time periods for such major syndicators as Warner Bros. Domestic Television Distribution, which has sold ad time within its *Beetlejuice* and *Tiny Toon Adventures* cartoon strips.

Although station officials declined to discuss the potential short-term ad revenue losses, Frank Gardner, Fox Television Station Inc.'s senior vice president of news and special projects, acknowledged that "there are not that many places for those [toy] advertisers to go." once the pre-emptions of ani-

SYNDICATION UPDATE

KING TRIBUTE

BYCA Distribution, founded by talk show host Byron Allen, has concluded an agreement with the estate of Martin Luther King to produce a live awards show in his name, honoring citizens "whose efforts exemplify the continuing struggle against racism and prejudice in the U.S. and around the world," according to a company statement. Slated to serve as executive producer are Allen and Dexter King, son of the late civil rights leader. *The Martin Luther King Awards* will feature an appearance from the civil rights leader's widow, Coretta Scott King, along with other celebrities.

OLYMPICS SPECIAL

Western International Syndication (WIS) has been named by Intersport Television to handle the distribution of a planned hour-long special tied to the 1992 Summer Olympics, *USA Barcelona Basketball*

Preview, which will air in a June 27-July 26 broadcast window just prior to the Olympics. WIS has already sold the preview special to NBC O&O's WNBC-TV New York, KNBC-TV Los Angeles and WMAQ-TV Chicago, whose network is also providing day-to-day telecasts of the summer games from Barcelona, Spain. Detroit Pistons coach Chuck Daly and Duke University's two-time national championship coach Mike Krzyzewski are among the analysts taking part in the preview.

The special is being offered to NBC affiliates and other stations on an even seven-minute local/national barter split.

AIDS AWARENESS

American Program Services (APS), a wing of the nonprofit Eastern Educational Television Network, has signed approximately 95 public TV stations to carry *Nickelodeon Special Edition: A Conversation with Magic* during April and May (local

broadcast times vary), a half-hour news special carried by Nickelodeon last month and featuring Los Angeles Lakers star Magic Johnson talking to America's youth about AIDS-related issues.

K&W A GO

Western International Syndication has proclaimed its fall 1992 hour weekly, *Knights & Warriors*, a firm go with 78 stations representing 67% of the U.S.

'CAMP' CLEARANCES

Worldvision Enterprises reports that it has cleared its off-network animated strip, *Camp Candy*, in 71 markets representing 74% of the U.S. To date, the half-hour cartoon has been sold in 34 of the nation's top-35 markets, including top market sales with WWOR-TV New York, KCAL-TV Los Angeles, WPWR-TV Chicago, WPHL-TV Philadelphia, WSBK-TV Boston and WXON-TV Detroit.

mated programing began last month. Gardner suggested that there was "simply a commitment to provide a public service to the community and the long-term objective of increasing viewers' awareness of our newsgathering capabilities."

Gardner credited Fox's station group president and KTTV general manager, Greg Nathanson, with his "foresight" in coming up with the idea of the extended coverage for the trial, which is entering its final phase. Also, Gardner and other Fox sources indicated that the project ultimately faced final approval from outgoing Fox Inc. Chairman Barry Diller, and later from Rupert Murdoch, who has assumed personal control of Fox Inc. and its Los Angeles operations.

Ultimately, Nathanson and Gardner are hoping the expanded coverage will create a spillover of viewers for the station's second-rated 10 p.m. newscast (2.8/5, February NSI sweeps). And perhaps plant the seeds for the creation of a morning news block, an area where competing independent KTLA-TV realized almost immediate success with last July's debut of a 7-9 a.m. newscast (3.6/14, February sweeps).

"Somewhere along the way we will expand our news coverage, but I can't really say where," said Gardner, adding, "However, it can be assumed that morning is the next logical target." Gardner pointed to Fox O&O flagship WNYW(TV)'s top-rated *Good Day New York* morning news block as an example of how an independent station can outperform early-bird network news programing.

Gardner also stressed that KTTV does not intend to become a "broadcast version" of cable's Court TV, which is also carrying live coverage of the L.A. police trial and providing KTTV with the raw feed from the Simi Valley courthouse.

"I can't say that we're in the trial coverage business, now or anytime in the future," said Gardner, who was senior vice president of news for the Scripps-Howard stations prior to joining Fox Television Stations Inc. one year ago.

"The ratings," he continued, "are clearly indicative of the news value our viewers have placed upon this trial, and for us to have those people realize we have a viable and credible news operation has been a challenge our station has aspired to rise to." ■

CARSEY-WERNER GETS THE BIRD

Distribution company promotes 'You Bet Your Life' with mock talent search for successor to duck

By Mike Freeman

In a unique, tongue-in-beak campaign to promote the September launch of Bill Cosby's *You Bet Your Life*, Carsey-Werner Distribution President Bob Jacobs has developed a four-to-five-week "national talent search" for the bird that will be popping down to deliver the secret word—the rights to the duck were not included in the deal for the show.

The storyline for the series of live-action/animated spots will follow the fortunes of several different birds—rooster, turkey, ostrich, crow, duck, goose—that are auditioning for the part.

Jacobs said some of the show's talent coordinators are going to appear in cameos. At one point, the rooster believes he has the inside track, but threatening director Bill Carruthers proves to be his undoing. In the final week-long commercial installment, Cosby picks the winner: the goose,

which has hedged its bets by sporting a Temple University sweatshirt (Cosby's alma mater).

Jacobs acknowledged that the search was rigged against the duck, who was a regular fixture on the original *You Bet Your Life* but is a trademark that "someone else" owns and not a part of the series format purchase Carsey-Werner Co. made from NBC Productions over a year ago.

"We couldn't get the duck, so we got the goose," conceded Jacobs, who has hired Zander Productions of New York to draw the animation and film the live-action segments. "[The on-air campaign] is a good way to have *You Bet Your Life* pull away from the rest of the crowd. Yeah, it's a lot of money to produce the commercials, but it also lets our new client stations [122 markets, 95% of the U.S. to date] know that we're going to stand behind this show and support them with all sorts of ongoing promotions." ■

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Broadcasting's Ratings Week Mar 30-Apr 5

	ABC	CBS	NBC	FOX
MONDAY	27.3/42	10.5/16	9.9/15	NO PROGRAMING
8:00	4. Barbara Walters Special	31. Evening Shade 12.7/19	27. Fresh Prince 13.1/20	
8:30	19.3/31	39. Major Dad 12.1/18	42. Blossom 11.6/17	
9:00		49. Murphy Brown 11.1/16		
9:30	1. Academy Awards	65. Designg Wmn 9.3/14	72. NBC Monday Night	
10:00	29.8/50	68. Northern Exposure	Movie—The Chase 8.6/13	
10:30		8.9/14		
TUESDAY	16.6/27	13.1/21	12.8/21	NO PROGRAMING
8:00	8. Full House 17.5/28	13. David Copperfield	29. In the Heat of the Night	
8:30	6. Home Improvmt 18.6/28	Special 15.8/24	13.0/20	
9:00	2. Roseanne 23.6/36		33. Law and Order 12.6/20	
9:30	7. Room for Two 18.0/28	41. CBS Tuesday Movie—		
10:00		The Price She Paid		
10:30	52. Civil Wars 10.8/19	11.7/19	30. Dateline NBC* 12.9/23	
WEDNESDAY	11.5/19	11.6/19	13.7/23	NO PROGRAMING
8:00	37. Wonder Years 12.3/20	62. Davis Rules 9.8/16	9. Unsolved Mysteries	
8:30	24. Doogie Howser 13.2/21	75. Brooklyn Bridge 7.9/13	17.4/28	
9:00	44. The Young Indiana	22. Jake and the Fatman	21. Seinfeld 13.9/22	
9:30	Jones Chronicles 11.5/18	13.3/21	44. Dear John 11.5/18	
10:00		33. 48 Hours 12.6/22	49. Quantum Leap	
10:30	53. Homefront 10.3/18		11.1/20	
THURSDAY	11.1/18	11.4/19	13.0/21	12.3/20
8:00		47. Top Cops 11.3/19	31. Cosby 12.7/21	22. Simpsons 13.3/22
8:30	60. Columbo 10.0/16		19. A Diffmt World 14.0/23	65. Drexell's Class 9.3/15
9:00		55. Street Stories 10.2/16	13. Cheers 15.8/25	24. Beverly Hills 90210
9:30			15. Wings 15.0/23	13.2/21
10:00	24. Primetime Live 13.2/23	33. Knots Landing	53. L.A. Law 10.3/18	
10:30		12.6/22		
FRIDAY	15.2/27	6.8/12	8.9/16	6.9/12
8:00	18. Family Matters 14.4/26	87. Hammer, From the	55. Matlock 10.2/18	79. Fox Movie Special—
8:30	19. Step By Step 14.0/25	Heart 6.2/11		Live! From Death Row
9:00	27. Dinosaurs 13.1/23	78. Tequila and Bonetti	62. I'll Fly Away 9.8/17	6.9/12
9:30	49. Baby Talk 11.1/20	7.5/13		
10:00	5. 20/20 19.2/35	80. Top Cops 6.8/12	80. Nightmare Cafe 6.8/12	
10:30				
SATURDAY	8.3/15	16.4/30	9.6/17	9.4/17
8:00	82. Who's the Boss? 6.6/12	18. NCAA Basketball 14.5/27	42. Golden Girls 11.6/21	70. Cops 8.7/16
8:30	77. Billy 7.6/13		57. Powers That Be 10.1/18	57. Cops 2 10.1/18
9:00	86. Perfect Strang. 6.4/11	10. NCAA Basketball	36. Empty Nest 12.4/22	65. America's Most Wanted
9:30	70. Growing Pains 8.7/15	Championship—Duke vs.		9.3/16
10:00		Indiana 16.8/30	75. AFI Life Achievement	
10:30	57. The Commish 10.1/19		Award 7.9/14	
SUNDAY	9.7/16	17.3/28	8.3/14	9.0/15
7:00	84. Life Goes On 6.5/12	3. 60 Minutes 20.3/38	82. I Witness Video	89. True Colors 5.1/10
7:30			6.6/12	88. Parker Lewis 5.4/10
8:00	17. Am Fun Hme Vid 14.6/24	12. Murder, She Wrote	72. Mann & Machine*	74. Roc 8.0/13
8:30	37. Am Sup Shcase 12.3/19	16.5/26	8.6/14	48. In Living Color 11.2/17
9:00				16. Married w/Childn 14.7/22
9:30	64. ABC Sunday Night	11. CBS Sunday Movie—	68. NBC Sunday Night	46. Herman's Head 11.4/18
10:00	Movie—Seduction: 3 Tales	Field of Dreams 16.6/27	Movie—Steel Justice	61. St by Your Man* 9.9/16
10:30	from the Inner Sanctum		8.9/14	84. Get a Life 6.5/11
	9.4/15			
WEEK'S AVGS	14.0/23	12.7/21	10.8/18	9.3/16
SSN. TO DATE	12.2/20	13.8/23	12.3/20	8.0/13

RANKING/SHOW [PROGRAM RATING/SHARE]

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YELLOW TINT IS WINNER OF TIME SLOT

MTV NETWORKS TO SELL MONTEL

By Mike Freeman

In his first major barter sales deal since joining MTV Networks—the advertising sales unit of Viacom International—as senior vice president of syndication sales two weeks ago, Rick Levy said the company has been named advertising sales agent for Viacom Enterprises' talk show strip, *The Montel Williams Show*.

The contract gives MTV Networks the rights to sell 1,560 thirty-second commercial units for the 1992-93 season, in addition to national ad inventory remaining unsold for the rest of this season.

Levy, a media sales veteran who helped establish King World Productions' Camelot Advertising Sales unit from 1983-87, joined MTV Networks to replace Russ Naiman, who left recently to form his own barter sales company.

Levy will dissolve Levy TV Marketing Inc., a barter sales company he founded in 1990 after serving as president of D.L. Taffner Co. for the preceding three years.

Inheriting the national barter sales rights to Columbia Pictures Television's *Married...with Children*, Cluster Television's *Conan the Adventurer* and Viacom's *The MTV Music Video Awards*, Levy says that his first objective is to diversify the company's catalogue of advertising offerings.



MTV Networks will handle barter sales for *'The Montel Williams Show'*

FOX MOVIE UNIT NAMES NEW PRESIDENT

Rick Bieber, president and chief executive officer, Stonebridge Entertainment, Inc., was named president, FNM Films, last Tuesday. FNM Films, a unit of Fox Inc., develops and produces movies for Fox Broadcasting's *Fox Night at the Movies*, which airs on Monday nights. Fox had expected FNM Films to supply about one original made-for-a-month for the movie night at this time. However, the division has not lived up to earlier expectations. Bieber's announcement follows by three weeks the announcement that Larry Jones, whom Bieber replaces, had been selected by Fox to oversee the birth of Fox Basic Cable, a division designed to develop and produce satellite-delivered programming for the cable industry (BROADCASTING, March 16). Bieber is leaving Stonebridge four years after he and actor Michael Douglas created the company. Among the feature projects produced at Stonebridge during his tenure were "Flatliners," "Radio Flyer" and "Hard Promises." ■



In addition to "vigorously pursuing" outside sales agreements and block inventory acquisitions from other major program suppliers, Levy says that MTV Networks will be looking at

opportunities to assist in the possible syndication sales launches of programs developed by Viacom's cable networks, Nickelodeon, MTV and VH-1. ■

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Broadcasting

Cable

TWAIN MAY MEET IN COMBINED SALES EFFORTS

CAB speakers say cable, broadcast stations will soon benefit from co-op ad ventures

By Rich Brown

Everybody was talking about formulas for change in the cable business at the annual Cable Advertising Bureau conference in New York last week, and at times it seemed there were as many suggestions as there were attendees.

One of the more dramatic remarks came from Viacom Cable's Dan McCarthy, vice president of advertising sales, who predicted that a cable system and a TV station would combine their sales efforts within five years. He said that change could happen even sooner—perhaps within the year—if negotiations currently underway at Viacom come to fruition.

McCarthy, previously vice president and general manager of WHO Broadcasting in Des Moines, said joint sales efforts between a cable operator and a TV station in a market are inevitable because both sides would benefit from the setup. Among the advantages of a combined sales effort would be more dollars for research, any number of cross-promotional opportunities and various back-room efficiencies, he said.

"It's synergy," said McCarthy. Synergy between broadcast and cable sales is already at work with the recent entry by Katz—traditionally a broadcast rep firm—into the cable business, he said. "They have what we want and we have what they want."

The one area in which broadcasting and cable should be separate is audience measurement, according to a number of cable ad executives attending the CAB conference. Many were asking that cable no longer be measured on DMA and ADI broadcasting models that were designed decades ago to reflect signal strength and county-by-county viewership. Such measurement continues to be problematic



Participating in a CAB panel (l-r): Thomas E. McKinney, president and CEO, CAB; John B. Vanderzee, advertising manager, Ford Motor Co.; Louise R. McNamee, president and CEO, Della Femina McNamee; Ted Turner, chairman and president, TBS; Amos B. Hostetter Jr., chairman and CEO, Continental Cablevision, and Michael J. Eckert, president, Landmark Communications, broadcasting and video enterprises division.

for regional cable networks, according to a number of attendees.

"We are the square programming pegs that are repeatedly crammed into the DMA and ADI round holes," said Nick Rhodes, research director, Prime Ticket. He said cable operators and regional programming services need to create a better dialogue with advertisers to determine their precise audience measurement needs. Rhodes found support on the agency side from Joseph C. Philport, senior vice president, director of media research worldwide, Young & Rubicam.

"We have to realize that the concept of 200 DMA's or ADI's is absurd in today's marketplace," said Philport. He added that agencies need better accountability from the cable industry. "Improvements in local audience measurement come through a meaningful dialogue."

Local advertising will become the fastest-growing revenue stream for ca-

ble operators as soon as the system of placing ads becomes more user-friendly, said Amos B. Hostetter Jr., chairman and chief executive officer, Continental Cablevision. Non-video uses of cable technology will also become an important revenue stream in the future, he said.

There was some talk at the convention about how developing technology might help build up the spot cable business from its current small fraction of the advertising pie. Cable operators are prepared to invest in such advances as digital ad insertion technology and will work together to bring in more dollars, according to some attendees.

"Hopefully, the people who are running the sales forces and the operations people have gotten past the franchise wars and can work together," said Connie Pettit, vice president, Dimension Media Services, a stand-alone ad sales company of Times Mir-

FIRST-QUARTER CABLE SERVICE RATINGS: 1992 VS. 1991

Network	Prime Time				Full Day			
	IQ 92 Rating	HH	IQ 91 Rating	HH	IQ 92 Rating	HH	IQ 91 Rating	HH
USA	2.5	1,427,000	2.4	1,331,000	1.4	802,000	1.3	724,000
WTBS	2.3	1,310,000	2.5	1,391,000	1.5	839,000	1.6	878,000
ESPN	1.7	965,000	1.5	865,000	0.8	458,000	0.7	400,000
TNT	1.5	809,000	1.6	815,000	1.0	578,000	0.9	473,000
TNN	1.3	695,000	1.1	579,000	0.6	349,000	0.5	272,000
Family	1.2	643,000	0.9	471,000	0.7	405,000	0.7	360,000
Lifetime	1.2	638,000	1.2	629,000	0.7	361,000	0.7	347,000
Discovery	1.1	634,000	1.0	523,000	0.6	365,000	0.5	280,000
CNN	1.0	565,000	4.0	2,297,000	0.6	356,000	2.9	1,637,000
Nick at Nite	1.0	562,000	1.0	532,000	0.7	393,000	0.6	319,200
A&E	0.8	415,000	0.6	296,000	0.5	261,000	0.4	192,000
MTV	0.7	386,000	0.6	317,400	0.5	276,000	0.5	264,500
Headline	0.4	172,000	0.7	336,000	0.4	187,000	0.6	282,000
VH-1	0.3	133,000	0.3	116,000	0.2	88,000	0.2	77,400
Nickelodeon	—	—	—	—	1.2	674,000	1.2	638,400

Notes: Figures are network estimates. All data are supplied by an outside source based on Nielsen Media Research. Ratings are based on the coverage area of each network, not the entire television universe. USA's prime time is 7-11 p.m.; Family's is 7-10 p.m.; Discovery and TNN's full day is 9 a.m.-3 a.m.; Lifetime's and Family's is 7 a.m.-1 a.m.; A&E's is 8 a.m.-4 a.m.; Nickelodeon's is 7 a.m.-8 p.m.; Nick at Nite's is 8 p.m.-7 a.m.

Cable network ratings for the most part remained steady or showed slight gains in the first three months of the year compared with first-quarter 1991 figures.

Among those showing the biggest gains was the Family Channel, which, following an aggressive marketing campaign, saw its prime time rating rise from a 0.9 rating, representing 471,000 households, to a 1.2, representing 643,000.

Taking the most dramatic dive in year-to-year ratings was Cable News Network, which last year was riding high on its coverage of the Persian Gulf War. The news channel saw its full-day rating drop from 2.9 in the first quarter of 1991 to a 0.6 for the same period in 1992. Full-day household numbers during the period fell from 1,637,000 to 356,000. On a prime time basis, the network dropped from a 4.0, representing 2,297,000 households, to a 1.0, representing 565,000.

ror Cable Television. "I think you're going to see those egos have dropped by the wayside, and 98% of the industry is working together."

On the cable network advertising side, NBC's president and chief executive officer, Robert C. Wright, called upon the cable industry to make a greater effort at showing advertisers how well cable can move product and thereby capture a healthy share of the \$100 billion allocated to national marketing dollars each year.

"We have to work harder to open the eyes of advertisers," Wright said.

At least one form of promotion—the new-car rebate—is likely to fade out and re-emerge as ad dollars, according to John B. Vanderzee, advertising manager, Ford Motor Co.

Also offering his own predictions for change in the cable business was TBS Chairman and President Ted Turner. Tiering of channels is "inevitable but not necessarily disastrous," he said, and the cable industry will have to do a much better job at public relations in the face of government deregulation.

"A lot depends on what happens legislatively," Turner said of the future of the cable industry. "Ten years ago it was easier to predict." ■

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Radio

RADIO DATA SERVICE: A 'CAN OF WORMS'

Broadcasters downplay system's appeal, but worry about potential peril to AM band

By Peter Viles

The development of a radio broadcast data system (RBDS) is turning into a high-tech headache for broadcasters, who appear to be more worried about the system's potential for damaging AM stations than they are excited about its possible benefits.

The new technology, now in place in Europe, would enable broadcasters to transmit a limited amount of digital data via FM subcarrier, including some data that could appear as text messages on specially designed radios and receivers.

Those transmissions would make possible a variety of new services ranging from the transmission of a station's slogan for dashboard display to transmitting format information (i.e., "country" or "jazz") so that listeners can easily scan their dials to listen only to certain formats.

The problem: RBDS cannot easily be developed for AM stations, and the electronics industry is rushing toward an FM-only system that some broadcasters fear would seriously damage the AM band.

"Our general managers are very concerned about, essentially, a system that would leave AM stations off the dial," says Ken Brown, ABC's manager for allocations and licensing.

Work toward agreement on a voluntary standard for RBDS progressed quietly for about a year, but then erupted in controversy in March when the National Association of Broadcasters and the Electronic Industries Association sharply disagreed over whether the new system would include AM stations.

There is some hope of a compromise that would include AM stations. The National Radio Systems Committee, the inter-industry panel that sets

standards, will meet in Las Vegas during the NAB convention to discuss one such solution, which would combine RBDS with an existing technology, ID Logic, to include AM's.

"The main issue is to include AM in the standard," says the committee's

"Our general managers are very concerned about...a system that would leave AM stations off the dial."

**Ken Brown, manager for allocations and licensing
ABC**

"Would you pay an extra \$50 for a car radio that had this capability?"

**Tony Masiello, VP, technical operations
CBS Radio Division**

"We're not talking about simply providing radios that can flash formats.... We're talking about advanced, thinking radios."

**Gordon Kaiser, chairman and CEO
Cue Paging**

chairman, Charles Morgan, senior vice president, director of engineering, Susquehanna Radio Corp. "Whether or not we will succeed, I don't know. But we are moving in that direction."

But at the same time, the EIA has threatened to abandon those negotiations and push on with an FM-only solution, much to the dismay of some leading broadcasters.

To complicate matters, at least one

vocal critic of the NAB, Sage Broadcasting Executive Vice President Jerry LeBow, believes the organization has mishandled RBDS and is wrongly trying to slow down the new technology to protect AM stations.

"This is a technology that has a right to go to the market," says LeBow, who is also president of Sage Alerting Systems, which transmits via FM subcarrier. "It's ridiculous to try to stop it."

Still, many broadcasters say they doubt that RBDS can succeed without the industry's support and cooperation. They question consumer demand for the new, advanced radios, especially if a significant number of stations don't participate.

"I don't know of too many broadcasters who are really pushing this and really believe this is something we need as an industry," says Tony Masiello, vice president, technical operations, CBS Radio Division. "There are a growing number of broadcasters who don't see the benefits of it."

"Would you pay an extra \$50 for a car radio that had this capability?" Masiello asks. "I don't know."

But privately, some broadcasters say they might be forced into using the system if the electronics industry forges ahead. "This is a real can of worms," says a chief engineer for a large station group. "If one of our competitors uses it, we're not going to have any choice but to follow. All it takes is one guy in a market to put it on."

In the standoff with the electronics industry, the engineer predicts, "I think that we will ultimately see the broadcasters cave in."

There is little question that the development of an FM-only RBDS standard would harm AM stations. Gordon Kaiser, chairman and chief

executive officer of Cue Paging, which transmits paging information via FM subcarrier, maintains the stakes are much higher than they now appear.

"We're not talking about simply providing radios that can flash slogans and scan formats," he says. "We're talking about advanced, thinking radios."

For example, Kaiser says he believes RBDS may eventually allow FM stations to deliver real-time traffic information, a development that could greatly increase FM listenership at the expense of AM stations.

"The AM guys have just woken up and said 'Jeez, look at what this thing

is all about,'" Kaiser says. He adds, "It was a mystery to me all along why the AM broadcasters weren't participating more fully" in talks toward drafting an RBDS standard.

ABC's Brown, who has been one of the industry's most active participants in the talks, acknowledges that many broadcasters have not paid much attention to RBDS. But he says the small group that has been active in the talks has maintained from the start that the industry is interested only in an RBDS standard that includes both AM and FM stations.

Kaiser says he now believes that the stakes are so high and the threat to AM radio so grave that the entire issue

should be settled by the FCC. "I'm concerned that it's too important a piece of public policy to be done in this fashion," he says.

But few observers believe that the FCC will involve itself in the discussions.

"It's my opinion—and this is strictly an opinion—that it would not be an issue in which the commission has any regulatory or policy concern," comments John Peiser, a staff engineer in the international branch of the FCC's Mass Media Bureau. "Up until now, I'm unaware of anything that the commission has done for AM vis-à-vis FM. The two services are really considered separately." ■

KENTUCKY LEGEND CAWOOD LEDFORD RETIRES

Play-by-play announcer concludes nearly four decades as voice of UK basketball

By Peter Viles

Cawood Ledford, the most celebrated sportscaster in Kentucky history and one of the most treasured play-by-play men in all of broadcasting, has switched off his court-side microphone for good.

After 39 years of announcing University of Kentucky basketball games, as well as horse racing and college football, Ledford retired Monday, April 6, at the conclusion of the NCAA championship on CBS Radio.

Kentuckians, who follow college basketball with a near-religious devotion, elevated Cawood (pronounced KAY-wood) to a special status during a career in which he outlasted generations of players, coaches and even arenas.

"I'm not saying this to be sacrilegious," said Ledford's longtime sidekick, Ralph Hacker. "But there are only three people who are known to everyone in Kentucky by their first names: Elvis, Jesus and Cawood."

"It's been a 39-year love affair between him and the people of Kentucky," Hacker said. "The teams changed. But he didn't."

For the legions of Kentucky fans too poor or too busy or too far away to attend Wildcat games, Ledford's broadcasts were like a free court-side ticket, spread by a 100-station network to every hill and hollow in the commonwealth.

Ledford's trademark as an announcer was his plainspoken honesty—he



Ledford: 'You owe your listeners at least that much—to be dead honest with them'

didn't hesitate to say so when Kentucky was playing poorly. When a player was being outplayed, Ledford often commented, "They're whipping him like a borrowed mule."

Wildcat fans grew so loyal to Ledford's broadcasts that when televised sports came along, so did a new Kentucky tradition: watching games on TV while listening to Ledford on the radio.

Twenty-two times during his career Ledford was voted "Sportscaster of the Year" in Kentucky, and four times he was honored as the nation's top college basketball announcer.

He made his dominance of Bluegrass broadcasting complete by calling the Kentucky Derby on radio for many years, three times winning the horse racing industry's Eclipse Award. Al-

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though his basketball career ended last week, he has agreed to call one more Derby.

Born and raised in the town of Cawood—like Ledford, it was named for his mother's family—he began his broadcasting career in 1951 at WHLN in Harlan. He spent three years at WLEX in Lexington and 22 at WHAS radio and television in Louisville before forming his own company,

Cawood Ledford Productions.

Ledford has also called NCAA tournament games on CBS Radio for 10 years.

When Ledford, who is 65, announced last June that this season would be his last, the story was front-page news across the state. Ledford said he considered retiring several years ago, when Kentucky basketball suffered the embarrassment of NCAA

probation. "But I thought, well, that would be kind of a cowardly thing to do, to duck out when the program was in such trouble," Ledford said.

Asked to sum up his philosophy of sportscasting, Ledford told BROADCASTING: "My number-one priority in radio is to be as honest as you know how to be. You owe your listeners at least that much—to be dead honest with them." ■

KATZ'S HASTINGS: RADIO POISED TO POUNCE

New rep firm chief upbeat about an upturn despite industry's revenue declines

By Peter Viles

Gordon Hastings probably couldn't have picked a worse time to return to the station representation business.

Hastings takes over as president of Katz Radio Group at a time when national spot revenues are dropping like a rock (down 17.1% in February), and there is more pressure than ever on Katz to produce for its clients.

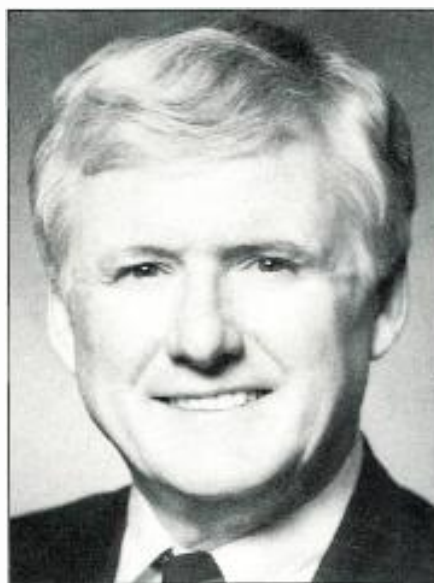
But Hastings, who describes himself as "a radio guy all my life," is not the worrying type—at least not outwardly. During an interview last week, Hastings was resolutely upbeat about the future of radio, maintaining that the industry has honed its marketing skills during the recession and is well positioned to increase its share of national advertising dollars as the economy recovers.

"Never before has the national spot industry been better staffed or put a stronger financial commitment behind its effort," Hastings said. "I think that is very exciting news. I think it is somewhat ironic and hard that that effort was made and culminated at a time when the economy just went right into the ground."

Hastings, who spoke with BROADCASTING on his second day on his new job, also expressed enthusiasm for cross-media marketing ventures involving radio, television and cable, and said he would consider working with the Interep Radio Store to promote radio as a medium.

"I can say without hesitation that I would have no problem with entering into a partnership with Interep if the goal of it was to promote radio as a medium," Hastings said.

Despite the steep dropoff in national



New KRG President Gordon Hastings: "I can say without hesitation that I would have no problem with entering into a partnership with Interep if the goal of it was to promote radio as a medium."

spot revenue, Hastings said he is convinced that radio is not losing advertising dollars to other media. "I think the bottom line on that is still the economy," Hastings said. "I do not believe when the numbers are done on 1991 and 1992 that radio's share of total advertising dollars will have decreased."

Hastings declined to discuss his plans for any possible changes within Katz, pointing out that he had only been on the job one full day and had been away from the station rep business for six years. But he spoke favorably about the company's new efforts to lure advertisers by combining buys in several media at once.

"You know something that fascinates me?" he asked. "Cross-media selling. Being able to go into an adver-

tising agency with a total marketing plan involving radio, television and, yeah, I'll even say it, cable. Remember, we have clients but we also have customers. We have to meet their needs also."

Hastings, 50, returned to Katz Monday, just one week after longtime KRG president Ken Swetz tendered his resignation in a corporate shakeup that took even some of Katz's biggest clients by surprise. Hastings had left Katz in 1986 after 13 years, and had spent the past six years buying, running, then selling three stations in upstate New York: WSCG(FM) Corinth, WDOS(AM) and WSRK(FM) Oneonta.

Hastings' lifelong love affair with radio began in 1956 when, at the age of 15, he started working at WAAB in Worcester, Mass.

"It's the old story," he said. "One day the old guy who ran the Sunday morning religious tapes didn't show up for work. And the owner of the station called me and said 'Do you know how to run the board?' I said, 'Yeah.' He said, 'You're running the board starting in half an hour.'"

Hastings concedes the radio industry has changed dramatically in the last five years, and not always for the better. There is more competition than ever, he said, more stations than ever are saddled with large debts, and the advertising industry isn't spending. Still, he finds a silver lining.

"Competitively, the basic strengths of radio stand taller than they did 10 years ago," Hastings said, citing the dropoff in network TV viewership and the clutter factor in direct mail and print advertising. "Radio doesn't have the clutter. Radio is right there, reaching more people, than it ever has before." ■

Washington

COMPULSORY LICENSE REPEAL SLOWS IN SENATE

Copyright subcommittee hears from Diller, Turner; senators hesitate to take position

By Randy Sukow

Members of the Senate Copyright Subcommittee last week seemed unsure how to proceed with a proposal from the House to eliminate the cable compulsory license. Their reactions suggested that further action on the plan in the Senate is unlikely this year.

"I've not taken a position because I don't know what's in the best public interest," said Subcommittee Chairman Dennis DeConcini (D-Ariz.) during a Monday (April 6) hearing. "I'm concerned that despite the obvious contribution [the license] has made to the success of the cable industry, its complexities have in many ways inhibited the emergence of new technology and, as some have said, the emergence of new independent television stations."

While broadcast, cable and Hollywood interests battle over strategies to increase their revenues, DeConcini said his job is to determine which system is best for consumers.

"We come back to this every 15 or 16 years," said fellow subcommittee member Edward Kennedy (D-Mass.), who participated in the 1976 debate that led to the creation of the cable compulsory license. "I'm guided, quite frankly, by the creative aspects. I think creative talents are the ones that are at greatest risk.... The people who are the last to get paid are the people who write the play."

The Senate hearing was preceded a few days by a similar hearing in the House Copyright Subcommittee to examine H.R. 4511, a bill proposing a gradual, 10-year phase-out of the license (BROADCASTING, April 6). No similar legislation has been proposed in the Senate.

Most of the panelists had already



MPAA President Jack Valenti, Turner Broadcasting System Chairman Ted Turner and outgoing Fox Chairman Barry Diller share a few words before doing battle over the compulsory license.

aired their views on compulsory license repeal the week before, but two new voices last week were those of Ted Turner, chairman, Turner Broadcasting System, and Barry Diller, outgoing chairman, Fox Inc.

Diller praised the license-repeal plan as the only way to save a rapidly declining broadcasting industry that in the future will be unable to compete with cable networks for programming due to its single revenue stream. Broadcasters "are forced by the compulsory license to give their entire service away for free, and so they don't have the dollar base necessary to match cable," Diller said. "All across the country this migration of sporting events, movies and other programs is making its way—they're following the money to cable."

Turner blasted the idea of either repealing the license or enacting retransmission consent (already passed by the Senate earlier this year in S. 12), which would give broadcasters the

right to negotiate compensation for their signals carried on cable systems without repeal of the license. He accused broadcasters of trying to change the copyright rules to get a percentage of hard-earned cable profits.

"The fact is, [cable program services] are doing less than \$3 billion, and the broadcast industry between local and national is doing \$17 billion. We're minuscule as far as the broadcasters' problems of paying too much for programming and operating with very high overhead," Turner said.

Forcing cable systems to pay a license fee will raise rates for consumers to see television that they could see free without cable, Turner said. The money paid to broadcasters will reduce the amount available to pay non-broadcast programmers.

"Now the networks and the broadcasters want to come in and get some of the money we earned competing with them all these years," Turner said. "We provided competition

which they so badly needed for their sleazy, violent sex programing."

Like the week before, Motion Picture Association of America President Jack Valenti called for repeal of the license but also asked for changes to H.R. 4511, including a shorter transition period. National Association of Broadcasters President Eddie Fritts again took a neutral position on repeal, but gave first priority to passage of retransmission consent this year.

"Why not both—repeal the compulsory license and enact retransmission consent?" Diller suggested. "There's nothing wrong with retransmission consent.... If you repeal the compulsory license, in effect you've got retransmission consent."

Valenti argued that broadcasters should seek a second revenue stream through repeal of the license only, rather than through retransmission consent. He attacked NAB's claim that the value of broadcast signals alone deserves compensation. "How many people do you know who say, 'Let's watch channel 4 tonight; they have such a lovely signal'? Nobody does. They want programs," he said.

"I might point out that were it not for channel 4, his programs would be gathering dust on shelves in Hollywood," Fritts replied.

Fritts referred to MPAA member Paramount, which took its *Arsenio Hall Show* off its own Washington station, WDCA-TV (ch. 20), and sold it to WUSA-TV (ch. 9) Washington to attract a larger audience. "To my way of thinking, that says there is great value not only in the signal but in the fact that stations through their promotion bring people to the programs," Fritts said.

Association of Independent Television Stations President Jim Hedlund

argued against repeal of the license, especially the distant signal license. Repeal of the latter would reduce the availability of independent stations for many consumers. As a result, a pay-per-view market would be created for many types of independent programing—especially major professional sports—accelerating the erosion of sports programing available to viewers not subscribing to cable, he said.

Valenti and ranking minority member Orrin Hatch (R-Utah), who was also undecided on the issue, shared concern about the effect that maintaining the license could have on U.S. international trade. In Western Europe, especially France, governments are considering a policy of "reciprocity" in which U.S. program producers would be subject to the same copyright laws as in their own countries. ■

WIRTH TURNS DOWN RE-ELECTION

Says decision to retire based on frustration

By Harry A. Jessell

Senator Timothy Wirth (D-Colo.), a long-time congressional champion of cable TV interests and one-time chairman of the House Telecommunications Subcommittee, announced last week that he would not seek re-election this fall, surprising supporters and congressional colleagues.

Wirth told the *Washington Post* he was retiring because of the "personal anger" he felt over the "stalemate" between a President who "shirks his duty to lead" and a Congress that is "stymied by relentless, pointless...maneuvering for short-term political advantage."

By stepping down, the 52-year-old lawmaker avoids what was shaping up to be a brutal re-election battle against former state senator Terry Considine, who is expected to win the Republican senatorial nomination in August.

On behalf of his cable constituents in and around Denver, Wirth almost single-handedly derailed legislation deregulating cable in 1990, blocking



Tim Wirth in 1983, chairman of the House Telecommunications Subcommittee

Senate consideration of a bill as the body rushed toward adjournment.

When an even more onerous bill (S. 12) went to the floor last January, Wirth broke ranks with most other liberal Democrats and voted against the bill and for a more moderate substitute. The votes were futile. The substitute failed and the bill passed by a 73-18 margin.

Wirth also helped guide the Cable Communications Policy Act of 1984—the bill that substantially deregulated cable—as chairman of the House Telecommunications Subcommittee.

Wirth went to Washington as a White House fellow in 1967 and served at what was then the Department of Health, Education and Welfare. He won a seat to the House in 1974, representing a district encompassing Denver's western suburbs and Boulder. When Gary Hart gave up his Senate seat in 1986 to make a run at the presidency, Wirth beat out Republican Ken Kramer to succeed Hart. ■

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CABLE RATE HIKES NOT EXCESSIVE, STUDY CLAIMS

Industry-backed study says once-regulated prices have simply caught up with CPI

By Joe Flint

The 61% price increase for basic cable service from 1986 to 1991 was the result of the cable industry playing catch-up with the overall consumer price index following years of regulation, according to a working paper by the Center for Study of Public Choice at George Mason University. And while rates went up, the study says, so did spending on programming and customer service.

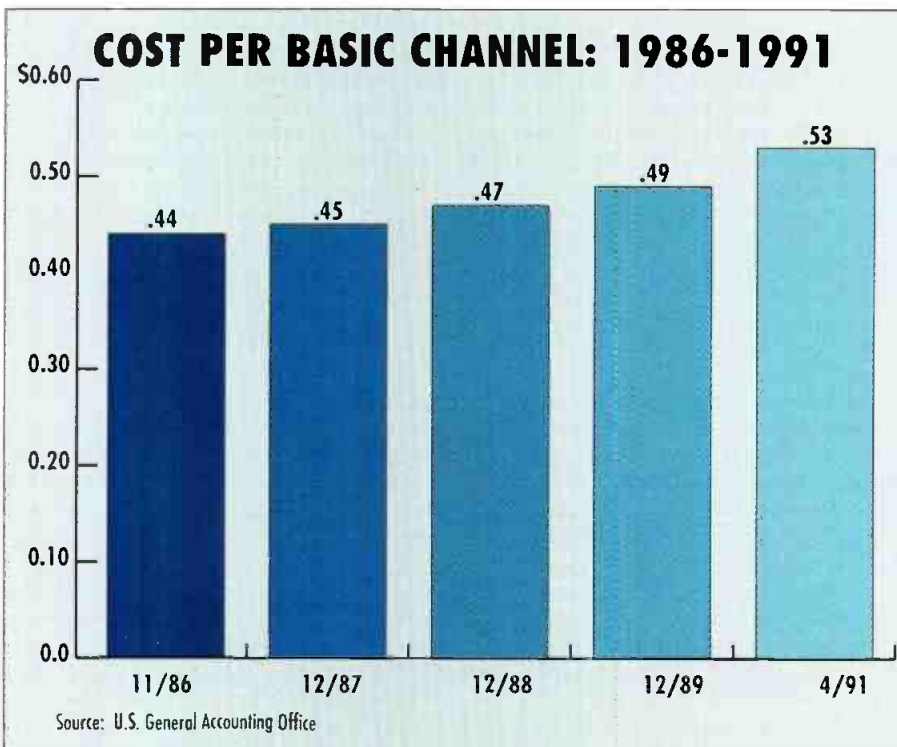
The industry-backed study, titled "The High Costs of Cable Regulation," was released last week just as the Cable Television Consumer Protection and Competition Act was set to be voted on by the House Telecommunications Subcommittee (see story, "Top of the Week"). The study was also the subject of an opinion piece in last Tuesday's *Wall Street Journal* by James Miller, chairman of Citizens for a Sound Economy and former director of the Office of Management and Budget, 1985-88. The study was commissioned by Jim Savarese, of Savarese & Associates, which was retained by the National Cable Television Association.

According to the study, "throughout the period of rate regulation, cable rate increases lagged far behind inflation." From 1972 through 1986, the study says, basic cable rates grew by 89.6%, while the consumer price index for all consumer items increased by 162%.

Given that lag, the writers—Robert Ekelund of Auburn University and Robert Tollison of George Mason University—argue significant rate increases could be expected.

When those rate increases from 1986 to 1991 are averaged with the increase in basic cable channels, the study says, the increase in "the nominal price per basic service channel between 1986 and 1991 is smaller (\$.01) than the inflation-adjusted price per channel."

In November 1986, the most popular tier of basic service cost \$11.71 per month and carried 27.1 channels. In April 1991, according to General Accounting Office calculations, the most popular tier of service cost \$18.84 per month and carried 35.3 channels.

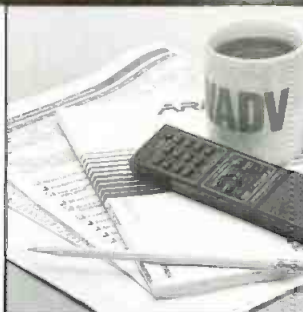


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meaning that the monthly price per basic channel grew "by only \$0.09, from \$0.44 in November 1986 to \$0.53 in April 1991."

The increases, the study says, were used to improve programing: "The period of local price deregulation coincided with enormous growth in cable investments in programing and technology. For example, cable operators' annual investment in basic cable programing jumped from roughly \$300 million in 1984, when the Cable Act was passed, to almost \$1.5 billion in 1991—a five-fold increase."

There were similar increases in investments in facilities and technology. According to the study, the proportion of cable systems with more than 30 channels since 1984 has grown from 38% to 72%, with the "cable industry ready to spend an additional \$15 billion by the year 2000."

Rate deregulation, the study argues,

also has had no negative impact on cable penetration or subscriber base, meaning that "if rates go up and penetration does not go down, this indicates that demand for the product must have increased.... It must be the case that consumers prefer the improved product at the higher rate to the former product at the lower [regulated] rate."

While the study concedes that "evidence of increased penetration does not prove that cable rates are perfectly competitive, it does show that deregulated rates are closer to the competitive level and provide greater consumer satisfaction than the rates that were allowed by municipal regulators." Price deregulation, the study concludes, "has worked."

This is not the first time the study's authors have worked on issues confronting the cable industry. Ekelund recently completed a study of competition and the price of municipal cable

TV services that says that a likely scenario of a return to local regulation is that local governments and politicians "expropriate political gains from regulation and grants of exclusive franchises." Says the paper: "The largest part of political gains from local regulation come in the form of concessions given to local governments and to non-producer interest by the cable firm which is, in effect, 'taxed by regulation.'" The "cash cows" described by the paper "provide substantial yearly pecuniary gains, non-monetary benefits to politicians (positions on cable boards, and so on) and required 'service to consumers' that are given the aura of 'public goods by rent-seeking local politicians.'" Competition, the paper concludes, may prove to be the most efficient outcome when contrasted to partial or full regulation at local government levels. ■

CONSUMER GROUPS PRESS HARD ON CABLE REREG

Nader targets congressmen, pushes Public Citizen members for support of Markey bill

By Joe Flint

While the cable and broadcast industries lobbied Capitol Hill last week over the proposed reregulation of cable, consumer advocate Ralph Nader was, as usual, not shy about taking his case to the American public. But even after the elimination of a Nader-backed amendment, which would have had local governments certify a cable consumer action group to watch over the cable regulatory process, Nader and his associates will continue to be heard from.

At a press conference early last week, Nader said that Representative Mike Oxley (R-Ohio), who likened the proposed consumer watchdogs to "video vigilantes," and his peers want to "simply design a monopoly cable industry to have its way, but they will hear more and more from the people at home."

Nader's efforts are not limited to press conferences. Public Citizen, the consumer activist group he heads, sent a mailing to its 250,000 members targeting congressmen—particularly Representatives Matt Rinaldo (R-N.J.), Bill Richardson (D-N.M.),



Ralph Nader (l) and Jeff Chester urge support of Markey bill

Thomas Manton (D-N.Y.) and James Scheuer (D-N.Y.)—who were holding up Representative Ed Markey's (D-Mass.) cable bill. A typical letter includes the member's office number. Said a typical letter: "Please call the office of Rep. Rinaldo today and let him know you support Rep. Ed Markey's bill. If you have time send him a letter. BUT DON'T WAIT. Every hour counts."

Another organization that Nader works with—Essential Information—reported last week that cable political action committees disbursed \$371,367 to Telecommunications Subcommittee members. Said Nader: "These contri-

butions exemplify the need for greater consumer representation in a political process that undemocratically favors the cable monopoly companies."

Articles saying how much cable PAC's contributed to Manton and Scheuer surfaced in local papers and the *New York Times*, and a similar article appeared in Representative Richardson's local newspaper. Nader also discussed the issues on the ABC Radio Network. Said Jeff Chester, co-director, Center for Media Education: "The National Association of Broadcasters and the National Cable Television Association are doing the same thing. All week I have been stumbling over these guys. Unfortunately, the media industry creates the media policy. We are trying to insert public policy."

Said Nader at last week's press conference: "If Congress won't listen this time, they will listen next time."

The defeat of the cable consumer action group amendment does not appear to have slowed down Nader and Chester. Said Chester: "We are in for the long haul. We don't want Jim Mooney [president, National Cable Television Association] making telecommunications policy for the United States." ■

Technology

TELCOS, CABLE SHOULD OPERATE UNDER SAME RULES

Rand report says if phone companies are allowed to provide video, there's no reason to differentiate between them and cable companies

By Peter Lambert

Regulation, or lack of regulation, that is good for the cable goose might be good for the telco gander, if the latter seeks to deliver television programming by wire to the home and/or to own that programming. That's one conclusion of a new Rand study, "Common Carrier Video Delivery by Telephone Companies," authored by Leland Johnson and supported by The Markle Foundation and Richard S. Leghorn.

Given the assumption that most U.S. homes will continue to receive multichannel television from one wire, the report concludes that "no sound basis exists for singling out" local telephone exchange companies for treatment as common carriers, if telcos choose to enter the video market.

"Under plausible assumptions, a stronger basis exists for considering the imposition of common carrier requirements on today's cable operators than on future [telco] owned fiber networks," it says.

The Rand report considers the effects on information diversity and cost efficiencies under three regulatory scenarios: telcos treated as common carriers, as unconstrained carriers or as a hybrid of both.

Although the report admits that resolving several critical issues remains outside its scope, it suggests that there is little justification for fearing successful anticompetitive behavior from telcos anymore than from existing cable companies.

"If limitations on horizontal and vertical integration are warranted against telephone companies, our analysis suggests that the same limitations should also be applied against

cable operators," the study says.

However, argues Johnson, evidence so far indicates that program diversity and cost efficiencies are fairly balanced in the current, virtually unregulated environment. Evidence so far on whether vertically integrated cable operators discriminate against non-owned program services "has not been sufficiently compelling to trigger widespread demands that cable operators divest themselves of their ownership interests in program supply," he says.

"Even with no legal restrictions on program affiliations, today's vertically integrated MSO's remain highly dependent on programming from nonaffiliated sources," adds the report, noting that Tele-Communications Inc. owns interest in 23 program suppliers, "sufficient to fill far less than 50% of the activated channels on today's most advanced cable systems."

Additionally, Johnson projects that minimal regulations—such as a percentage cap on telco control of total national program suppliers—along with economic limitations could prevent telcos from engaging in discrimi-

natory pricing or access practices.

The report further concludes that telcos could not easily hike telephone rates to cross-subsidize TV programming without detection by regulators, although it suggests that requiring telcos to operate separate video subsidiaries could provide an additional safeguard. In the long term, however, it says, cross-subsidies eventually could be hidden more easily where video and telephone services share costs in an integrated, broadband voice-data-video network.


The report encourages further analysis in seven areas: (1) optimal broadband pricing; (2) the effects of substitutability among programs on diversity; (3) the economics of exclusivity contracts; (4) the nature of information diversity; (5) the potential for consolidated marketing of many channels to limit free network access by independent programmers; (6) the justifiability of vertical integration in video markets, and (7) legal issues, including First Amendment concerns and whether business agreements such as revenue sharing would be legal when applied to common carriers. ■



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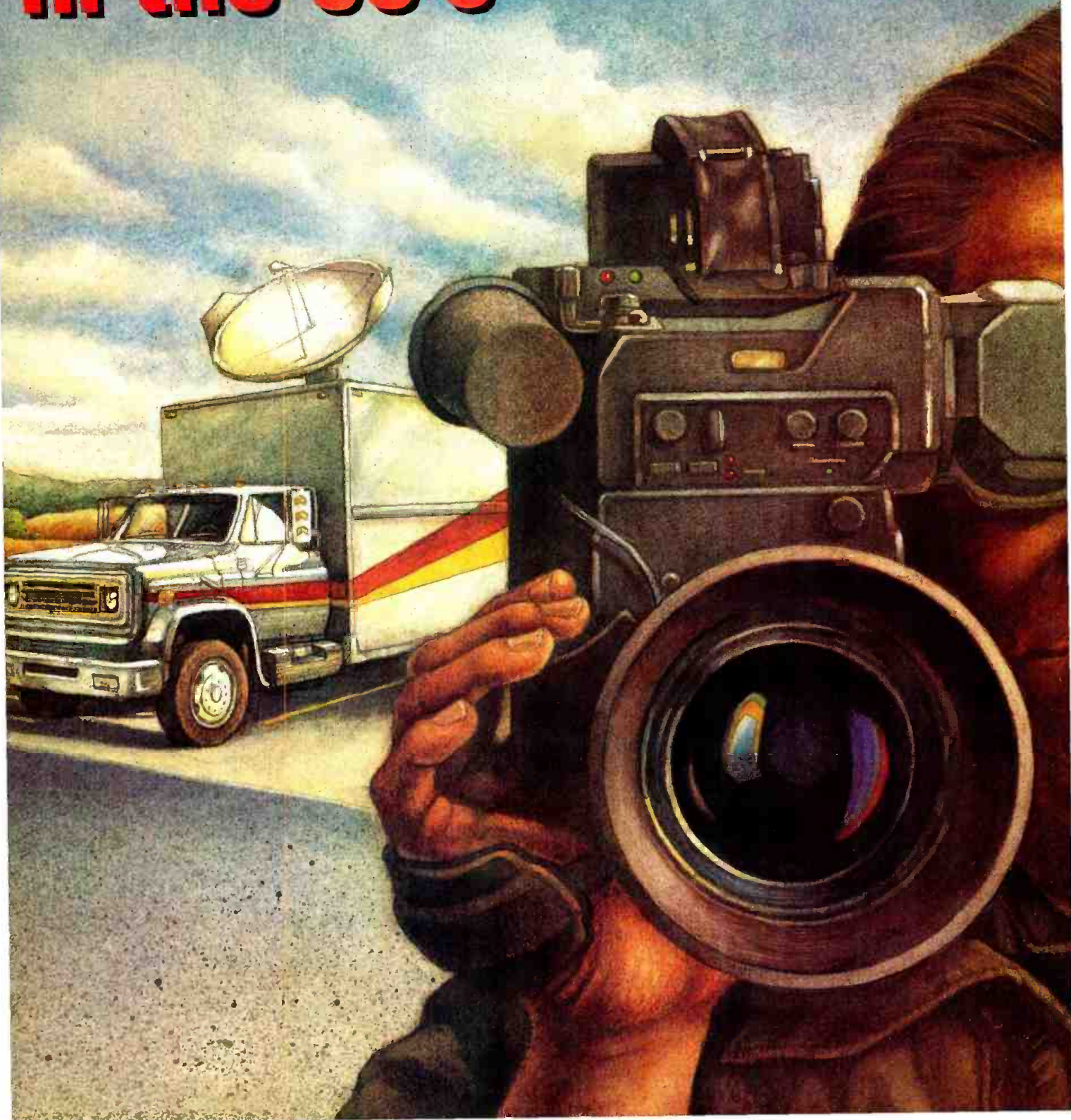
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THE ART OF GETTING BY

With more news to cover with less money broadcast executives face tough choices.

Every television news director, reporter, camera operator, and engineer with more than a month in the business has tales to tell the unsuspecting listener who feigns interest. The perilous drive at breakneck speed to reach a mountaintop relay point. The equipment that survived rain, snow, flames (etc., etc.) and still caught the story. Subterfuge that would impress James Bond. The stories are as endless as the situations faced by the crews.

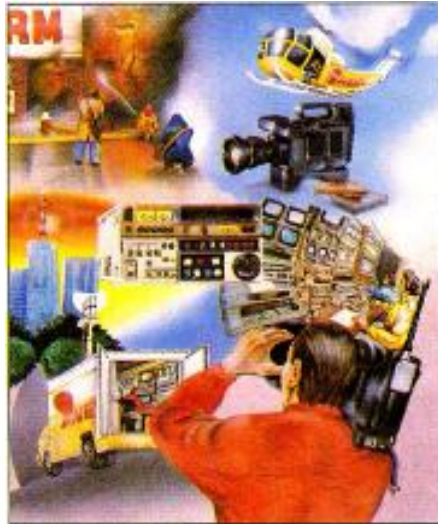
Some of the most harrowing tales these days have more to do with how the job gets done with less money, aging equipment, and a leaner staff. It's a near-universal experience, and it often has a less-than-happy ending. Getting by in tough times requires the same resourcefulness and ingenuity that makes news the most dynamic of television experiences. Getting more done with less means sharing equipment, keeping trucks a little longer, and using larger and larger bandages on shaky equipment. Every equipment purchase is scrutinized more closely because the wrong decision can have catastrophic career consequences.

Betting on the Future

Technology compounds the problem. In more carefree years, the future viability of equipment was less a concern than what it could deliver in the present. Those days are over for now. Every prudent broadcast executive invariably includes in his proposal the future viability of equipment he proposes to buy. A dollar spent wisely today will reap rewards tomorrow, or so the story goes.

That's not an easy case to make in today's technological and marketing environment. The rapid pace of technological development and maze-like marketing strategies have combined to

make it harder to confidently predict that equipment will stand the test of time. For example, camera technology has changed so much that the tube cameras of seven years ago are today regarded as relics of an ancient culture. The venerable 3/4-inch video format served the broadcast industry for more than 20 years. Who will venture that any of the 1/2-inch formats vying for



market share today will be relevant just five years from today? It's a challenge that continues to daunt broadcast executives faced with major ENG purchasing decisions. Rather than make the wrong decision, they decide not to buy any equipment at all. However, broadcasters can't wait forever to replace equipment, especially ENG equipment that becomes war-weary at an accelerated pace. Sooner or later, it just wears out. When that day comes, there is no alternative but replacement.

When the research for this supplement began, saving money on ENG equipment was assumed to be the paramount concern of industry executives. The industry's tough cash flow situation seemed obviously to dictate the criteria upon which equipment would be purchased. Every purchasing

decision would be driven by cost, and technological prowess—tantalizing though it may be—would not be sufficient enticement to undertake wholesale equipment upgrades.

We Were Wrong

Fortunately, our assumption was only partly correct. More often than not, equipment manufacturers told us that business has been improving, and that the outlook expressed by their customers is more optimistic than it was a year ago. This is not to say that the floodgates are about to open and four-page purchase orders are about to spew from the fax machines of the hapless vendors heretofore waiting by the phone. The orders are coming, but at a metered, cautious pace after countless hours of analysis and hand-wringing. But they are coming. Most of the sales appear to be from the replacement of worn-out equipment rather than from purchases of additional equipment.

Toward Smart Decisions

To help sort out the technologies, events, and issues that together make up the ENG environment, executives from nearly two dozen companies representing a broad swatch of ENG products were interviewed. Taken together, their opinions allowed us to construct a picture of the industry and the challenges facing broadcast executives in search of insight into buying ENG equipment.

This supplement covers many of the major components of ENG, including cameras and lenses, recording formats and equipment, trucks, and RF transmission equipment. There are pitfalls for the unwary in each equipment area, but armed with information, the route to a decision is just a little less hazardous. □

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TOUGH TIMES ON THE FRONT LINES

Nowhere in television does equipment take a bigger beating than in gathering the news. Equipment that can last for a decade in the studio ages quickly in the field. Of all the equipment used by news teams, the lens sees more action (no pun intended), day after day, than any other component.

So it's not surprising that lens manufacturers spend considerable sums of money to develop the most bulletproof products possible. This means use of proven materials, tight manufacturing tolerances, and overall construction that accommodates the shock, vibration, temperature cycling, and humidity encountered in the field. "Ruggedness and reliability are absolutely paramount," says Doug Howe, general manager of Nikon's Electronic Imaging Department. "If the lens is down, the truck is down, too."

A Question of Faith

Ruggedness rates at the top of everyone's evaluation checklist. Unfortunately, it is also almost impossible to determine from a data sheet or even sometimes from a hands-on inspection of the product. "Ruggedness is a property that is designed into a lens from the start," says Dave Waddell, marketing manager at Fujinon's Broadcast and Communications Products Division. "Some of the steps taken to ensure reliability and ruggedness may be obvious from the outside, but there is much more you cannot see that is just as important."

Fortunately, it's generally not necessary to dissect a lens to determine its quality. Every major lens manufacturer makes products that have proven to be truly Herculean in their ability to with-

stand punishment. And that's not a paean to lens manufacturers—even they admit that vast differences between lenses of the same type are rare.

Performance differences generally appear across an entire product line and reflect the manufacturer's ability in mechanical, electrical, or optical design. "One manufacturer might be a little better in one area and weaker in



another," says Bob Low, Canon's national sales manager, "but optically they're generally all quite good." This is truly a blessing, because judging overall lens performance is a daunting task, requiring sophisticated test equipment beyond the reach of most lens buyers.

Exploring the Details

With confidence that picking a lens from any of the four major manufacturers (Angenieux, Canon, Fujinon, and Nikon) is unlikely to yield a resoundingly poor choice, the next question concerns more esoteric qualities such as weight, handling, serviceability, and the service policies of the manufacturers. In some of these areas, there are distinct variations among the various manufacturers. Producing an acceptable lens requires trade-offs between performance and handling. "We're limited by size, weight, and

price," says Low.

A very light lens might be considered a benefit to the camera operator who must shoulder camera and recorder. However, a light lens on a camera with a heavy long-life battery on the back might make the camera unbalanced. In addition, light materials such as plastics are not always as rugged as metal.

"We think there is a certain weight below which you cannot go because the lens is not strong enough," says Horst Stahl, vice president and general manager of Angenieux. "ENG is a rough business, so the lens should be as light as possible but not at the expense of ruggedness. I don't think the cameraman realizes that a lens is 100 grams heavier because the balance of the camera must be taken into consideration."

Comfy Feelings

Since optical performance is now the equal or superior of every other component in the image chain, lens manufacturers are concentrating their R&D funds on other areas. While development continues in lens design, materials, and manufacturing, more attention is being paid to other considerations as well.

Ergonomics tops the list. In fact, the handling qualities of ENG lenses have become the newest buzzword in lens circles, most notably at Fujinon, which has introduced a 14X8.5 ENG lens with a redesigned servo grip, lightweight, compact body, user-selectable zoom speed from 1 to 7 seconds, and non-slip grip material. Similar enhancements have been made to 18X8.5 and 8.5X5.5 lenses, which are being introduced at NAB. The improvements allow the camera operator to control zoom and other functions far more smoothly, and without

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removing the hand from the grip and the finger from the lens barrel. Handling improvements are also being touted by Angenieux. "We don't expect the cameraman to conform to our lens, but instead we make the lens conform to his hand," says Stahl.

Toward Zero Downtime

In such a rugged operating environment, the serviceability of the lens is extremely important. Manufacturers address the requirement in many ways, such as modular construction, commonality of lens components, and ease of disassembly. The ability of a lens to be serviced quickly can sometimes make an enormous difference. Nikon just introduced a 15X ENG lens with a redesigned outer casing that allows easier removal of the servo module. It was previously integrated with the barrel assembly, which took more time to service, according to Nikon's Doug Howe, who adds that the new assembly makes the job considerably easier.

The service policy of the lens manufacturer may in the long-term be the single most important issue in choosing a lens, according to several camera operators interviewed. The ability to receive technical assistance on the telephone and to get a loaner lens on a moment's notice are paramount to a news crew. The manufacturer's overall service policy should be carefully evaluated and users of its products should be contacted if possible.

Features and performance may seem paramount in choosing a lens, but they mean nothing if they cannot be used.

Hocus Focus?

One of the hottest debates among lens manufacturers is over internal focusing, thanks to a heated advertising and public relations campaign by Canon, promoting its 14X internal focusing ENG lens.

Internal focusing, which can be implemented in several ways, eliminates rotating external elements. Consequently, adjustable accessories such as polarizing filters, neutral density filters, and matte boxes need not be readjusted when the lens is refocused. For example, since a polarizing filter must be adjusted to provide its

effect, it must normally be readjusted when the lens is refocused. A graduated neutral density filter must be indexed to a shot, and must also be reindexed on external focusing lenses. Internal focusing eliminates these problems.

However, as its detractors readily relate, the benefits of internal focusing do not come without a penalty. Unless extraordinary measures are taken, internal focusing lenses are larger and bulkier than external focusing types. This is less a concern in a studio production lens, but is a consideration in ENG applications. The increased weight results from the duplicate focusing components required—one for the movable internal group and one for the fixed external group.

Detractors ask how important internal focusing really is in most shooting situations, and whether its benefits offset the added complexity. To its detractors, Bob Low of Canon replies: "In order to make our 14X lens smaller and lighter, Canon spent three and a half years and more than \$1 million designing a proprietary double-cam focusing system. The reason [our competitors] make these comments is because they have elected not to go to the expense of making a true internal focusing lens."

Low says other potential problems inherent in internal focusing have been dealt with as well. The 14X lens does not rotate and does not pump in and

*Continued on
page 18*

A QUESTION OF BALANCE

One of the first experiences the prospective lens buyer may have is in examining lens cost as a percentage of the camera/lens package. Years ago, when excellent performance was obtainable only in cameras priced \$35,000 and up, the lens' contribution was perhaps one fifth of the total package price. "When you were paying \$40,000 for a camera, you were paying \$6,000 for the lens. All of that has changed," says Canon's Bob Low.

However, today it is possible to buy a camera for \$10,000 that has performance and features vastly superior to the \$35,000 cameras of five years ago. This has occurred because electronic components have decreased in size, cost, and power consumption. Optical technology is inherently incapable of producing the same economies of scale as electronics. Obviously, the price of the lens is today a greater component of the total package cost.

The lens manufacturers have the considerable challenge of explaining to the prospective customer why a lens is such a large component of the cost. This is especially difficult considering that many otherwise knowledgeable people consider lenses mundane in an age of flashy, constantly improving electronic products. A lens, the story goes, is a lens is a lens.

The manufacturers disagree, and point to the increasing resolution of broadcast cameras, which can more and more vividly reveal shortcomings in lens performance. As an example, Low points to the increasing use of video in applications formerly the domain of film. "Someone with a film background knows the value of high-quality optics, because film has very high resolving capability," he says. "Each generation of CCD cameras has higher resolving power, and the same thing is starting to be seen in video. You'll see a major difference between an inexpensive lens and a high-quality lens."

One of the more vocal proponents of this philosophy is Al Giddings of Images Unlimited, who pioneered video in shooting documentaries, and continues to shoot more and more video. To Giddings, who relies on Fujinon lenses, the difference in performance between an acceptable lens and a great one is dramatic. He credits the performance provided by the lenses to his success in converting to video some of the most stalwart supporters of film.

SHOULDERING THE BURDEN OF IMAGE CAPTURE

Now that cameras have matured, the trend is toward refinement.

Selling new ENG cameras to broadcasters whose existing equipment is still acceptable is a big challenge. After all, if cameras already have resolution greater than 600 lines, superb color rendition, and a long list of features, what is left to be done? The answer, as indicated by the latest round of camera introductions, is to deliver more of the same...but better.

The Road to Ruin

The camera marches into the news environment right behind the lens. It gets dropped, bumped, squeezed, baked in the heat, frozen in the cold, and lugged through rain and snow. It's a hard life, but generally a long one, thanks to the extraordinary measures camera manufacturers take to ensure longevity.

Reliability is high because electronic components continue to decrease in size and increase in functionality. This reduces the parts count, allows modular construction, and produces a portable camera that is more robust than ever before. Construction techniques vary, but usually employ lightweight alloys and judicious use of plastics to keep weight as low as possible while maintaining strength. The result is a product that, while performing essentially the same function as a consumer product, bears little resemblance to it.

Overall camera performance continues to improve, and the latest CCD imagers produce resolution in excess of that essential for broadcast applications, along with fewer of the anomalies that degrade performance. While resolution perhaps ought to be less an issue today, it still reigns supreme as the benchmark for browsing through data sheets. However, many other factors combine to yield a camera's unique persona.

The Sensors

Image sensors are evolving, and they can play a role in the purchasing decision. There are basically two types in use today—the cathode ray tube and the charge-coupled device (CCD). Among varieties of CCDs, there are interline transfer (IT), frame interline transfer (FIT), and frame transfer (FT) types.

Less than 10 years ago tubes were

appears to originate from a bright region of the picture. Lag appears most obviously in slow-motion playback as a smearing effect, and is an indicator of how a camera will perform in the "real world" with moving images (called dynamic resolution). Both phenomena result from the structure of the chip.

The FIT CCD reduces smear considerably—but not totally—by incorporating an additional component in the design. Unfortunately, this component makes the chip larger and more costly. The microlens is a component added to FIT chips that focuses light on the sensor elements rather than on surrounding material that is not light sensitive. It improves sensitivity and thus low-light performance, a particularly important consideration in cameras used for ENG.



the only type of sensor available, but today they are largely relegated to the annals of television history. Tubes had annoying characteristics, such as the trademark comet tails emanating from light sources, but they served the industry for decades. Today they are used only in special applications that draw on the ability of tubes to perform well in low-light situations. For example, Hitachi's Harpicon tube, used in the new-at-NAB \$100,000-plus FKH-5 camera, offers sensitivity so great that it can see in color in light so low that the human eye can see only black and white (f32 at more than 2000 lux).

The IT CCD sensor has been used for years, and manufacturers continue to squeeze good performance from the design. However, it suffers from vertical smear and lag, characteristics that are particularly troublesome in ENG applications. Vertical smear manifests itself visually as a striped area that

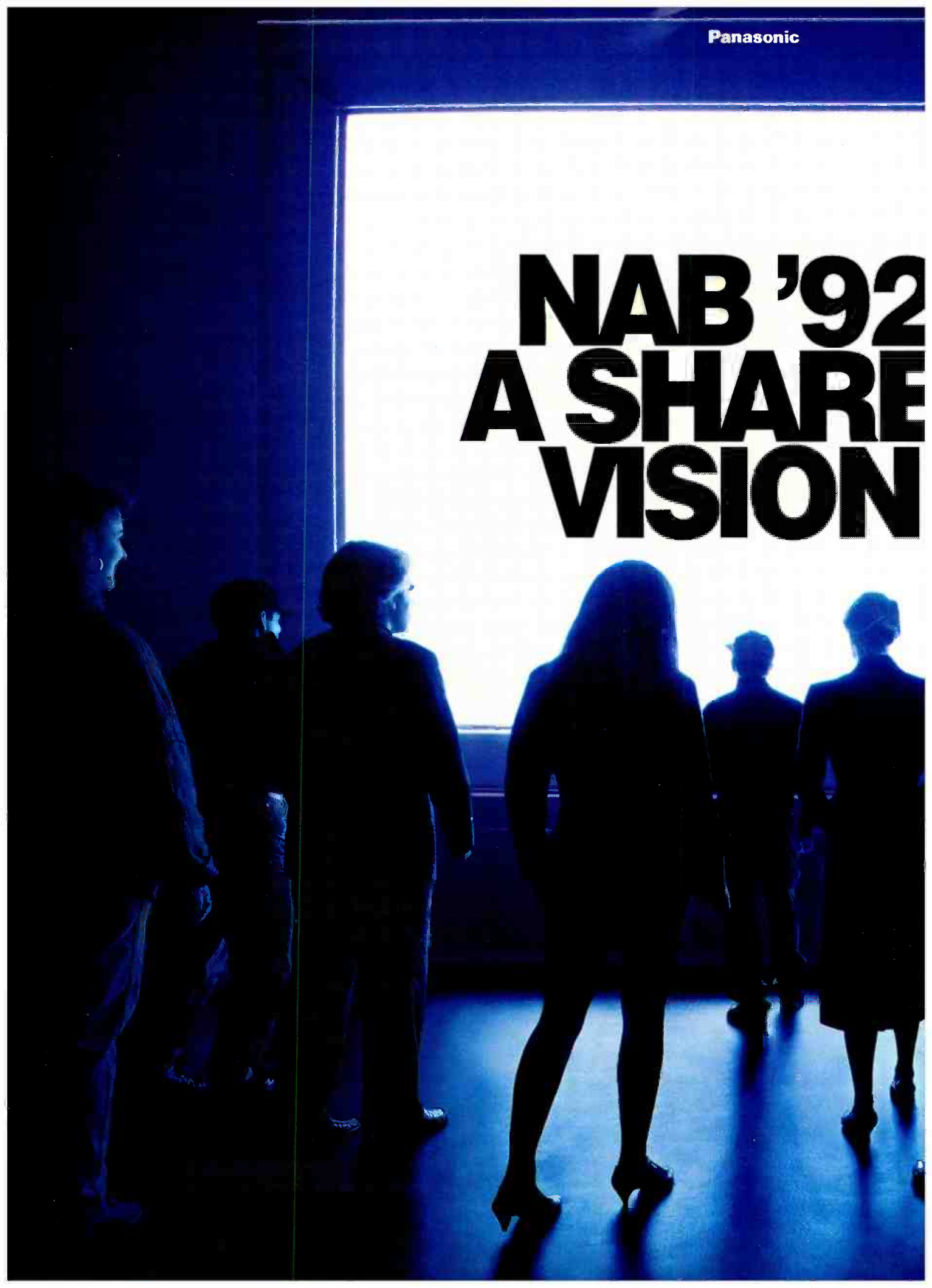
The FT sensor created by Philips is used in cameras from BTS Broadcast Television Systems, a company owned jointly by Philips and Bosch. The FT chip design does not have the components that limit performance in IT and FIT chips. As a result, lag and smear are eliminated, and pattern noise is very low. The current FT-5 chip provides 806 pixels per line, which accommodates the needs of broadcast television, and the topology of the chip is such that further increases in resolution to perhaps 2.2 million pixels (in 1-inch sensors) may be possible.

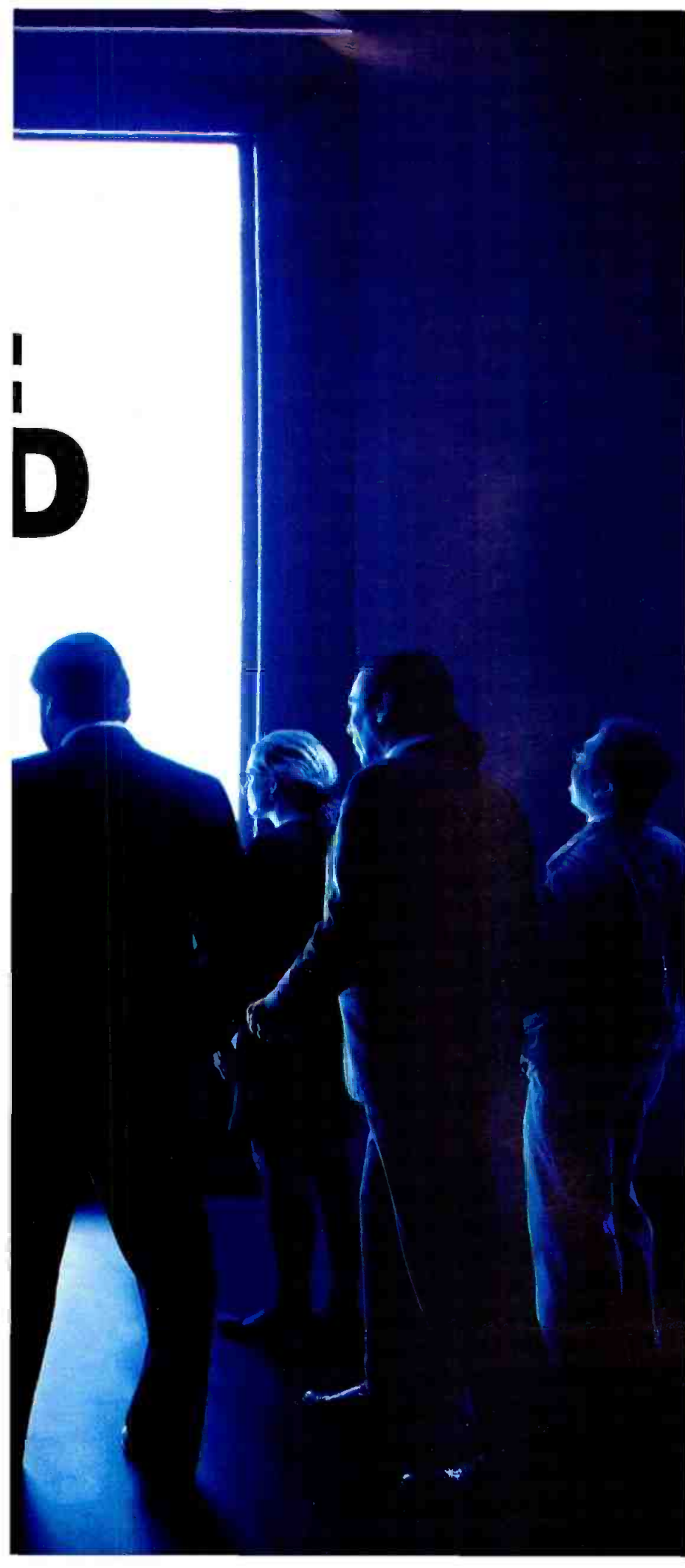
While the type of chip used by a camera can serve as a reference, it is not the only factor that affects overall camera performance. In fact, the way a camera feels and performs is subject so much to individual interpretation that specifications alone cannot indicate the

Continued on page 16

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INVESTING IN FORMAT FUTURES

Only a clairvoyant can predict the fate of acquisition formats.

The proliferation of tape formats would top anyone's list of most confusing equipment topics. The confusion epicenter is located squarely in the newsroom, where the formats converge. It's an emotion-charged environment, with format proponents lining up with bar graphs in hand, ready to show how theirs is the least expensive, most sensible alternative "in a cost-conscious business climate." It's no place for the faint of heart.

The climate may be more cautious than cost-conscious, because faced with so many choices, many prospective ENG equipment buyers have chosen to do nothing rather than make the wrong decision. "I think manufacturers have done a lot to confuse people," says Tony Delp, product manager for cameras at Hitachi. "With D1 to D3, professional Betacam, SP, MII, S-VHS, etc., people might be afraid to buy at this point. Wouldn't you?" Dave Walton, marketing manager at JVC, concurs: "A lot of people are just sitting out there waiting."

Hail U-matic

U-matic has served in every capacity in the broadcast environment for more than 20 years. However, the reason for its longevity has as much to do with the progress of technology as with the format itself. U-matic was introduced nearly 10 years before the IBM PC, and massive changes in electronics technology have occurred since then.

In fact, semiconductor technology today bears little resemblance to that of 1970. Advances come so fast today that by the time a semiconductor company's catalog is printed, it no longer represents the current state of the product line. At this pace, it's safe to say few other formats are likely to have

the longevity of U-matic.

"Every format will have a limited lifespan the way things are changing," says Walton. "We see portable digital equipment on the horizon and disc recording systems. You can't say that any format will have the longevity of 3/4 inch."

Staying with Betacam

However, Betacam is already half



way there, and is ubiquitous throughout the broadcast industry. By most accounts it is the format of choice for three-quarters of U.S. broadcasters. Covering a story with Betacam says as much about a station's financial position as it does about its commitment to performance, since Betacam is the Rolex of ENG formats. What image-conscious urban broadcaster can afford to be caught covering the President's arrival with anything less?

It's an enviable position for Sony and one that virtually ensures the dominance of Betacam for years to come. "People who are concerned about the quality of their product use Betacam because it's a direct reflection on their revenue," says Mel Porter, marketing manager at Sony. "In most markets, the option is to go to higher quality. In the short term you can save some money, but in the long term you may find you're limited."

Beta Minor

Last year, Sony introduced the Betacam SP 2000 Series, which costs about half that of its BVW Series Betacam equipment. At its introduction, the 2000 Series seemed destined for ENG applications.

But why would Sony muddy the waters with a format that could confuse the image of its flagship product? That question was answered by the fact that the 2000 Series uses only metal particle tape, which currently costs at least 15% more than the oxide tape used by the BVW machines (which can accept metal tape too). In ENG, where more is spent on tape each year than on the equipment that uses it, a 15% increase in tape costs can be a big number.

"Last year when we introduced the new machines, we were accused of trying to keep them out of ENG," says Conrad Coffield, vice president of marketing for video recorders at Sony. "That really wasn't the case. It would have made them very expensive if they were designed to operate like a BVW machine [and use metal and oxide tape]. The products are targeted at business and industrial users."

Coffield says the decision to make the 2000 Series metal-only has its origins in both cost and performance. "When Betacam was introduced, it was envisioned only as an acquisition format, to provide a compact system that could be edited to U-matic. People quickly said they wanted Betacam editing capability, so we introduced an editing recorder two years later.

"To improve the format's multi-generational performance [in the next-generation Betacam SP equipment], the luminance and chrominance frequencies were shifted upward. This precluded us from continuing to use oxide tape. However, when we introduced



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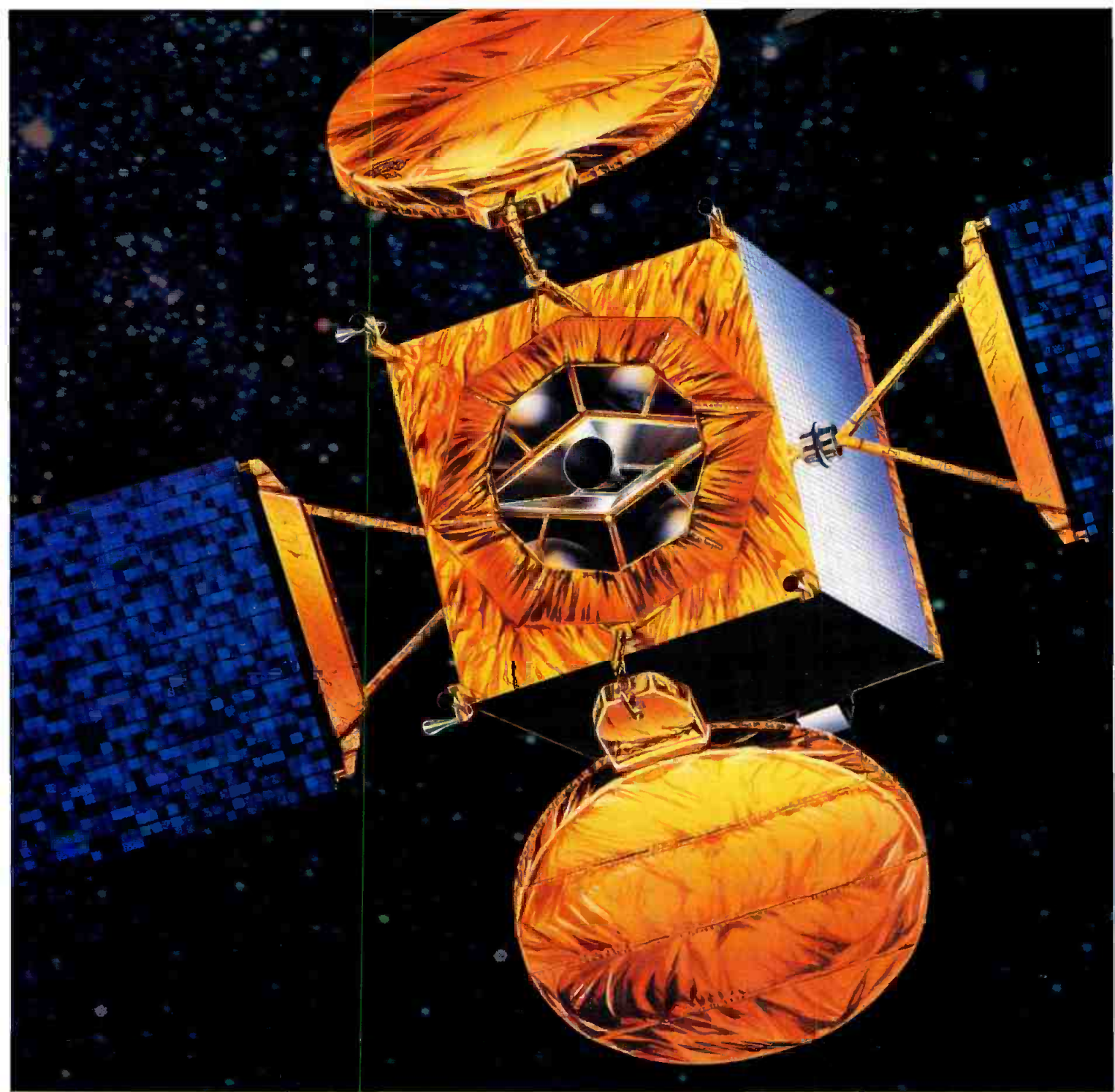
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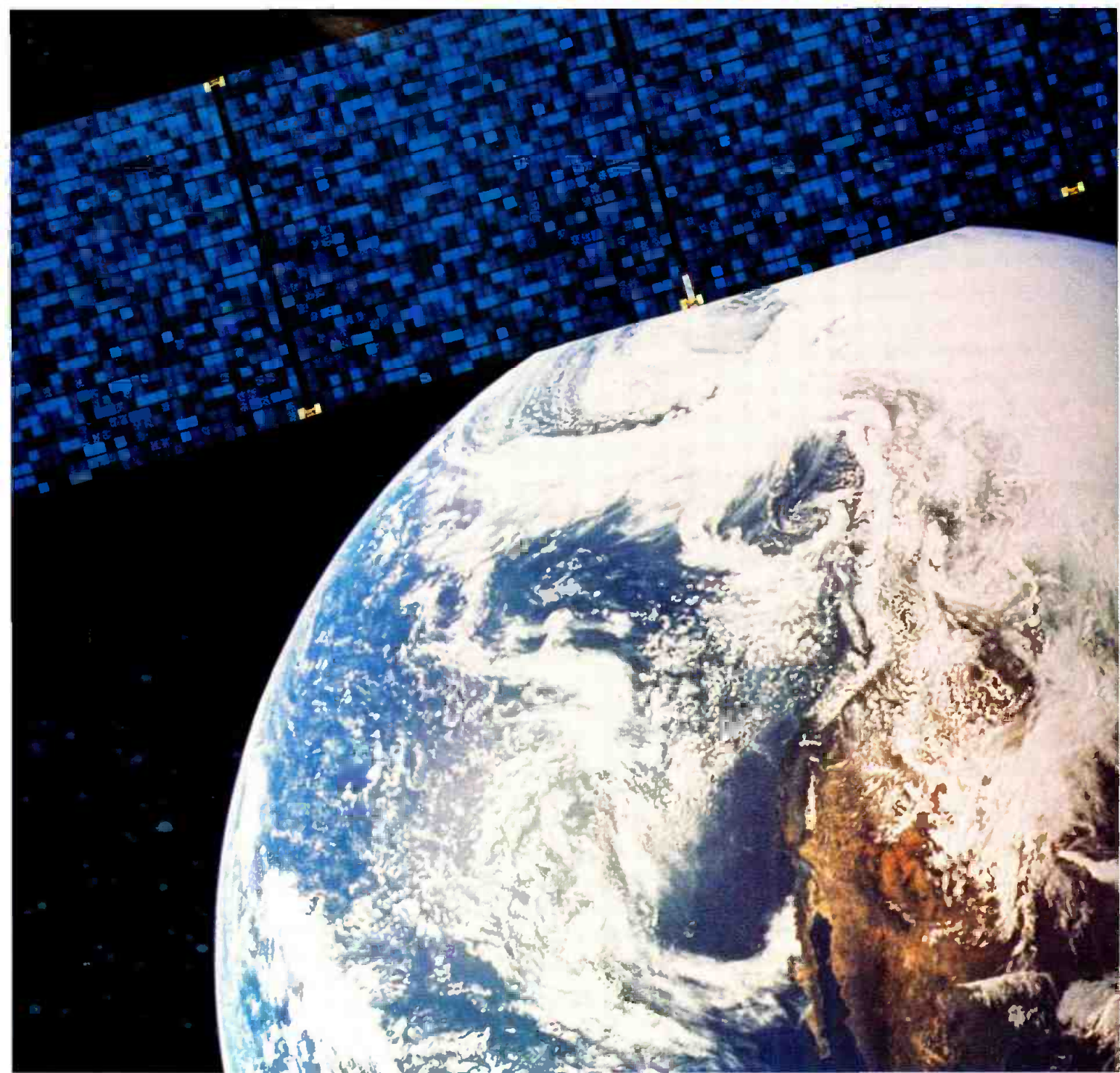
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the BVW machines, we felt the customer's reaction would be overwhelmingly negative if they could only use metal tape. So we included two complete sets of circuits to accommodate both tape formulations.

"To make the 2000 Series less expensive, we reduced the types of tape it uses. The equipment will play back oxide tapes but won't record on them. Since the 2000 Series is designed to exceed the editing and multi-generational performance of U-matic SP, metal tape was a necessity." Coffield suggests that even though ENG does not require the multi-generational performance afforded by metal tape, some broadcasters are recording edit masters on it anyway because its archival stability is much better than oxide formulations.

So the prospective Betacam customer can choose the more expensive machines that use less expensive tape or less expensive machines that use more expensive tape. However, in the future, it all may become moot as the price of metal tape continues to drop.

Chaos in the Streets

When cost enters the equation as the primary driver of sales, the purchasing environment becomes murky. Two relatively new formats, both enhanced versions of previous formats, are currently vying for position at lower-tier broadcast stations and cable systems. Both formats offer an economical way to acquire news footage, with results that are at the very least acceptable.

The question is not entirely whether professional S-VHS or Hi-8 equipment produces picture quality good enough for broadcast. There are other considerations, first and foremost whether or not the candidate format will take root in the marketplace. With no format emerging as dominant, it's not difficult to see why news directors and general managers are reserving judgment. The second consideration is continued support among manufacturers, of which no one can be certain.

The goal of the S-VHS supporters (primarily Panasonic and JVC) continues to be the integration of the format into facilities that predominantly use 3/4-inch equipment. "Traditionalists say you have to limit yourself to certain for-

mat and brands," says Walton. "But they have fallen by the wayside. S-VHS, Hi-8 and industrial Betacam have a place in ENG work, and the savvy manager needs to evaluate the level of equipment he'll be happy with.

"You can mix equipment from manufacturers, although buyers still prefer to buy from one source," Walton continues. "If you can save a considerable amount of money by picking a camera from one company and a recorder from another company, you should do it. Manufacturers have gone out of their way to make sure equipment is compatible. To say that because you're editing on Betacam you have to shoot in Betacam is nonsense. We have an S-VHS machine that plugs into your Betacam editing system and allows you to shoot in a much less expensive format. To the operator it is functionally the same, and the quality is high."

Nevertheless, Walton admits that selling the concept is not as easy as it may sound, even though adopting it throughout a company can save hundreds of thousands of dollars. "A TV station that is out there shooting with a whole fleet of X-1 one-piece [S-VHS-C] camcorders and editing to Betacam is pulling off a financial miracle," says Walton. "However, how do you tell that to the news crew when the competition is out there with Betacam?"

The high-band 8mm format (Hi-8) continues to gain in popularity although apparently not at the rate envisioned by some. "More of the smaller market stations are adding news," says Coffield, "and this is where we are seeing other formats besides Betacam. We're developing more and more Hi-8 professional camcorders, and will show a one-piece, three-chip camcorder at NAB."

Scooped by Mom and Pop

Testament to the viability of "consumer" formats is the increasing use of amateur footage by broadcasters in even the larger markets. While most of the material is shot on VHS, more and more appears on S-VHS and especially Hi-8, as everyone from firemen to tow truck operators recognizes their unique ability to reach the scene first and collect \$100 for a few minutes' work. □

CAMERAS

Continued from page 9

"best" camera for a particular user. The only sure way to evaluate a camera is to use it.

Coming at NAB

Most of the major camera manufacturers will introduce new products at NAB. The major enhancements include increased resolution, better overall performance, greater sensitivity, and advanced signal processing.

Panasonic will expand its line of cameras (which began last year with the AQ-20) that incorporate digital signal processing. DSP replicates many of the analog functions in the camera, producing benefits of digital technology—stability, accuracy, and broad configurability. The camera operator can make dozens of adjustments in the field simply by selecting and modifying them on a menu that appears in the viewfinder (or on a monitor). The changes are implemented via either a hand-held remote control or from the camera. DSP slashes the number of controls on the camera, replacing them with menu-driven soft keys. Panasonic will also demonstrate fiber-optic triax systems as well as an HDTV camera with 1 million pixels.

Besides the Haripcon-based camera, Hitachi will introduce an updated version of its Z-1 three-CCD camera (the Z-1B) that features micro lenses on the CCDs, a computer interface for remote operation, automatic lock-on to scanning rates, and 62 dB signal-to-noise ratio.

Sony's biggest announcement will be its 520,000 pixel HyperHAD 1000 sensor that delivers more than 800 lines of horizontal resolution. The chip, manufactured by Sony, allows signal-to-noise ratios up to 62 dB to be achieved. Enhancements to existing cameras as well as several new products will also be featured.

Ikegami will show its latest ENG camera, the HL-43, which was introduced at last year's SMPTE. It features three 400,000-pixel 2/3-inch IT CCDs that deliver 850 lines of horizontal resolution. It docks directly with Betacam SP, and has advanced signal processing circuits. □

THE SCIENCE OF GETTING THERE

The venerable ENG truck is the workhorse of the news crew. Trucks that would last many years in other commercial applications are ready for trade-in after four years of ENG service in urban areas. While not much has changed over the years in the way these trucks are manufactured, the way they are fitted for the job continues to improve.

Antennas have gone from the helix to the parabola and then to modified versions of the latter. Masts have come from the triangular welded variety to hydraulic and now to cable-operated crank-up types. Microwave transmitters have come from crystal control to synthesized, single channel to multi-channel. But by and large, the equipment in an ENG truck has remained stable over the years.

"Though the equipment hasn't changed much, the way we build them has," says Bob King, vice president of marketing and sales at BAF Communications. "They're much more customized than they were before, and construction techniques for modular boxes have been refined so well that they'll last longer than most stations will need."

More and more stations are salvaging equipment from an existing van when configuring a new one. "We've tried to address the reusability of components," says Mark Leonard of Wolf Coach. "Sometimes the mast is reusable, sometimes the generator and its enclosure, and many other things."

Leonard says that his company is working with more leased vehicles, even though leasing companies often wince when the trucks reappear at the lease's end. "We're minimizing the conversion work that affects the structure of the truck," says Leonard,

"because leasing companies don't want to see a vehicle with no cash value in three years. And nobody who leases an ENG truck buys it at the end of the lease."

Enter the Diesel

The tortoise-like nature of a diesel engine might not seem an appropriate delivery vehicle for the deadline-crazed world of ENG. One of the

ager who doesn't seriously consider a diesel ENG van is doing himself and the company a great disservice."

...in a Five-Pound Bag

News crews are packing more and more equipment and functionality in their ENG trucks, and the burden falls on the installer to accommodate it. "In 100 inches of rack space five years ago I would have had room for lots of occasional storage," says Leonard. "That space is now gone because the equipment has become so dense. The same rack space is now carrying twice the gear, and the truck is more than ever an extension of the newsroom."

Communications is becoming more and more important as well. "Every news vehicle has at least one cellular phone, one for engineering and the other for the newsroom," says Leonard. "We're

seeing greater use of IFB and intercom equipment, and people are making greater use of wireless communications between all elements of the ENG production. The trucks carry the camera less and less often, because the cameraman comes in a car with the reporter and the truck has a one-man crew who meets everybody on site.

"People continue to ask for novel things," he continues. "WPIX in New York and WMAR in Baltimore had us put a color security camera on top of the mast with a pan and tilt and control of zoom and focus. They use it as an alternative to get the news picture. In situations where reporters are at risk, they can do the whole thing from inside the truck. It also gives them elevation, which provides a different view of the action."

Tape and Glue

Perhaps the most important questions for the broadcast executive to ask



diesel's main characteristics is sluggish acceleration and generally languid overall performance. However, Bob King says they're a more appealing power plant for ENG trucks than ever. "They aren't as sluggish as people think," says King. "Ford makes a great diesel for the ambulance industry, and if they're fast enough for an ambulance, they ought to be good enough for a news crew. The people who have diesel ENG vans love them."

Diesels have other advantages too, according to King. "You'll give them one third the maintenance and they'll last twice as long. Diesel fuel is as expensive as gasoline, but you go twice as far on a gallon. You're lucky to get five miles per gallon with a 460 V-8, but you'll get 10 or 11 with a diesel. In times when we have tight equipment, operating, and maintenance budgets," King continues, "the chief engineer, news director, or general man-

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are about the future. Can the truck be configured so that major components can be removed and refitted in a new truck when this one dies? Can the truck be customized so that minimal changes are made to the truck as it comes from the factory? Are communications requirements adequately considered, or should more attention be paid to coordination and control?

All of these questions and dozens more are generally asked by every ENG truck builder. Configuring an ENG truck requires the same attention to space, weight, and power budget as outfitting a jet fighter. With a finite amount of space and load carrying ability, the goal is to include as much functionality as possible without compromising the handling or safety of the vehicle.

Exceeding the limits will, at the least, degrade reliability, more than likely reduce the overall performance of the news team, and, at the worst, cause a serious accident. The best way to reduce the likelihood of a problem is to design the van as intelligently as possible, with the help of the truck builder. □

LENSES

Continued from page 8

out, which eliminates the piston effect created when air (and potentially dirt) moves in and out of the lens as it pumps. The lens elements are smaller so aberrations are easier to control. Low says that he believes all of Canon's future ENG lenses will feature internal focusing. The first is expected to be an 18X lens.

Coming at NAB

All the manufacturers will exhibit new ENG lenses at NAB. From Angenieux comes a 14X8 with a protective front glass that is coated as a UV filter. Horst Stahl says it offers a layer of protection against breaking the front lens element, and UV filtering and optical quality are better than screw-on filters.

Fujinon shows its new family of ENG lenses, each one with the features described earlier, as well as a 0.65 meter MOD (in the 14X lens), better balance, lighter weight, and reduced chromatic aberration, ghosting, and flare. □

NEWS FROM THE ETHER

Microwave ENG equipment drones on, day after day, getting the news from the source to the studio. Although establishing communications looks less like military maneuvers than it once did, microwave communications still presents a challenge for ENG crews. The technology itself has changed little in the last 10 years, although new features have been added to the latest crop of transmitters and receivers.

John Payne has a unique perspective on the RF side of ENG. Payne has spent nearly all of his adult life in the microwave industry, and sold the frequency control products company several years ago. He entered the broadcast business shortly afterward and founded Nucomm, which manufactures microwave ENG equipment. As the newest member of the ENG RF equipment community, Payne has some observations. "My impression upon entering this business," says Payne, "was that much of what was out there was very old technology. The antennas were developed 15 or 20 years ago. Most of the microwave equipment was developed 10 years ago."

Payne has taken a new approach in this equipment, incorporating current technology in the company's receivers and transmitters, including surface mount construction and ASICs. To find out what was missing from existing microwave ENG products, Payne talked to 50 engineers and ENG users. The results are being incorporated in his products.

The company's first products include an SMPTE color bar generator, multi-burst frequency response evaluation, auto-ranging 100-260 VAC power supply, and automatic transmit switching based on the presence of a video signal.

Special Report/
Editorial Features:
National Association
of Broadcasters

Issue Date	Ad Deadline
March 23	March 13
April 6	March 27
April 13	April 3
April 20	April 10
April 27	April 17

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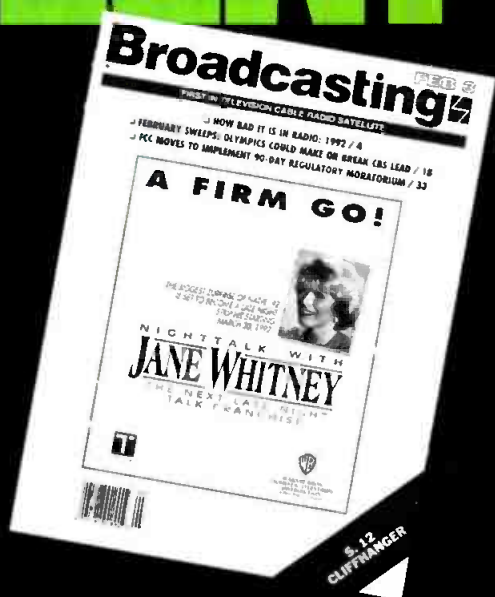
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S. 12
CLIFFHANGER

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In the U.S. Capitol on Monday, March 23, a group of government, broadcast, and business leaders witnessed history being made.

They watched, on WETA Channel 26, Washington's PBS TV station, the first ever over-the-air digital broadcast of a High Definition Television (HDTV) program.

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IDB PICKS UP TRANSPONDERS

IDB Broadcast bought some time before it makes a major satellite replacement decision, leasing 13 C-band transponders from Hughes Communications. 12 of them aboard Galaxy II (at 74 degrees west longitude), which could reach end of operational life by late 1993. IDB, the largest single user of domestic birds, also acquired one transponder aboard Galaxy VI. The agreement brings the total number of transponders under IDB control to 25 on five satellites, several of which will reach end of life in the next several years.

DBS COMPRESSION DEAL

Thomson Consumer Electronics and Compression Labs Inc. (partners in the Advanced Television Research Consortium) reached a \$5-million agreement last week through which CLI will develop a compressed digital video encoding system for use in the direct broadcast satellite (DBS) service to be launched by Hughes Communications, DirecTv and United States Satellite Broadcasting in early 1994. The contract includes delivery in late 1993 of \$3.5 million worth of encoding systems to Thomson, which will build the DBS consumer receivers.

COMSAT'S 50-50 SPLIT

Cosat Systems Division will demonstrate its time-multiplexed television 2-to-1 compressed video service at NAB '92, a system that Cosat says nets the broadcaster a full 50% discount when using only 50% of a transponder. TV network demands to operate their own compression systems on segments of Intelsat satellites are still being negotiated.

Cosat World Systems will show its new online Cosat TV Scheduling Service (CTVS) at NAB '92. Broadcast users seeking to book short-term and occasional-use international satellite capacity can now access the CTVS database, which includes Cosat and Intelsat schedules, as well as technical and contracting information on fixed and transportable earthstations worldwide.

ALL-NEW HDTV AT NAB

Toshiba, Sony and Andrew Corp. will be among those exhibiting all-new high-definition television (HDTV) equipment at the National Association of Broadcasters convention in Las Vegas this week.

Toshiba plans to show the HV-D920, an "advanced prototype" 3/4-inch HDTV cassette recorder that it claims matches the video and audio quality of existing 1-inch, open-reel HDTV VTR's. The HV-D920 features the 1125-line studio standard, improved head-to-tape contact and 16 drum-mounted, amplifier integrated circuits to facilitate a 1.2 gigibits-per-second data rate (five times faster than NTSC rates).

Sony will introduce a third-generation CCD-based HDTV camera. The HDC-500 is designed to bring the advantages of HDTV and CCD to field production, Sony said. Among other new products: two second-generation D-2 composite digital players, the DVR-P20 and the DVR-P28, priced 20% under the original units.

On the transmission side, Andrew Corp. will show a new high-band VHF panel antenna created for HDTV field tests conducted in California earlier this year by General Instrument. Andrew will also show a new, 1.2-meter "suitcase" earthstation antenna. The transportable, 40-lb. fly-away is "compatible with the broadcast industry's need for small transportable applications for HDTV and compressed video transmissions."

And Louisville, Colo.-based Television Technology Corp. will team with General Instrument and MIT to provide the low-power transmitter for the first public digital HDTV transmission.

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Business

TV ADVERTISING'S BRAVE NEW WORLD

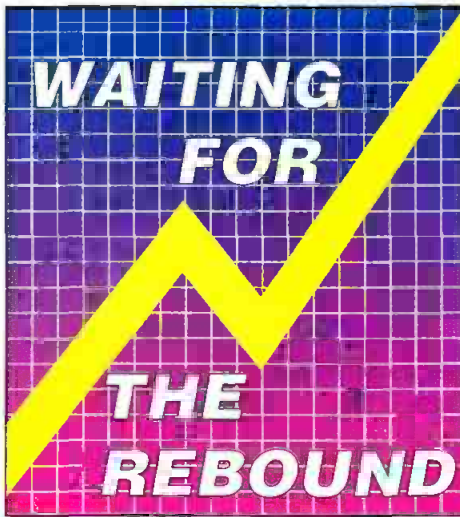
Near-term and long-term outlooks differ; technology and demographics will be keys

By **Geoffrey Foisie** and
Sharon D. Moshavi

Last in a five-part series

Those looking for a simple answer about the future of television advertising won't find one. There is a near-term future in which improvement on the demand side, by advertisers, appears to brighten the outlook. But beyond the next few years there is little known about demand. The supply side—TV's viewership ratings and ad units—is being transformed by negative technological developments, offset perhaps by changing population characteristics.

About 20 years ago TV station operators were worrying about the same key advertisers that they are today. They were urging increased spending by automobile manufacturers, banks and other financial institutions, discount retailers and were asking airlines to "maintain their public identities" (BROADCASTING, Dec. 31,

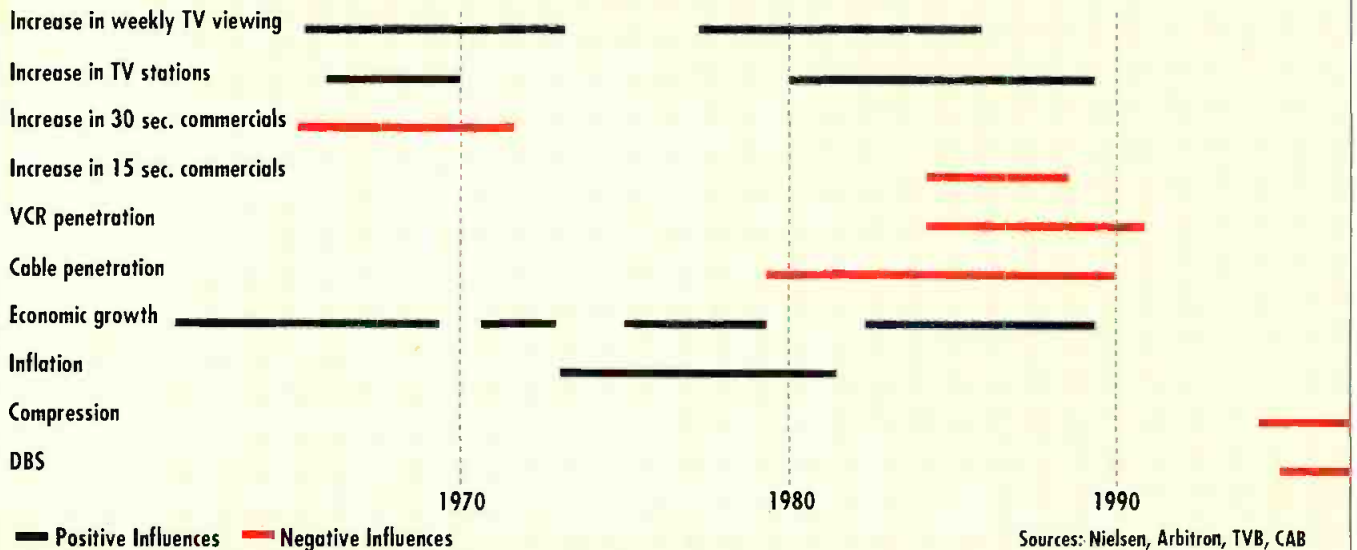


1973). That their outlook should have been pessimistic on the eve of the greatest 10-year revenue growth period in television history (1974-84),

shows the dangers of projecting from one's present experience.

In fact, the next few years of TV advertising may be relatively good, largely due to a significant but unquantifiable lift from an improving economy. The average post-war economic expansion—yes, we are in an expansion officially since last summer—has lasted an average of 48 months. Advertising as a whole, though, is being affected by factors other than just the economy. Only a few weeks ago the advertising agency D'Arcy Masius Benton & Bowles Inc. issued a report saying that "product marketers are rediscovering the importance of brand equity," whose well-being is TV advertising's domain. But since then such major companies as H.J. Heinz and Mastercard International have said they are boosting their spending on promotion and cutting TV advertising. Lever Brothers' heralded

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2000 soap launch made use of healthy doses of both TV advertising and promotion.

Technology

Broadcast television's next few years will also benefit from the absence of negative trends that influenced the mid-through-late 1980's. As the chart on the previous page shows, those years saw the greatest increases in VCR and cable TV penetration, as well as an increase in 15-second ads.

Other technological factors not shown but also largely played out in the 1980's include the penetration of remote controls, which went from virtually zero to 80% during the decade. Also, the peplemeter, while helping independent TV stations, has been negative overall to broadcast TV's gross ratings points.

In the long run, technological factors do not appear to be decreasing and they will likely continue to hurt broadcast advertising. For instance, electronic insertion of spots is expected to significantly help cable systems.

The addition of more channels due to digital compression and fiber-optic technology will diminish broadcast viewing some, thereby further diminishing broadcast TV gross ratings points. The fact that households with more channels also watch more hours of TV has not kept broadcast viewing from declining—those people also watch more channels.

Among the 100-plus channels the cable industry can realistically be expected to add beginning several years from now observers expect there to be a dozen or so new ad-supported networks. Those networks, even if each averages only a 0.3 cable rating, for a combined 3.6 rating, would have the ratings equivalent of five CNN's.

Numerous channels are facilitating selectivity not only by the viewer, but are also moving some of the advertising dollars away from a "broad" cast message. It is perhaps no accident that the two biggest changes in network television scheduling over the last decade—the growth of youth-targeted Fox and NBC's departure from children's programming on Saturday morning—have resulted in the offering of narrower demographics.

Aging population

The changing demographic make-up of the United States is sure to have an effect on TV viewership and, hence,

advertising. Most notable will be the continued aging of the baby boomers, ages 25 to 49, who make up nearly 38% of the population. Since older viewers tend to watch more TV, it is likely the boomers will view more TV as they age. They already account for a larger share of prime time and late night viewing across all categories (cable, network and independents) than their numbers indicate, although they are a lower share in daytime.

Because they make up such a significant proportion of the population, they will likely help increase TV viewing, and thus maybe increase broadcast TV's supply of gross ratings points, reversing a trend that ran through most of the last decade (see part four, BROADCASTING, April 6).

But the aging boomers will also skew the viewing audience older than it currently is. The question is whether advertisers who covet younger demos (and TV, which covets advertisers) will change their focus to the older viewer. Many say they will have to, particularly since aging baby boomers'

children will be getting older as well, meaning a shrinkage in younger consumers.

If this series has arrived at a conclusion, it is that network executives and station operators have no reason for either pessimism or for optimism. Rather, the marketing and media industry of which broadcast television is a part continues to undergo major transformations, some of which, including those that are technology related, will diminish broadcast television's rate of growth, and some of which, such as demographics, may help. Much of the bigger picture, particularly on the demand side, is unknown.

There's no law saying that any individual broadcaster or group owner is bound to the average for the industry, and knowing the future of TV revenue may help them better outperform the average. The converse is true, as Multimedia Broadcasting's president, Bill Grimes, recently told clients of Chase Manhattan Bank: "For those who wait for the '80s to return...there may be no tomorrow." ■

CBS/K-MART MAY COME TO END

By Sharon D. Moshavi

Come this fall, K-Mart shoppers may not have the pleasure of seeing posters of the *Murphy Brown* cast plastered across the aisles. Sources say CBS and K-Mart, which have done a fall season co-promotion campaign for the last three seasons, may opt out of a fourth.

According to a source close to K-Mart, concerns lie in the fact that "the concept may have worn its cycle." CBS has come in the door with some new proposals to freshen up the promotion, which involves print, in-store and on-air advertising, but the source says the proposals are not enough to liven the three-year-old campaign. Although the two sides remain far apart, the source does not rule out the possibility an agreement can be reached.

But time is running out. K-Mart's summer Sunday supplement pieces, of which the CBS promotion has been central, must go to press in May. Dialogue between the retailer and the network has been ongoing since last fall's promotion began in September. The deals for the three earlier promotions were essentially concluded in January

or February of previous years.

Some also speculate that while CBS certainly does not want to discard a relationship with an advertiser, it may be wary of tying itself too closely to K-Mart now that it is the number-one network in prime time. The network was hit with criticism for attaching itself to K-Mart's downscale image in the first year of the relationship between the two.

A CBS spokesman said only that the network continues to have dialogue with K-Mart as well as other advertisers for a host of promotions. Pete Vedewich of Ross Roy Inc., which handles K-Mart's account, would only say discussions continue. K-Mart executives would not comment.

Although CBS says K-Mart's involvement increased sampling of its fall premiere series, the promotion has not been tied to a media buy nor did the retailer funnel much of its network ad budget to CBS fourth quarter of 1991 while its promotion was going on. According to Arbitron's MediaWatch, K-Mart spent just 13.2% of its more than \$25.5 million network budget on CBS during that quarter. ■

Changing Hands

KRTW(TV) Baytown (Houston), Tex. □ Sold by Pray Inc. to Patriot Broadcasting Inc. for \$12.7 million cash. **Seller** is headed by Eldred Thomas, and has interests in licensees of KVTI(FM) Dallas and KLTJ(TV) Galveston, both Texas. **Buyer** is headed by Bess Harrison, and has no other broadcast interests. KRTW is independent on ch. 57 with 5,000 kw visual, 500 kw aural and antenna 981 feet above average terrain.

KSGB(AM) University Park (Dallas), Tex. □ CP sold by Stuart Gaines Broadcasting Corp. to Dalworth Broadcasting Corp. for \$875,000. Terms: \$25,000 escrow deposit, \$150,000 cash at closing, \$275,000 promissory note, \$350,000 assumption of seller's secured note and \$75,000 five-year noncompete covenant. **Seller** is headed by John R. Stuart and Mary Gaines, who are permittees of class A FM at Gregory, Tex. **Buyer** is headed by Jonathan Trip, and has no other broadcast interests. KSGB has religious format on 1540 khz with 50 kw day and 1 kw night. *Broker: Norman Fischer & Associates Inc.*

WRNO-FM New Orleans □ Sold by Gulf South Broadcasters Inc. to Radio WRNO-FM Inc. for \$770,000. Terms:

\$250,000 cash at closing, \$500,000 on terms, \$100,000 assumption of seller's accounts payable and \$20,000 consulting fee. **Seller** is headed by Joseph M. Costello III, who controls international station WRNO Worldwide. Costello also owns stock of licensee of KXOR(FM) Thibodaux, La., to be transferred to him prior to consummation of WRNO-FM. He also has interests in KKAY-AM-FM Whitecastle-Donaldsonville, La. **Buyer** is headed by Thomas R. Galloway Sr., 100% owner of licensees of KPEL(AM)-KTDY(FM) Lafayette and WGMB(TV) Baton Rouge, both Louisiana; KEZA(FM) Fayetteville, Ark., and KPEJ(TV) Odessa, KWKT(TV) Waco and KVEO(TV) Brownsville, all Texas. WRNO-FM has rock format on 99.5 mhz with 100 kw and antenna 1,049 feet above average terrain.

WCLZ-AM-FM Brunswick, Maine □ Sold by Ross W. Elder, receiver for Eastern Radio Company II, to W.A. Devereaux for \$525,000 cash. **Seller** has interests in WNLX(AM)-WTYD(FM) New London, Ct. **Buyer** is former executive with American Cable Systems, with interests in several radio and TV properties. WCLZ(AM) is on 900 khz with 1 kw day. WCLZ-FM is on 98.9 mhz with 47.5 kw and antenna 400 feet above average terrain. Stations simulcast adult alternative format. *Broker: Media Services Group.*

KTCR(AM)-KOTY-FM Kennewick, Wash. □ Sold by I-82 Acquisition Corp. to KOTY-FM Inc. for \$450,000. Earlier sale of station to First Radio West Corp. was approved but did not close ("For the Record," Jan. 20). Terms: \$250,000 cash at closing and \$200,000 interest-bearing note at 9.5% due September 1996. **Seller** is headed by W.D. Siegenthaler, and is also licensee of KUTI(AM)-KXDD(FM) Yakima, Wash. **Buyer** is headed by Carl T. Robinson and William C. Moyes, 50% stockholders of licensee of KVOR(AM)-KSPZ(FM) Colorado Springs. KTCR is fulltimer with news-talk format on 1340 khz with 1 kw. KOTY has country format on 106.5 mhz with 100 kw and ant. 1,076 feet above average terrain.

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This Week:

AM's □ \$875,000 □ 1

FM's □ \$1,002,700 □ 4

AM-FM's □ \$1,239,000 □ 4

TV's □ \$12,775,000 □ 2

Total □ \$15,891,700 □ 11

1992 to Date:

AM's □ \$13,329,255 □ 41

FM's □ \$47,173,246 □ 62

AM-FM's □ \$55,749,098 □ 32

TV's □ \$244,558,000 □ 15

Total □ \$360,809,590 □ 150

For 1991 total see Jan. 27, 1992 BROADCASTING.

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NAB 1992

FCC Chairman Alfred Sikes (below) and NAB President Eddie Fritts (page 57) will prod broadcasters at the NAB convention this week to put aside the mundane for the nonce and consider the future. Convention highlights appear on page 58.



AL SIKES: MAN OF THE HOUR

Among priorities for FCC chairman over next year are HDTV, PCS, video dialtone and lessening broadcast regulation, but other commissioners aren't in agreement

By Harry A. Jessell

Kee an eye on Alfred Sikes. In what may well be his last year as FCC chairman, Sikes is pushing an aggressive agenda aimed at creating the framework for the future of telecommunications and boosting broadcasting by lightening its regulatory load.

With such ambitious goals, the next year will be one of either great accomplishment or great disappointment for Sikes. Regardless, he can be counted on to stay the course.

"Once he decides something is right, he's pretty relentless about it," says one FCC official.

Sikes intends to make his contribution to the future of the Fifth Estate by eliminating impediments to and providing new incentives for telephone companies to build broadband switched networks capable of delivering video and audio to homes and businesses. It's what he calls "video dialtone."

At the same time, he wants to make sure cable operators and others have a chance to bring competition to local telephone companies by making standards and spectrum for

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personal communications systems (PCS) a priority. PCS is a cellular-like telephone service coupling wireless telephone with local cable or telephone networks.

Sikes is also determined to get HDTV to the American public as quickly as possible, setting a tight schedule for the adoption of an HDTV standard and promulgation of HDTV channels and expecting everyone to stick to it (see "Top of the Week").

Sikes began to deliver on his long-standing promise to relax the broadcast ownership restrictions last month, leading an FCC majority in raising the ownership caps limiting the number of radio stations a single company may own nationwide and in each market.

Even though those new caps are still under attack on Capitol Hill, Sikes is pressing forward with proposals to relax the television ownership rules.

One TV rule he has targeted is the prohibition against stations in the top 50 markets airing off-network programs in the prime time access period. But other commissioners do not share his eagerness to take it up because of the controversy that tampering with the rule is certain to generate.

Despite Sikes's deregulatory bent, count on him to continue to enforce the FCC's far-reaching rules, slapping wayward broadcasters with substantial fines. It's been Sikes's policy not just to act on complaints, but to go out and search for scofflaws, as he did in January when he "audited" 141 TV stations and 27 cable systems to see if they were complying with the new commercial limits in children's programming.

The prospects for Sikes's deregulatory initiatives were heightened and perhaps accelerated by President Bush, who, in his State of the Union address in January, called on federal agencies to forgo new regulation and find ways of invigorating the sagging economy. The message was heard by all the commissioners, Bush appointees all.

Offsetting the Bush push to some extent has been reaction to the new radio rules by the communications leaders in Congress. House Energy and Commerce Committee Chair-

man John Dingell (D-Mich.) has expressed concerns not only about the rules, but also about what he sees as the heavy hand of the White House in the FCC doings.

Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii) is threatening to lower the new caps or restore the old ones through legislation, if the FCC doesn't beat him to it through legislation.

Taken together, the House and Senate activity are seen as a warning against going too far in deregulating television—a medium of far greater concern to lawmakers than radio.

The tug of war between Congress and the White House over the course of regulation at the FCC is having its effect on Sikes's agenda. Commissioner Sherrie Marshall, hoping to win a White House renomination to the agency (her term expires June 30), has fully embraced the deregulatory spirit and moved closer to Sikes. She practically gave him her proxy on the radio vote.

But Commissioner James Quello, more attuned to congressional concerns, is less keen on upsetting the regulatory apple cart. He has let it be known he now favors lowering the radio caps—the same ones he voted for a few weeks ago.

Commissioners Ervin Duggan and Andrew Barrett are caught in the middle. Although loyal to the President, Barrett worries about the impact deregulation may have on new entrants and minorities, and Duggan possesses a Democrat's skepticism about unleashing powerful media.

Should Sikes step aside tomorrow, his administration would be remembered most for his failure to deliver a majority to dump the financial interest and syndication rules, which limit the big three networks from participating fully in the lucrative program syndication business. With Sikes and Quello dissenting, the FCC a year ago voted 3-2 to retain substantial restrictions on the networks.

So Sikes needs some winners. The radio caps were a good start. Affirming a good approximation of them and significantly relaxing the TV rules while moving along HDTV, video dialtone and PCS within the next year would be a good finish. ■

DEBRIEFING CHAIRMAN SIKES ON THE EVE OF NAB '92

The FCC has proposed rule changes that would bring about what you have called video dialtone, a vision of a telecommunications future that has caused as much confusion as interest. What is video dialtone?

Simply stated: From a monitor, a console or a TV set, you would get an initial menu and be able to then order from that menu the kind of video and audio information you want.

With switched video capacity, we can customize micro networks and call up information and TV programs from memory banks. But you have to have the bandwidth that can give us the speed, can give us a much enlarged information stream. That's the reason we are going from a gravel road to a superhighway that will be be-

yond our imagination.

We see what cable has done by bringing broadband facilities into the home. The telephone companies can additionally bring broadcast facilities into the home along with the switching capacity, although I think cable might well be developing switching capacities in some instances.

Will the telephone companies be the primary instrument of video dialtone?

The instrument is the networks—integrated in one way or another. Let me give you an example—not video dialtone, but a new service. About a month ago, Cox Communications instituted a [personal communications network] using a cable network

from San Diego going into the local telephone network there, and going into the long-distance network, and coming back into the local telephone network here in Washington and then to the FCC.

Increasingly, we're going to be receiving audio and video services across a number of networks, not using a single network. Each wire-based network—cable and the telephone—comes in with an advantage. The cable network has what can be called a broadband local loop that comes into the home. The telephone companies have the advantage of having a universal switching capacity. So I see the potential of those networks working together.

What has to happen to make video dialtone a reality, particularly at the FCC?

What we have to do is make sure that we don't impede in any way the investment that is necessary to put this type of technology in the homes of people.

Now, how can we impede investment? First of all, we can have market allocation. We can say: "You broadcasters can do this, but you can't do that. You cable people can do this, but you can't do that. The telephone companies can do this, but not that." If we allocate markets, these new high-capacity technologies will be much less likely to be deployed.

Second, to the extent that we have a depreciation policy, we will hurt investment. And we're looking at rules that obviate the need for municipal cable franchises and rules that might preclude telephone companies from providing what we generally call ancillary services—installation, maintenance, billing and collection, gateways and those kinds of services.

In other words, we want to make sure that there aren't any rules here that would impede the construction of a video-capable network.

In Senate testimony, you made clear you support relaxing the statutory prohibition against telcos offering video services and vice versa. Why?

What we need to do is make sure the telephone companies have the incentives to get into video carriage, just like the cable companies have the incentive to get into audio carriage. Then, what I think will result is more competition, more investment, and I think that we'll see a lot of strategic partnerships and sharing of facilities.

I want to make one other thing clear. The telephone companies clearly have market power. We see continued regulation of those telephone companies so that they have to provide an open platform, so the people who want to use that platform to get into the homes and businesses are not forced in a way that gives the telephone companies an unfair advantage.

The FCC's relaxing of the radio ownership limits last month upset a lot of people on Capitol Hill. Are you willing to reconsider and perhaps lower the caps to buy peace in Washington?

Certainly, I would consider changes. Whether it will result in my vote for a particular reduction in the number of stations, I have no idea. I felt good about those rules, which reflect a small incremental step equal to those challenges faced by radio. We acted as we should have, but if any comments come in that are persuasive for some alteration, then I'll consider that.

What about change for the sake of peace with Congress? If the FCC doesn't lower the caps, Congress may pass a law doing it for them.

I know Daniel Inouye and Fritz Hollings [chairmen of the Senate Communications Subcommittee and its parent Commerce Committee, respectively]. My view is they would not want us to adjust our rules simply for the sake of keeping the peace. Each of those men emphasized the importance of our process, emphasized the importance of taking action on the record. Now having said that, I suspect they believe that information will come to our attention in the next few weeks or months that

should cause us, not for political peace, but for reasons of merit, to make some alterations. And I'll pay attention to them.

I really think that as people examine the record—and we've sent the record to Capitol Hill—as they hear from broadcasters as to the practical consequences of these rules, I think that people are going to be much more satisfied with what we did.

Has there been a fundamental philosophical shift in regulatory attitude toward the media away from diversity as the most important consideration to a quality-of-life approach?

I don't think diversity is simply the function of having voices in, say, the radio media. I believe you've got to be able to get an economic critical mass to afford the talent that can give you the true diversity that comes from new programming ideas, the news talent to reach not just into the obvious, but to do investigative work.

These are the things that I think make the media an especially constructive force. I just don't think

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"I believe that the TV broadcaster who conceives of him or herself as a programmer principally, as an entertainer, as an informer, will be in far better shape than those who simply see themselves making it off of their channels."

—Al Sikes

the number of voices should be the only yardstick that we should be using.

It's interesting that you are pushing ahead for relaxing the TV ownership rules while you are still taking heat for what you did on the radio rules.

I would invite you to poll members of Congress. I think they would say that just because they don't like everything we did in radio doesn't mean that if there are current issues, we shouldn't take those up.

It would be irresponsible not to take up these issues. There have been profound changes in TV; there are technologies that are pressing and opening up new services. Many rules were fixed a number of years ago, when the market was significantly different. But beyond that, our responsibility here is to keep our rules up to date and adapt them. A lot is made of deregulation; what I have said is that we need to adapt old laws and new realities. So that's what we're doing.

What are you proposing to do to the TV ownership rules?

Those ideas are all going to be laid out in the next few months.

House Energy and Commerce Committee Chairman John Dingell (D-Mich.) is also leaning on the FCC for its current deregulatory zeal. He's apparently concerned the White House is running the agency. Is it?

I talk a lot more to members of Congress and their staffs than I do anyone at the White House.

Broadcasters are still curious about DAB. What role do you see that playing in radio's future?

We've just completed the World Administrative Radio Conference, and the allocation for DAB was not what would have been preferred by people who wanted to see very rapid development of DAB services. The allocated S bands are not as good for satellite or certainly for land-based DAB. There's also a great deal of work being done on in-band provision of DAB. I don't think we have effectively assessed the implications of in-band, and we can't do that before we move into S band and DAB rules. It is my initial hope that there will be progress made in in-band research and development. Keep in mind that some years ago you couldn't possibly do HDTV in 6 mhz. Today we're not only looking at the pos-

sibility, or the probability, of doing HDTV in 6 mhz, but also going from an analog to a digital system. It's my guess there will be some very important technological developments in the next year or so with regard to in-band.

Our NAB readers would not forgive us if we didn't ask about the NAB's petition to freeze new FM grants and to make it tougher to get new FM channel allotments. You've been publicly skeptical of this.

I don't believe the FCC should be looking to create a bunch of new radio or TV stations, then take those stations and dump them on the market. I think that is a mistaken approach, and I can't imagine our doing that.

What about creating tougher criteria for would-be broadcasters to meet in petitioning the FCC to create new channels?

I'm very reluctant to do that. I generally think that equity and debt markets of those assessments are sufficient.

You must have been very pleased with the digital HDTV transmission demonstration three weeks ago because it seems to make this ephemeral idea very real. Do you think that the broadcasting industry will really move to true HDTV?

Yes. I do believe HDTV will become a reality. And while I agree there are still hurdles, you don't see many people fall in the last mile of a marathon. And in some respects, this is a race that has been a long run, and we're closing in on the last mile of [it]. I think the runner will cross the finish line standing up, with a smile on his or her face.

Noting the substantial number of fines the FCC has been handing out for various violations, many broadcasters are comparing you to the southern sheriff who preys on out-of-staters. Indeed, one rumor is that you have promised the Treasury to come up with so much in fine revenue.

I guess in a drug culture it's not unusual for people to hallucinate. But that's precisely what it is—a hallucination.

In this brave new world that you're both defining and having a hand in forming, where will broadcasters fit?

To the extent that television broadcasters rely on the transmission asset as their principal market advantage, they're going to have a tough time. But to the extent that they look

upon themselves as a program platform, and as they look to use those program resources across other media, I think there are going to be enormous opportunities. We can look at the networks. ABC, for example, has gotten rather heavily into the cable network business; it's attempting to begin to use its talents, its assets, across a broader media landscape. Now, I know there is some controversy as to whether that's the best approach or whether maybe the CBS approach is best. But from my standpoint, I believe that the TV broadcaster who conceives of himself or herself as a programmer principally, as an entertainer, as an informer, will be in far better shape than those who simply see themselves making it off of their channels. I also believe strongly that TV will increasingly learn the lesson of radio, in that if they do well locally, they will do well.

I think radio is going to continue to be buffeted by competition. It is fortunate that the medium is full of competitors, people who have been out there in real, often hard market competition for years, and I expect radio to do quite well. And I think that our rule changes—both in allowing AM broadcasters to strengthen themselves and allowing some economies of scale for their administration, marketing, and news—will help.

We wondered if you were any more sanguine about your retransmission consent than you are about must carry, must pay and the compulsory license.

I am very sanguine about broadcasters having an opportunity to negotiate for the retransmission of their product. I first got to Washington in 1986, and you couldn't even get a hearing on that subject. Generally, it was discussed in the context of repealing both the compulsory license. Today, not only is retransmission a part of the cable bill, but hearings are being held on repeal of the compulsory license.

Is there more harmony among the commissioners than before?

Well, I believe that for the great bulk of issues, all of us work harmoniously. There are occasions when we get passionate about something, and our harmony is fractured momentarily. But I believe the commission is harmonious today and will

be quite effective.

There is mounting pressure on the FCC to repeal the off-network prohibition of the prime time access rule. When is the FCC going to take that up?

I would hope we'd begin something in the not-too-distant future. I don't believe there is any interest on the part of the commission as a whole to repeal PTAR, but I think there is an interest re-examining parts of the rule.

There was some talk that you made a play to become the new Secretary of

Commerce. Anything to it?

I never tried for the job.

But rumors are beginning to fly that you will leave prior to the expiration of your term in June 1993. What about it?

I believe there are a number of challenges here. I'm not under a mental time limit. We'll see how things develop. There are a lot of things going on this year, including the election of the President. If there is a change in the Presidency, I will leave quickly. ■

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NAB '92: OFFERING UP THE FUTURE

Focus of annual convention and President Eddie Fritts is to take the long view of technology and business to prepare for opportunities in the next decade

By Randy Sukow

Broadcasting has a future—a big future, National Association of Broadcasters President Eddie Fritts says. But many broadcasters do not understand exactly what that future is.

“What I want to do is get the broadcast industry to look beyond today’s business activities and start looking a decade down the road and start thinking how they are going to utilize opportunities to compete and participate all over the world,” Fritts says. “That is difficult. Historically, broadcasters have not been very good at long-term planning.”

NAB convention planners say their goal is to give their membership more than they came to the show with, especially information and ideas on how to improve their business. Their key information Fritts would like to deliver this year and in years to come is how broadcasting will change and grow.

The 1992 convention will feature the first “NAB Futures Summit,” a series of panel discussions and speeches touching on the future of broadcast advertising, programming, station values and other topics.

In addition, Fritts says the future—both business and technical aspects—will be the topic of his annual “State of the Industry” speech during Monday’s (April 13) All-Industry lunch.

“The greatest opportunities lie in the development of digital technologies for over-the-air broadcasting. There are not many people who understand that at this point,” he says. New digital radio and high-definition television standards will be implemented over the next 10 years. Beyond the improvements to the traditional video and audio services, he sees new business potentials.

That vision of broadcasters in several new communications businesses is why HDTV World, the NAB convention within the convention, being held for the second time this year, will become “MultiMedia World” at the 1993 convention. The special exhibition will broaden its focus on



NAB President Eddie Fritts says digital is broadcasting's future

high-definition television to also show how new equipment is merging audio and video production and transmission with computers. “What we are trying to do is have a vision of several years ahead to make sure that when broadcasters are ready to move into these areas they can learn everything they need at this location,” Fritts says.

The 20 exhibitors at this year’s HDTV World are significantly fewer than 1991’s total. But NAB is not surprised or disappointed, Fritts says. As the FCC approaches its decision on an HDTV transmission standard (now expected in late 1993), many broadcast equipment companies will exhibit high-definition equipment more prominently with their regular product lines on the main NAB exhibit floor.

In spite of its smaller size, Fritts said HDTV World will produce the most significant event people are likely to remember from this year’s convention. General Instrument Corp.’s DigiCipher all-digital HDTV transmission system will be demonstrated for only the second time in actual over-the-air broadcast. The first demonstration held last month in Washington was seen by only a few lawmakers, bureaucrats and industry insiders (BROADCASTING, March 30). This week’s demo will be avail-

able for all NAB attendees to see.

NAB 1992 will also be significant for “the blizzard of new technology,” Fritts says. With a newly remodeled and expanded Las Vegas Convention Center to work with, NAB will hold the largest equipment show in its history—approximately 780 companies exhibiting—with a new building to contain a separate audio technology exhibition.

The NAB convention has also become significant as the central event for many of the other key organizations and associations serving the broadcasting industry. The Television Advertising Bureau will hold its convention in Las Vegas (April 10-12) in conjunction with NAB for the first time this year. The Society of Broadcast Engineers will sponsor an entire day of technical sessions during the NAB Engineering Conference (April 14) for the first time and will hold a membership meeting and certification exams during the convention.

As usual, the Association for Maximum Service Television, Radio Advertisers Bureau, American Bar Association, Broadcast Education Association, Broadcast Pioneers and International Teleproduction Society will be among several organizations to hold membership meetings or other events during the big show. ■

HOT TICKETS AT NAB '92

Selected convention events. All at the Las Vegas Convention Center or Las Vegas Hilton (LVH), except where noted.

RADIO	TELEVISION	LAW & REGULATION	ENGINEERING	HDTV WORLD
<p>Sunday, 4/12 1:30-2:45 <i>Small Market Promotions</i> - N241 4:30-6:30 <i>Opening Reception</i> - N233</p> <p>Monday, 4/13 7:45-8:45 <i>International Briefing</i> - N115 9-10:15 <i>Sell to Anybody</i> - N242 <i>Establishing a Research Dept.</i> - N241 10:30-11:45 <i>Managing</i> - N241 <i>Multi-Media Marketing</i> - N240 11-12:15 <i>NAB Research Grants</i> - N233 Noon-2 <i>All Industry Luncheon</i> - LVH Pavilion 2-3:15 <i>Broadcasting Legislation</i> - N217 <i>Future of Adv.</i> - Grand Ballroom 4-6 <i>Programing & Prod. Expo</i> - Radio/Audio Exhibit Floor</p> <p>Tuesday, 4/14 9-10:15 <i>Sponsorship Proposals</i> - N242 <i>Sports Marketing</i> - N241 <i>Marketing Spanish-Language Media</i> - N240 10:30-11:45 <i>Small Event Marketing</i> - N241 <i>Parlaying National Sports Into Local \$</i> - N240</p> <p>Wednesday, 4/15 12:15-2 <i>Radio Table-Topic Luncheon</i> - Grand Ballroom 2:15-3:30 <i>What Clients Really Think About Us</i> - N240 <i>Cache of Collection Ideas</i> - N241 3:45-5 <i>Breaking the Mold</i> - N241 <i>How to Deal With Bankruptcy</i> - N240</p> <p>Thursday, 4/16 9-10:15 <i>Selling Without Numbers</i> - N242 10:05-11:05 <i>Morning Programing for Profit</i> - N241 10:30-11:45 <i>Street-Level Selling Tips</i> - N242</p>	<p>Sunday 5-7 <i>Opening Reception</i> - Desert Inn</p> <p>Monday 9-10:15 <i>Broadcasters, Cable, Telcos</i> - N217 10:30-11:45 <i>Broadcasting + Congress = Your Bottom Line</i> - N217 Noon-2 <i>All-Industry Luncheon</i> - LVH Pavilion 2:15-3:15 <i>Future of Advertising</i> - Grand Ballroom <i>Broadcasting Legislation</i> - N217 3:30-4:30 <i>Lifestyle Trends & Programing Decisions</i> - Grand Ballroom 4:45-6 <i>Where Is TV Research Headed?</i> - Grand Ballroom</p> <p>Tuesday 7:30-9:10 <i>NAB Futures Summit</i> - Grand Ballroom 9:30-10:45 <i>Affiliate/Network Partnerships</i> - N233 11-noon <i>What Will Your Station Be Worth Tomorrow?</i> - N234 <i>Corporate Strategies for the Future</i> - N242 2-3:15 <i>1992 HDTV Assessment</i> - LVH Ballrooms D&E</p> <p>Wednesday Noon <i>Golf & Tennis Tournament</i> - Desert Inn 1:15-2:15 <i>Sales Promotion Exchange</i> - N234 2:30-3:45 <i>The 50-Plus Audience</i> - N234 <i>Data Base Marketing</i> - N236 4-5:15 <i>How to Sell Against Yellow Pages</i> - N236 <i>Health Insurance</i> - N234</p> <p>Thursday 9-10 <i>Investing in International Media</i> - N241 11:10-12:10 <i>Research International Experience</i> - N241</p>	<p>Tuesday Noon-1:45 <i>Luncheon & Broadcasting Hall of Fame Inductions</i> - LVH Pavilion 2-3:30 <i>Children's TV: New FCC Rules</i> - N240 <i>New FCC Political Broadcasting Rules</i> - N234 <i>Guide to Joint Ventures</i> - N233 <i>Changing Financial Climate</i> - N242 <i>Sports & Events Marketing</i> - N241 3:30-5 <i>FCC/NTIA Regulatory Dialogue</i> - Grand Ballroom</p> <p>Wednesday 7:30-8:45 <i>Policymakers Breakfast</i> - Grand Ballroom 9-10:15 <i>Taxes</i> - N241 <i>Making Your Station Environmentally Safe</i> - N240 <i>Radio Station Upgrades</i> - N242 <i>Radio Music License Committee</i> - N236 <i>Broadcast/Cable Relationship</i> - N233 10:30-12:15 <i>Defense Manual for Broadcasters</i> - N242 <i>Libel, Privacy, Sources & Hoaxes</i> - N241 <i>Employment & Workplace Management</i> - N240 <i>Contests & Lotteries</i> - N235 <i>Children's TV Rules</i> - N236 <i>New FCC Political Broadcasting Rules</i> - N233</p>	<p>Sunday 9-12:15 <i>Digital Audio Systems</i> - N113 9-noon <i>TV & New Technologies</i> - N109 1:30-5 <i>Digital Audio Processing</i> - N113 1:30-4:05 <i>Interactive Video</i> - N109 <i>International Broadcasting</i> - N111</p> <p>Monday 9-11:50 <i>Digital Audio Broadcasting I</i> - N113 9-11:55 <i>Video Production & Post Production</i> - N109 <i>UHF Transmission</i> - N111 1:30-4:35 <i>Digital Audio Broadcasting II</i> - N113 <i>TV Automation</i> - N109 1:30-5:15 <i>Maximizing Signal Coverage</i> - N111</p> <p>Tuesday 8:45-11:30 <i>TV: Coping With New Technology</i> - N109 9-11:30 <i>Radio: Coping With New Technology</i> - N113 12:45-5 <i>Broadcasters' Rules of the Road</i> - N109</p> <p>Wednesday 9-11:30 <i>AM & FM Improvement</i> - N113 9-11:05 <i>Digital TV</i> - N109 12:30-2 <i>Luncheon & Engineering Achievement Awards</i> - LVH Pavilion 2:15-5 <i>Reducing Station Operating Costs</i> - N111</p> <p>Thursday 9-10:30 <i>FAA/FCC Workshop</i> - N113 <i>Camera Workshop</i> - N111 9-11:55 <i>Fiber-Optic Workshop</i> - N109 10:35-noon <i>Contract Engineers Workshops</i> - N111 10:40-noon <i>Satellite Uplink Workshops</i> - N113</p>	<p>Monday 9-10 <i>Opening Ceremonies</i> - LVH Ballrooms D&E 10-12:15 <i>HDTV Production Techniques</i> - LVH Ballrooms D&E 10-noon <i>HDTV Audio & Ancillary Services</i> - LVH Ballroom F 2-5 <i>HDTV: Getting It On the Air</i> - LVH Ballrooms D&E <i>HDTV Programing I</i> - LVH Ballroom G</p> <p>Tuesday 9-9:30 <i>Digital HDTV Tutorial</i> - LVH Ballrooms D&E 9-noon <i>HDTV Programing II</i> - LVH Ballroom G 9:30-noon <i>HDTV Proponent Systems (Technical)</i> - LVH Ballrooms D&E 2-3:15 <i>1992 HDTV Assessment</i> - LVH Ballrooms D&E 2-5:30 <i>Advanced HDTV Equipment</i> - LVH Ballroom F 2-5 1991 <i>Mantroux HDTV Winners</i> - LVH Ballroom G 3:15-3:45 <i>HDTV Proponent Summary</i> - LVH Ballrooms D&E 3:45-5 <i>HDTV Proponent Executive Panel</i> - LVH Ballrooms D&E</p> <p>Wednesday 9-10:30 <i>Analogue Systems</i> - LVH Ballrooms D&E 11-12:30 <i>Digital Systems</i> - LVH Ballrooms D&E 2-3:30 <i>HDTV Program Production</i> - LVH Ballrooms D&E 4-5 <i>European vs. the American Way</i> - LVH Ballrooms D&E</p> <p>Thursday 9-12:30 <i>HDTV Systems Selection Process</i> - LVH Ballrooms D&E 9-noon <i>HDTV Alternative Delivery Methods</i> - LVH Ballroom F</p>

Date Book

■ Indicates new listing or changed item

THIS WEEK

April 10-13—*Broadcast Education Association* 37th annual convention. Las Vegas Convention Center, Las Vegas. Information: Louisa A. Nielsen, (202) 429-5354.

April 10-15—*MIP-TV*, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 689-4220.

April 12-16—*National Association of Broadcasters* 70th annual convention and HDTV World conference. Las Vegas Convention Center, Las Vegas. Information: (202) 429-5300 and for HDTV World conference, Rick Dobson, (202) 429-5335.

■ **April 13**—*National Academy of Television Arts and Sciences, New York chapter*, drop-in dinner. Participants: author/performer, Anna D. Smith, artistic director, Ricardo Khan and special guest Ruby Dee, Copacabana, New York. Information: David Williams, (212) 768-7050.

■ **April 13**—Deadline for entries for the 1992 National Addy Awards sponsored by *American Advertising Federation*. Information: Kit Tippet, (202) 898-0089.

■ **April 13**—Deadline for entries for the 1992 Ralph Lowell Award sponsored by *The Corporation for Public Broadcasting*. Information: Lourdes Santiago, (202) 879-9774, or Karen Lindsay, (202) 879-9772.

■ **April 13**—*Association for Maximum Service Tele-*

ERRATA

March 16 "In Brief" stating that Capital Cities/ABC would no longer accept advertising from basic cable TV networks was incorrect. **New advertising guidelines are binding only on ABC Television network, not on rest of company's media, such as ABC Radio.**

vision 36th annual membership meeting. Las Vegas Hilton, Las Vegas. Information: (202) 462-4351.

■ **April 14**—*SCCA Public Relations Day* sponsored by *Southern California Cable Association*. Sheraton Hotel, Long Beach, Calif. Information: Kathie Delkos, (310) 938-2553.

■ **April 14**—"Investigative Journalism: Taking Care of Business," seminar sponsored by *Center for Communication*. World Room, Columbia University, New York. Information: (212) 836-3050.

■ **April 15**—Deadline for entries for 1992 Public Television Local Program Awards sponsored by *Corporation for Public Broadcasting*. Entries must have been broadcast on a public television station between January 1, 1991, and December 31, 1991. Information: (202) 879-9772 or 879-9774.

April 15—*National Academy of Television Arts and Sciences, New York chapter*, drop-in luncheon.

Speaker: John H. Hoagland, Jr., chairman and CEO, Monitor Television, Inc., and special guest comedian Mort Sahl, Copacabana, New York. Information: (212) 768-7050.

■ **April 15**—*American Women in Radio and Television, Houston chapter*, luncheon. Holiday Inn Crowne Plaza, Houston. Information: Patty Milspaugh, (713) 688-8651.

■ **April 15**—Fourth annual telecommunications policy lecture sponsored by *New York Law School* and the *Center for Media Law*. Speaker: Sir Bryan Carsberg, director general of telecommunications, office of telecommunications, United Kingdom, New York. Information: (212) 431-2100.

■ **April 16**—"Turning Objectives into Opportunities," workshop for managers and supervisors sponsored by *Cable Television Administration and Marketing Society, New York chapter*. HBO Media Center, New York. Information: Evelyn Bower, (516) 364-8450.

■ **April 16**—"I Want My MTV," meeting and seminar sponsored by *American Women in Radio and Television, Southern California chapter*. Hyatt On Sunset Hotel, Los Angeles. Information: (213) 964-2740.

■ **April 16**—"Career Pathing," seminar sponsored by *Women in Cable, Seattle chapter*. Seattle. Information: J. Busre, (206) 734-7737.

April 17-18—14th annual black college radio convention sponsored by *National Association of Black College Broadcasters*. Ramada Hotel, Atlanta. Information: Lo Jelks, (404) 523-6136.

MAJOR MEETINGS

April 10-13—*Broadcast Education Association* 37th annual convention. Las Vegas Convention Center, Las Vegas. Information: (202) 429-5354.

April 10-15—*MIP-TV*, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 689-4220.

April 12-16—*National Association of Broadcasters* 70th annual convention and HDTV World conference and exposition. Las Vegas Convention Center, Las Vegas. Information: (202) 429-5300 and for HDTV World, Rick Dobson, (202) 429-5335. Future convention: Las Vegas, April 19-22, 1993.

April 22-24—*Broadcast Cable Financial Management Association* 32nd annual convention, New York Hilton, New York. Information: (708) 296-0200. Future conventions: April 28-30, 1993, Buena Vista Palace, Lake Buena Vista, Fla.; and 1994, Town and Country Hotel, San Diego, Calif.

May 2-6—*Public Radio* annual conference. Sheraton Hotel, Seattle. Information: (202) 822-2000.

May 3-6—*National Cable Television Association* annual convention. Dallas. Information: (202) 775-3669. Future convention: June 6-9, 1993, San Francisco.

May 27-30—*American Women in Radio and Television* 41st annual convention, Phoenix. Information: (202) 429-5102.

May 28-30—*CBS-TV* affiliates meeting, Waldorf-Astoria, New York. Information: (212) 975-8908.

June 2-4—*ABC-TV* affiliates meeting, Century Plaza, Los Angeles. Information: (212) 456-7777.

June 10-13—*NAB Montreux International Radio Symposium and Exhibition*, Montreux, Switzer-

land. Information: (202) 429-5300.

June 14-17—*Broadcast Promotion and Marketing Executives & Broadcast Designers Association* annual conference and expo. Seattle, Wash. Information: (213) 465-3777. Future convention: June 13-16, 1993, Orlando, Fla.

June 22-23—*Fox-TV* affiliates meeting, Los Angeles. Information: (213) 203-3036.

June 23-26—*National Association of Broadcasters* board of directors meeting, Washington, (202) 429-5300.

July 2-7—*International Broadcasting Convention*, RAI Center, Amsterdam. Information: London—44 (71) 240-1871.

July 13-16—*Democratic National Convention*, Madison Square Garden, New York. Information: (202) 863-8000.

Aug. 6-8—*Satellite Broadcasting and Communications Association* summer trade show, Baltimore, Md. Information: (703) 549-6990.

Aug. 17-20—*Republican National Convention*, Astrodome, Houston. Information: (202) 863-8500.

Aug. 23-26—*Cable Television Administration and Marketing Society* annual convention, San Francisco Hilton. Information: (703) 549-4200.

Sept. 9-11—Eastern Cable Show sponsored by *Southern Cable Television Association*, Atlanta. Information: (404) 255-1608.

Sept. 9-12—Radio '92 convention, sponsored by *National Association of Broadcasters*, New Orleans. Information: (202) 429-5300.

Sept. 23-26—*Radio-Television News Directors Association* conference and exhibition, San Antonio, Tex. Information: (202) 659-6510.

Oct. 12-18—*MIPCOM*, international film and pro-

gram market for TV, video, cable and satellite. Palais des Festivals, Cannes, France. Information: (212) 689-4220.

Oct. 13-14—*Atlantic Cable Show*, Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

Oct. 14-17—*Society of Broadcast Engineers* annual convention and exhibition, San Jose, Calif. Information: (317) 253-1640.

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

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

Nov. 20-22—LPTV annual conference and exposition, sponsored by *Community Broadcasters Association*, Riviera Hotel, Las Vegas. Information: 1 (800) 255-8183.

Dec. 2-4—Western Cable show sponsored by *California Cable Television Association*, Anaheim Convention Center, Anaheim. Information: (415) 428-2225.

Jan. 14-16, 1993—*Satellite Broadcasting and Communications Association* winter trade show, San Diego. Information: (703) 549-6990.

Jan. 26-30, 1993—*NATPE International* 30th annual convention, San Francisco Convention Center, San Francisco. Information: (213) 282-8801.

Feb. 5-6, 1993—*Society of Motion Picture and Television Engineers* 27th annual Advanced Television and Electronic Imaging conference, Downtown Chicago Marriott, Chicago. Information: (914) 761-1100.

Classifieds

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

RADIO

HELP WANTED MANAGEMENT

General manager: Resourceful, resilient, demanding, focused, experienced leader. Call John Barger, KRIO-FM, San Antonio, TX, 512-340-1234, at NAB/LV call 702-252-7777 EOE

General sales manager needed for excellent sales team at AM/FM combo Marconi Small Market Station of the Year. Join a growing company that is artistically and financially successful. Send resume to John Brandl, Jr., Citadel Communications, KBOZ, PO Box 20, Bozeman, MT 59771 EOE

HELP WANTED SALES

Radio sales person: Classic Rock FM I-95/WIXV Savannah, GA wants creative self starter with experience in radio. EOE Send resume to Jerry Stevens, GM, PO Box 876, Savannah, GA 31498

Radio A/E needed for AC/FM on fringe of DC market. Must have *minimum one year* experience w/references. Successful candidate will be a closer, not a gopher. Secure position for go-getter with energy and common sense. First year earnings of 30-50K possible, plus fringes. Send resume to Sommar Communications, Box 2470, LaPlata, MD 20646. Minorities encouraged to apply EOE.

HELP WANTED TECHNICAL

Engineer, Orlando: Significant experience necessary. Good hands-on repair ability, knowledge of FCC compliance. Remotes, normal studio and transmitter maintenance. Decent equipment that needs attention. Knowledge of current audio trends. Tom Owens, WDIZ, 2180 West SR#434, #2150, Longwood, FL 32779 407-682-7676 EOE

HELP WANTED NEWS

Northeast regional radio network looking for news anchor. Must have news credentials. No beginners! Send tape and resume to NESE News Director, 1794 Penfield Rd., Penfield, NY 14526 EOE

WHLI-AM Long Island: On-air news director. Candidate must be Strong on local news/public affairs. Able to write/read in concise to the point 1992 style, to utilize interns/stringers to maximize product and know/understand 2 1/2 million market Long Island. No calls. Tape & resume to Dean Anthony, WHLI, 1055 Franklin Ave., Garden City, NY 11530. EOE/women/minorities encouraged

HELP WANTED PROGRAMING PRODUCTION AND OTHERS

Premastering engineer: Metatec/Discovery Systems, a Columbus, Ohio-based compact disc manufacturer, has openings in its audio premastering department. Experience should include digital audio format transfers, music editing, and 3/4 inch video editing. Jazz and Classical recording experience a plus. EOE No phone calls, please. Candidates under consideration will be contacted within 2 weeks of receipt of their resume. Please send or fax resume and cover letter to Organizational Development, Metatec/Discovery Systems, 7001 Discovery Blvd Dublin, OH 43017 Fax: 614-766-3140

SITUATIONS WANTED MANAGEMENT

Bill James — your next GM. 15+ years radio management. Can do all! Sales/programming/management. Cost effective. Great track record. 804-232-5197

One of best: Called "one of the top ten medium/small market broadcasters in the country." Currently top 50-75 market completing 8th successful turnaround or startup, nowhere to #3 12+ six months; station being sold Turkey. All formats. Group or right single. Considering all opportunities. Call 214-994-7738

Young, hungry, currently employed CRMC with proven sales management performance record and great references seeks a GSM or LSM position in Philadelphia, Trenton, or Ocean/Monmouth markets. You give me the opportunity I'll give you a loyal, hard working, results oriented team builder! Reply to Box L-2

Today's financial climate requires someone you can trust and who cares about your station and bottom line. Someone to lead. I am that person. Over nine years as GM at the same station. Sales, programming, budgets, decisions. I do it all and would like to discuss putting my knowledge and energy to work for you. Reply to Box L-3.

22 years broadcasting experience! Seeking opportunity as GM or OM in Michigan, Ohio, Kentucky, Tennessee or surrounding area. Reply to Box L-4.

General/national sales manager, currently employed-large market-major group-20 year-CRMC-broadcaster, desires to bring proven sales track record, sales promotion, training and management skills to Southern or Caribbean market. Reply to Box L-17

GM: 25 years, 10 with last group. Solid background includes managing top 5 to medium markets. Excellent sales, programming, administrative background. Available now. Reply to Box E-54.

Music licensing problems? Fees too high? Too much redtape? Call me for help. Former BMI VP. I'll save you money, time and aggravation. Bob Warner, 914-634-6630

SITUATIONS WANTED PERSONALITY/TALENT

Talk show host with international background available immediately for radio & TV. If you are looking for talent & experience, something completely different to generate new business call 518-449-9534. Serious inquiries only.

Radio personality: Over 20 years experience in all areas of radio, looking for am or pm drive. Can also do talk radio. Mad Halter 319-752-0394

Talented talk host: Experienced, dedicated, informed. Seeking new opportunities. Have been hosting national show w/big name guests. Rick: 1-800-257-6556

Format music personality: Special event programming and conceptual skills (excellent questioner). Multiple format experience... ISO new creative opportunity. Transferable skills, unlimited possibilities. John, 703-751-1073.

Top-rated, major-market radio talk personality. Funny yet clean. Topical and controversial, but not angry. Very saleable and sales-oriented. Reply to Box L-18.

SITUATIONS WANTED ANNOUNCERS

Energetic young announcer seeks PBP position in Southeast or Southwest. Experience in sports, programming, sales and news. Country, AC, and AOR. Any shift, available immediately. Reply to Box L-5

SITUATIONS WANTED TECHNICAL

Chief engineer, currently employed, broad experience, capable, FCC General, SBE certified. Prefer Northeast, others considered. Reply to Box L-20.

SITUATIONS WANTED NEWS

Let me fire up your station. Experienced sportscaster seeks PBP, sportstalk and anchor position. Knowledgeable, dedicated and humorous. Bill, 201-909-0684.

Sportscaster who has led small market station to two state AP awards seeks new opportunity with college/minor pro PBP. Knowledgeable newspaper person also. Call Mark 503-386-2163

Veteran news pro: Network and local experience. Management anchor, reporter looking for major market spot. Call Mary 708-256-6337

MISCELLANEOUS

Affordable voice talent for your station or production. Intelligent reads, creative voices. Call Peter K O'Connell for information and demo. Serious inquiries only. 716-836-2308.

TELEVISION

HELP WANTED MANAGEMENT

High profile station relations opportunity: Washington, DC based television production company seeks self-motivated individual with 2-3 years promotional and/or marketing experience in dealing with local public TV stations nationwide. Salary commensurate with experience. Send resumes to Ms G Neyland, OPI, 1211 Connecticut Avenue, NW - Suite 810, Washington, DC 20036 EOE

Traffic manager: WOWK-TV, Huntington, WV, is seeking a traffic manager. Skills should include knowledge of JDS BIAS, ability to supervise traffic department, work closely with sales/management to maximize revenues. Send resume and salary history to WOWK-TV, John Fusco, GSM, 555 5th Ave., PO Box 13, Huntington, WV 25706 EOE

Local sales manager: WSAV is looking for the right person to manage a sales team. A good career opportunity in an aggressive group ownership. Must have a successful track record in local sales. Knowledge of Co-op and PC based systems such as Arbitron II, PTA and CTA. Ability to train a staff to achieve goals in a highly competitive environment. Send resume to General Manager, WSAV-TV, PO Box 2429, Savannah, GA 31402 EOE/M-F

General manager: KGNS-TV, NBC affiliate, Laredo, TX, seeking a sales oriented GM. Excellent opportunity for someone who is currently a strong local or general sales manager. Send resume and slate present salary to: First Allied Corp., 270 Commerce Dr., Rochester, NY 14623. EOE.

GSM/LSM: "On-the-move" Fox affiliate in top 50 SE market looking for very motivated sales and marketing executive "Spots & dots" sales mentality need not apply. Must be able to manage large sales staff and bring marketing and promotional skills to the job. Don't expect to play a lot of golf. Need hardworking, creative people who love to compete and reap the rewards. Major broadcast group provides lots of opportunity. Moving fast, so act now! 3-5 years experience. M/F EOE. Reply to Box L-8.

GSM needed for dynamic Fox affiliate owned by Clear Channel Television. Local sales management success a must. Reply to Dave D'Antuono, GM, WPMT TV, PO Box 2766, Mobile, AL 36652. EOE.

Business manager: Large market, Midwestern television station needs person with strong financial, analytical, operational and supervisory skills. Want CPA with 8-10 years Big-Six and broadcasting background. EOE. Send resume to Box L-21.

Business manager: Successful East Coast affiliate seeks degreed accountant. Must have minimum 3-5 years TV broadcast accounting experience. An excellent opportunity for motivated, aggressive, knowledgeable team player. Send resume with salary history in confidence to Box L-22. EOE.

HELP WANTED SALES

Account executive: WTVO-TV (NBC) seeks driven, result-oriented, creative thinker to expand established account base with new business development. Send or fax 815-963-0201 resume, cover letter and references to Tim Sharky, General Sales Manager, WTVO, PO Box 470, Rockford, IL 61105. EOE.

Experienced account executive position at CBS affiliate in St. Louis. Contact Jim Theiss, Local Sales Manager, 314-444-3306. KMOV is an equal opportunity employer.

Southeastern medium market affiliate needs experienced account executive for senior list. Must have ability to generate new business and sell special promotions. Top pay, great lifestyle, terrific opportunity. EEO. Reply to Box L-9.

WTNH-TV is seeking a local sales manager. Position requires 5+ years broadcast sales experience, strong negotiating skills and prior management experience. Must have track record involving co-op, vendor and sales promotion event results. Resumes to Fran Tivald, Director of Sales, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls. EOE.

Lansing ABC affiliate is looking for a retail oriented sales pro. Must have minimum of two years sales experience. Send resume and references to Sales Manager, WLAJ-TV, PO Box 27307, Lansing, MI 48909. EOE.

WBSV-TV-62, Sarasota, FL is on the move! If you have a minimum of 2 years in TV sales and can sell ideas as well as numbers, don't miss this opportunity to live in an area most people can only dream about. Call Chet Hollinger, Local Sales Manager, at 813-379-0062. EOE.

Tax-free Cayman Islands UHF TV station seeking experienced hands-on sales pro. Must be self-starter able to work without ARB or NSI. CiTV, 159 Pearl Street, Suite 500, Essex Junction, VT 05452. EOE.

Local sales manager: WDEF-TV, Chattanooga's CBS affiliate, is accepting applications for the position of local sales manager. Applicant must be experienced in developing new/existing business, knowledge of TVScan a plus. Two-four years of successful local TV sales or equivalent experience is required. Need aggressive person who can communicate with others and show self-initiative. Ability to train A.E.'s in all aspects of TV sales. Send resume to: Lynn Ayes, General Sales Manager, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. EOE.

Account executive wanted: WKEF-TV, entry-level position. College and one-year broadcast experience preferred. Send resume to Local Sales Manager, WKEF-TV, 1731 Soldiers Home Road, Dayton, OH 45418. No phone calls please. EEO/MF.

HELP WANTED TECHNICAL

South Texas educational station has an opening for a chief engineer. Previous experience desired in maintenance of UHF transmitters and studio systems as well as personnel supervision. SBE certification a plus. Send resumes to Community Educational TV, Inc., Attention Ben Miller, PO Box C-11949, Santa Ana, CA 92711. EOE.

Chief engineer: Industry leader, CBS affiliate, 40's market, southwest location, seeks take-charge manager, experienced, technically sound, good with people. BS/BSEE preferred. Applications will be kept confidential. Send resume to KWTU-9, Attn: Ellen Bushyhead, PO Box 14159, Oklahoma City, OKI 73113. EOE.

Chief engineer for southeastern UHF affiliate. Engineering only, no operations. Send letter with resume to: T. Arthur Bone, Bone & Associates, Inc., 6 Blackstone Valley Place, Ste. 109, Lincoln, RI 02865. EOE.

Engineer to manage growing service department of Sony Broadcast Dealer in Arizona. Applicant must have 3-5 years senior engineering experience including system design and installation. Electronic or broadcasting degree helpful. Report to top management. Supervise department of four (4). Send resume or fax 602-274-7416 to: M. Temen, Audio Video Recorders, 3830 North 7th Street, Phoenix, AZ 85014. EOE.

Master control operator/technical director: Self-motivated master control operator/technical director with news TD experience. Will be responsible for switching all newscasts and operating master control. GVG 300 and NEC System 10 DVE experience preferred. Be a part of WGH Piedmont 8, the #1 news channel in the Greensboro, NC market. Send resume with tape to Doug Taylor, Quality Control Supervisor, WGH Piedmont 8, HP-8, High Point, NC 27261. No phone calls. Deadline for applications: April 14, 1992. EOE.

Chief engineer: Candidate should possess an electrical engineering degree plus a minimum of 5 years experience, a thorough knowledge of broadcast technology, its application and a complete understanding of FCC regulations. A FCC General Class license is required - SBE certification preferred. Also must possess strong leadership skills and the proven experience to supervise the day-to-day operation and maintenance of the station. Women and minorities are encouraged to apply. Please send resume/salary requirements to Personnel Department, WDTN TV2, PO Box 741, Dayton, OH 45401. EOE.

Tax-free Cayman Islands UHF TV station and MMDS system seeking engineer who can do it all - RF and studio maintenance experience required. MII knowledge preferred. CiTV, 159 Pearl Street, Suite 500, Essex Junction, VT 05452. EOE.

Texas Gulf Coast TV station is seeking qualified chief engineer. Candidate must possess knowledge in all facets of television maintenance and engineering. Administrative and people skills a must. Hands-on and quality driven. Reply to Box E-42. EOE.

Our organization has several openings for qualified engineering personnel at our various locations throughout the country for all levels of expertise including chief. Applicants should have a minimum SBE certification, and 2-5 years experience in a technical (not operations) capacity, supervisory experience a plus. We are building a dynamic organization within our group of stations, and will accept resumes from qualified individuals who want to join a stable, well run organization where growth and creativity are a must. If you feel you would be willing to relocate to one of our facilities kindly mail resumes to the attention of Edwin Karl, Director of Engineering, Northstar Television Group, 33 Pine Street, Rehoboth, MA 02769. I will be at NAB for interviews. No phone calls, please. Northstar Television Group is an EOE M/F.

HELP WANTED NEWS

Executive producer: Help lead news department and oversee five daily newscasts. Aggressive NBC affiliate seeking manager who's smart, creative and exacting. Resumes and philosophy to: Rob Puglisi, News Director, KSNW-TV, PO Box 333, Wichita, KS 67201. EOE.

West Texas affiliate seeks a staff meteorologist. On-air experience required; degree and seal preferred. Experience with Triton Computer Weather System essential. Candidates will do daily five, six and ten pm weathercasts. Send tape, resume and salary history to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

Co-anchor: NBC affiliate seeks experienced and skilled co-anchor to complete our evening news team. Applicants must have significant anchoring/reporting experience with a minimum of three years on-air work. Resume, cover letter and VHS air-check to: Anchor Search, Box 860, Erie PA 16512. EOE.

TV director: United States Information Agency Spanish Language TV News program based in Washington, DC needs a self-motivated and assertive team leader with strong directing and creative production skills. Experience necessary directing live newscasts. Position requires expert knowledge of Cuba. An equal opportunity employer. 202-401-7114. Send application on form SF 171 by May 1, 1992 to: USIA - Office of Cuba Broadcasting, Attn: B/CP, 400 6th Street, SW, Washington, DC 20547.

Sports reporter/anchor: Indianapolis Fox affiliate, must have 2 years experience in television news. Resume and tape: Jim Sanders, WXIN-TV, 1440 N Meridian, Indianapolis, IN 46202. No phone calls. EOE.

News producer: Excellent writing skills and strong competitive drive a must. A leader with organizational skills should send a non-returnable tape and resume to Dave Winstrom, WSAV-TV, PO Box 2429, Savannah, GA 31402. EOE.

Weekend co-anchor: We're excited about hiring another team player for our already-successful weekend news operation. 3-5 years experience at network-affiliated station. Previous anchor and reporting experience required. College degree. We are a progressive, group-owned CBS affiliate in the 58th market. We encourage minority broadcasters to apply. Please send non-returnable tape and resume to Scott Parks, News Director, KOTV, 302 S. Frankfort, Tulsa, OK 74120. No phone calls, please. EOE.

Anchor: To complement our male at 5/10. Two years anchoring experience required. Strong in the ratings and looking to get stronger. Send resume and non-returnable tape to: Walt Howard, News Director, KFDA-TV, PO Box 1400, Amarillo, TX 79189. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

WJLA-TV, ABC affiliate in Washington, DC, seeks a talented broadcast designer. Graphic design degree and/or 3-5 years professional television design experience. Excellent design skills and ability to operate Quantel, Aurora, Scribe and Mac. Knowledge of animation and graphic editing is important. No phone calls please. EOE. Tape and resume. David Sykes, Design Manager, WJLA-TV, 3007 Tilden St., NW, Washington, DC 20008.

Promotion writer/producer: If you have great creative and a desire to win, we have a job for you. Must have 3-5 years experience and ability to work in a highly competitive environment. Our station is focused on the move and wants the best. No phone calls please. EOE. Reel and resume. Bob Casazza, VP, Audience Development, WJLA-TV, 3007 Tilden St., NW, Washington, DC 20008.

Promotion manager: #1 affiliate seeking creative media pro to keep us on top. One person dept responsible for writing and producing on-air promos and long form programing, all media buys, off-line editing, print layout, news promotion. Minimum 2 years experience preferred. Send tape and resume to: Mac Douglas, Program Operation Manager, KVII-TV, One Broadcast Center, Amarillo, TX 79101-4328. EOE.

Program producers: Top 20 affiliate is looking for producers for documentary style program and magazine formatted program. Should have previous program development and production experience. Writing with a flare and research skills a must. Newsroom experience beneficial. If you're looking for new opportunities, working for an innovative station in a market with a great lifestyle, send tape and resume to Program Director, KTVK-TV, 3435 N. 16th St., Phoenix, AZ 85016. Tapes will not be returned. No phone calls please. EOE.

Tax-free Cayman Islands UHF TV station seeking experienced traffic person. Prefer knowledge of Summit software traffic system. C/TV, 159 Pearl Street, Suite 500, Essex Junction, VT 05452. EOE.

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15 years experience and knowledge in all areas of television operations for both affiliates and independents. Looking for a position as program manager with a hard working team, who is stable, established and innovative. If you are interested please contact Lou Ann Boone 702-438-0435.

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Creative, experienced sales assistant looking for full time account executive position with network or Fox affiliate, syndicator, agency or rep firm. Experience with Stowell, Marshall Marketing, NSI, and Arbitron. Strong training background includes two quality internships, top 20 experience. Excellent references. Reply to Box L-23.

SITUATIONS WANTED TECHNICAL

On-line editor: CMX and Abekas schooled. Fluent in engineer and producer languages. Able to translate operators manuals into English. 639-627-1641.

SITUATIONS WANTED NEWS

Outstanding sportscaster (also knowledgeable newperson) looking for a good station in which to work. Call Ed, 216-929-0131.

Meteorologist: AMS TV seal, degreed, 3 years TV experience, 7 years radio, team player ready for medium/large market. Matt 203-869-3877.

Meteorologist: Still workin' Still huntin'. Semi-pretty Semi-good-speer. 12 years experience. AMS seal. Stu 817-776-4844.

Veteran news pro: Network and local experience. Management field producing, satellite experience. Looking for medium market news director or major market field producing. Call Mary 708-256-6337.

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Award-winning executive producer/production manager: 19 years experience in medium to large markets. Outstanding leadership and motivational skills. Wants to join our team. 317-844-6523.

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HELP WANTED NEWS

Broadcast news: asst/assoc. professor, tenure track to teach beginning and advanced classes in broadcast writing, reporting and producing. B.A. degree, 5 years professional broadcast news experience required; college teaching, M.A., Ph.D. or ABD print journalism experience preferred. Send application, resume and references by May 4, 1992 to Journalism Dept., California State University, Northridge, CA 91330. CSUN is an equal opportunity affirmative action, Title IX, Sec. 504 employer.

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THE SUCCESSFUL APPLICANTS: Individuals must have a Bachelor's degree in Broadcasting, Television, Communications, or related field; and five (5) years of occupational experience in television production, two (2) of which must have been at a supervisory capacity; or any equivalent combination of experience and training which provides the necessary knowledge, skills and abilities.

THE PROCESS: Call 414-225-1800 for an application and complete job description. The deadline is Wednesday, April 29, 1992. Please indicate on the application the source of your referral for this position. Resumes and letters of application will not be accepted in lieu of completed applications.

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PUBLIC NOTICES

The National Program Policy Committee of the Public Broadcasting Service will meet at 12:00 p.m. on April 22, 1992 and at 9:00 a.m. on April 23, 1992 at the PBS offices, 1320 Braddock Place, Alexandria, Virginia, to discuss PBS's National Program Service activities and evaluation.

The Executive Committee of the Public Broadcasting Service will meet at 8:30 a.m. on April 30, 1992 at the PBS offices, 1320 Braddock Place, Alexandria, Virginia. Tentative agenda includes reports from PBS officers and Board committees on programming, satellite replacement, finance, nominating, and PBS annual meeting; and other business.

The Subcommittee on Budget, Finance and Audit of the PBS Board of Directors will meet in executive session at 1:00 p.m. on April 29, 1992 at the PBS offices, 1320 Braddock Place, Alexandria, Virginia, to discuss the budget process and other financial activities.

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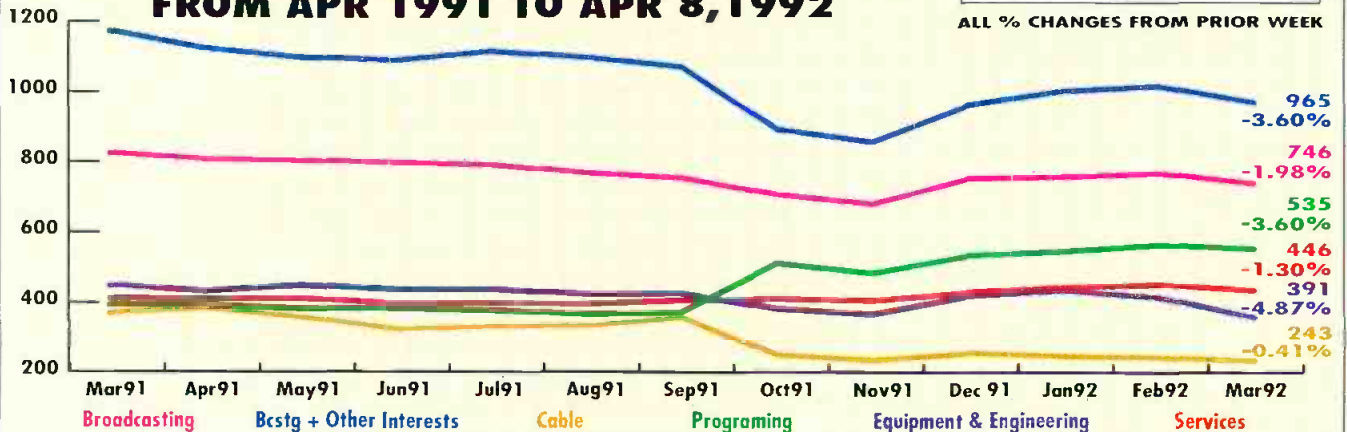
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Broadcasting's By The Numbers

STOCK MARKET PERFORMANCE AVERAGES FROM APR 1991 TO APR 8, 1992

NASDAQ: 573.68 (-4.72%)
S&P Ind.: 470.91 (-2.16%)

ALL % CHANGES FROM PRIOR WEEK



LATE NIGHT LAUGHS

Number of jokes made about presidential candidates on Tonight Show and Late Night with David Letterman from Jan. 1 - Mar. 16



President Bush



Bill Clinton



Paul Tsongas



Jerry Brown

Source: Center for Media and Public Affairs

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

Service	ON AIR	CP's ¹	TOTAL*
Commercial AM	4,984	232	5,216
Commercial FM	4,605	1,010	5,615
Educational FM	1,518	320	1,838
Total Radio	11,107	1,562	12,669
Commercial VHF TV	557	15	572
Commercial UHF TV	581	168	749
Educational VHF TV	123	5	128
Educational UHF TV	234	9	243
Total TV	1,495	197	1,692
VHF LPTV	438	154	592
UHF LPTV	772	859	1,631
Total LPTV	1,210	1,013	2,223
FM translators	1,884	358	2,242
VHF translators	2,517	74	2,591
UHF translators	2,316	386	2,702

CABLE

Total subscribers	55,786,390
Homes passed	92,040,450
Total systems	11,254
Household penetration†	60.6%
Pay cable penetration/basic	79%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 93.1 million.
¹ Construction permit. ² Instructional TV fixed service. ³ Studio-transmitter link.
 Source: Nielsen, NCTA and Broadcasting's own research.

For the Record

As compiled by BROADCASTING from March 30 through April 3 and based on filings, authorizations and other FCC actions.

OWNERSHIP CHANGES

Applications

■ **WRDJ(AM)** Daleville, AR (BAL920323EE; 1560 khz; 5 kw-D)—Seeks assignment of license from Ashley N. Davis Jr. to News-Talk 1560 Inc. for assumption of debt. Seller is also selling WTCG(AM) Andalusia, AL ("For the Record," March 9). Davis also has interests in WZEP(AM) and LPTV, both Delunick Springs, and WCNU(AM) Crestview, all Florida. Buyer is headed by Herbert R. Kraft, and has no other broadcast interests. Action March 23.

■ **KRKY(AM)-KRKM(FM)** Granby-Kremmling, CO (AM: BAL920323EA; 930 khz; 4.5 kw-D; FM: BALH920323EB; 152 w; ant. 1,096 ft.)—Seeks assignment of license from Grand Lake Broadcasting Inc. to The Hays Group Inc. for \$54,000. Application for earlier sale of station to Grand Broadcasting Corp. was dismissed ("For the Record," Feb. 17). Seller is headed by Robert L. Kern, and has interests in WOOD(TV) Amsterdam, NY. Buyer is headed by Page Perry, and has no other broadcast interests. Filed March 23.

■ **WINE(AM)-WRKI(FM)** Brookfield (Danbury), CT (AM: BAL920319HU; 940 khz; 1 kw-U; FM: BALH920319HV; 95.1 mhz; 50 kw; ant. 500 ft.)—Seeks assignment of license from Housatonic Valley Broadcasting Co. Inc. to Danbury Broadcasting Inc.; purchase agreement to be filed as amendment. Seller is subsidiary of Home News Corp., headed by William W. Boyd, and recently sold WEVU(TV) Naples, FL ("For the Record," March 30). It is parent of licensees of WKPT(AM)-WTFM(FM)-WKPT(TV) Kingsport, WKTP(AM) Jonesborough, KWG(AM)-KSGO(FM) Stockton-Tracy and KTYD(FM) Santa Barbara, both California. WINE(AM)-WRKI(FM) Brookfield, CT, and KAQQ(AM)-KISC(FM) Spokane, WA. It also publishes eight newspapers. Buyer is headed by Gary J. Starr, who has interests in licensee of WRHD(AM)-WRCN-FM Riverhead, NY, and is contract manager of WFAS-AM-FM White Plains, NY. Filed March 19.

■ **WZCR(FM)** Fort Myers Beach, FL (BAPLH920319HN; 99.3 mhz; 3 kw; ant. 285 ft.)—Seeks assignment of license from McHale, Ezzell & Co. Inc. to Schefflera Inc. for \$1.55 million ("Changing Hands," March 23). Seller is headed by Gerard A. McHale Jr., receiver, and has no other broadcast interests. Buyer is headed by John R. Linn, who is 51% shareholder of licensee of WKAZ(AM)-WKLC-FM St. Albans, WV; 75% shareholder of licensee of WABQ(AM) Cleveland and 51% shareholder of licensee of WDJB(FM) Columbia City, IN. Filed March 19.

■ **WEJZ(FM)** Jacksonville, FL (BTCH920319GS; 96.1 mhz; 90 kw; ant. 830 ft.)—Seeks transfer of control of Renda Broadcasting from Anthony F. Renda to brother Frank A. Renda to set up irrevocable trust (see WJAS[AM]-WSHH[FM] Pittsburgh, below). Filed March 19.

■ **WMFL(AM)-WJPH(FM)** Monticello, FL (AM: BAL920324HD; 1090 khz; 1 kw-D; FM: BALH920324HE; 101.9 mhz; 3 kw; ant. 249 ft.)—Seeks assignment of license from Horizon Communications Co. to Mayflower Broadcasting Corp. for \$200,000. Seller is headed by Jack P. Hyden Jr.,

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.

and has no other broadcast interests. Buyer is headed by Charles L. Webster, and has interest in licensees of KGDD(AM)-KBUS(FM) Paris and KKHR(FM) Anson, both Texas. Filed March 24.

■ **WWBZ(FM)** Chicago (BTCH920317GW; 103.5 mhz; 4.3 kw; ant. 1,584 ft.)—Seeks transfer of control of Major Broadcasting of Chicago Inc. through issuance of common stock: 140,000 shares to C. Robert Allen III at \$.5 per share, 15,000 shares to Frederick Phelan at \$.1 per share and 25,000 shares to Chris Devine at \$.1 per share. Licensee is headed by Luke Allen, C. Robert Allen III, Devine and Phelan have interests in licensee of KXBR(FM) Greenfield, MO, and KBER(FM) Ogden, UT. Filed March 17.

■ **KGZF(FM)** Emporia, KS (BAPH920323HI; 99.5 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of CP from Charles D. Coffelt to Michael D. Law for \$2,700; station is not built. Seller has no other broadcast interests. Buyer is permittee of KTDFF(FM) Manhattan, KS. Filed March 23.

■ **WRNO-FM** New Orleans (BTCH920320GY; 99.5 mhz; 100 kw; ant. 1,049 ft.)—Seeks transfer of control from Gulf South Broadcasters Inc. to Radio WRNO-FM Inc. for \$770,000. Seller is headed by Joseph M. Costello III, who controls international station WRNO Worldwide. Costello also owns stock of licensee of KXOR(FM) Thibodaux, to be transferred to him prior to consummation of WRNO-FM. He also has interests in KKAY-AM-FM Whitecastle-Donaldsonville, LA. Buyer is headed by Thomas R. Galloway Sr., 100% owner of licensees of KPEL(AM)-KTDY(FM) Lafayette and WGMB(TV) Baton Rouge, both Louisiana; KEZA(FM) Fayetteville, AR, and KPEJ(TV) Odessa, KWKT(TV) Waco and KVEO(TV) Brownsville, all Texas. Filed March 20.

■ **WYHE(FM)** Hillman, MI (BAPH920320GX; 94.9 mhz; 50 kw; ant. 150 ft.)—Seeks assignment of CP from Mark A. Kilmer to Carroll Enterprises Inc. for forgiveness of \$200,000 loan from assignee John J. Carroll. Seller has no other broadcast interests. Buyer, Carroll, is 33.6% stockholder of licensee of WIOS(AM)-WKJC(FM) Tawas City, MI. Carroll is filing concurrently application to divest control of WTCF(FM) Carrollton, MI to reduce his stock ownership to 33.33% ("For the Record," April 6). Filed March 20.

■ **WCOM-TV** Mansfield, OH (BALCT920320KE; ch. 68; 2.5 kw-V; 250 kw-A; ant. 2,944 ft.)—Seeks assignment of license from COM III TV Inc. to Mid-State Television Inc. for \$75,000. Seller is headed by George E. Coles, who has interests in WTMP(AM) Tampa, FL. Buyer is headed by Gunther S. Meisse, and is licensee of LPTV W50BE

Mansfield, OH. Meisse is president and 20.5% stockholder of licensee of WVNO-FM Mansfield and has 80% interest in licensee of WRGM(AM) Ontario, both Ohio, and is 80% stockholder of licensee of WWWW(FM) Columbus, IN. Filed March 20.

■ **KMGL(FM)** Oklahoma City (BTCH920319GT; 104.1 mhz; 100 kw; ant. 1,425 ft.)—Seeks transfer of control of Renda Broadcasting, from Anthony F. Renda to brother Frank A. Renda to set up irrevocable trust (see WJAS[AM]-WSHH[FM] Pittsburgh, below). Filed March 19.

■ **KBEZ(FM)** Tulsa, OK (BTCH920319GU; 92.9 mhz; 100 kw; ant. 1,318 ft.)—Seeks transfer of control of Renda Broadcasting, from Anthony F. Renda to brother Frank A. Renda to set up irrevocable trust (see WJAS[AM]-WSHH[FM] Pittsburgh, below). Filed March 19.

■ **WJAS(AM)-WSHH(FM)** Pittsburgh (AM: BTC920319GQ; 1320 khz; 5 kw-U; FM: BTCH920319GR; 99.7 mhz; 10.5 kw; ant. 928 ft.)—Seeks transfer of control of Renda Broadcasting, from Anthony F. Renda to brother Frank A. Renda to set up irrevocable trust. Included in transfer are licensee stations WEJZ(FM) Jacksonville, FL, and KMGL(FM) Oklahoma City and KBEZ(FM) Tulsa, both Oklahoma (see above). Anthony Renda owns licensee stations WECZ(AM)-WPXZ-FM Punxsutawney, PA. Filed March 19.

■ **KRTW(TV)** Baytown (Houston), TX (BALCT920319KL; ch. 57; 5,000 kw-V; 500 kw-A; ant. 981 ft.)—Seeks assignment of license from Pray Inc. to Patriot Broadcasting Inc. for \$12.7 million. Seller is headed by Eldred Thomas, and has interests in licensees of KVTT(FM) Dallas and KLTJ(TV) Galveston, both Texas. Buyer is headed by Bess Harrison, and has no other broadcast interests. Filed March 19.

■ **KYYI(FM)** Burkburnett, TX (BALH920325HA; 104.7 mhz; 100 kw; ant. 1,017 ft.)—Seeks assignment of license from Burkburnett Broadcasters Inc., debtor in possession, to Y-104 Broadcasting Co. Inc.; purchase agreement to be filed as amendment. Seller is headed by Fred H. Baker Jr., who is 40% stockholder of licensee of KISR(FM) Fort Smith, AR. Buyer is headed by Ronald D. Reedy, and has no other broadcast interests. Filed March 25.

■ **KSGB(AM)** University Park, TX (BAL920323ED; 1540 khz)—Seeks assignment of CP from Stuart Gaines Broadcasting Corp. to Dalworth Broadcasting Corp. for \$875,000. Seller is headed by John R. Stuart and Mary Gaines, who are permittees of class A FM at Gregory, TX. Buyer is headed by Jonathan Trip, and has no other broadcast interests. Filed March 23.

■ **KTCR(AM)-KOTY-FM** Kennewick, WA (AM: BAL920319EA; 1340 khz; 1 kw-U; FM: BAPLH920319EB; 106.5 mhz; 100 kw; ant. 1,076 ft.)—Seeks assignment of license from I-82 Acquisition Corp. to KOTY-FM Inc. for \$450,000. Earlier sale of stations to First Radio West Corp. was approved but did not close ("For the Record," Jan. 20). Seller is headed by W.D. Siegenthaler, and is also licensee of KUTI(AM)-KXDD(FM) Yakima, WA. Buyer is headed by Carl T. Robinson and William C. Moyes, who are 50% stockholders of licensee of KVOR(AM)-KSPZ(FM) Colorado Springs. Filed March 19.

■ **WHYB(FM)** Peshtigo, WI (BAPH920323GL; 96.1 mhz; 6 kw; ant. 377 ft.)—Seeks assignment of CP from Good Neighbor Broadcasting Inc. to Janet M. Callow for \$30,000. Seller is headed by William J. Sauve, and is licensee of WAGN(FM) Menominee, MI. Vice president Gary R. Johnson has 50% interest in WLDX-AM-FM Ladysmith, WI. Buyer has no other broadcast interests. Filed March 23.

Actions

■ **KVOY(AM)-KTPI(FM) Mojave-Tehachapi, CA** (AM: BAL911224EC; 1340 khz; 1 kw-U; FM: BALH911224EDC; 103.1 mhz; 3 kw; ant. 580 ft.)—Granted assignment of license from HPW Communications Inc. to The Park Lane Group Inc. for \$1.82 million ("Changing Hands," Dec. 23, 1991). Seller is headed by Melvin Winters, and has no other broadcast interests. Buyer is headed by James H. Levy, who, along with other directors of assignee, is limited partner in licensee of KPPL(AM)-KTMX(FM) Colusa, CA. Action March 20.

■ **KMRJ(FM) Ukiah, CA** (BALH920131HG; 105.9 mhz; 1.9 kw; ant. 2,017 ft.)—Granted assignment of license from M. J. Johnson Communications Inc. to Terrence P. Montgomery for \$300,000. Seller is headed by James A. Johnson, receiver, and has no other broadcast interests. Buyer recently sold WQPM-AM-FM Princeton, MN, for \$1.2 million ("Changing Hands," Dec. 9, 1991). Action March 24.

■ **WGRS(FM) Gullford, CT** (BAPED920117HI; 91.5 mhz)—Granted assignment of CP from Fine Arts Radio Inc. to Monroe Board of Education for \$31,524. Seller is headed by Kurt Anderson. Board member James Morley Jr. has controlling interest in five AM's and eight FM's. Buyer is headed by Norman T. Michaud, and is licensee of noncommercial educational WMNR(FM) Monroe and WRXC(FM) Shelton; permittee of booster station WMNR-1 Huntington and permittee of translator W220AC Fairfield, all Connecticut. Action March 23.

■ **WJTC(TV) Pensacola, FL** (BALCT920213KE; ch. 44; 3,289 kw-V, 328.9 kw-A; ant. 1,493 ft.)—Granted assignment of license from Channel 44 Ltd. to Mercury Broadcasting Co. Inc. for \$2.25 million. Seller is headed by general partners Robert J. Williamson, Henry D. Vara Jr. and Cara E. Cameron. Vara and Cameron have interests in KSKE-AM-FM Vail, CO, and WAKS(FM) Cape Coral, FL. Williamson is president of licensee of WPTN(AM)-WGSQ(AM) Cookeville, TN. Buyer is headed by Van H. Archer III, and was recently granted approval of KMOW(AM)-KEYI-FM Austin-San Marcos, TX, for \$3 million ("For the Record," Jan. 27), and KASN(TV) Pine Bluff, AR ("For the Record," Feb. 3). Action March 30.

■ **WLOP(AM)-WIFO(FM) Jesup, GA** (AM: BTC920117HK; 1370 khz; 5 kw-D, 36 w-N; FM: BTCH920117HL; 105.5 mhz; 3 kw; ant. 300 ft.)—Granted transfer of control of licensee Jesup Broadcasting Corp. to Charles W. Hubbard Jr. for \$513,000. Seller is headed by Don Laduke and Garry M. Davidson. Davidson has interests in WDKD(AM)-WWKT(FM) Kingstree and WPUB(AM)-WCAM(FM) Camden, both SC. Buyer has no other broadcast interests. Action March 30.

■ **WCCQ(FM) Crest Hill, IL** (BTCH920122HW; 98.3 mhz; 3 kw; ant. 300 ft.)—Granted transfer of control from CHB Venture to Crest Hill Broadcasting Inc. for \$100,000. Seller is headed by Herbert S. Channick, and has no other broadcast interests. Buyer is headed by Robert L. Channick, son of seller, and has no other broadcast interests. Action March 27.

■ **WZZT(FM) Morrison, IL** (BALH920130GW; 95.1 mhz; 3 kw; ant. 328 ft.)—Granted assignment of license from Janet P. Bro to WZZT Inc. for \$349,000. Seller has no other broadcast interests. Buyer is headed by Larry E. Sales and James B. Scott, and has no other broadcast interests. Action March 20.

■ **WKXQ(FM) Rushville, IL** (BALH920129GS; 96.7 mhz; 3 kw; ant. 328 ft.)—Granted assignment of license from Berrey-Price Communications to Larry and Cathy Price, husband and wife, for assumption of debt and legal fees involved in processing assignment. Seller, headed by Curtis O. Berrey, is acquiring partners' interest in sole proprietorship, and has no other broadcast interests. Action March 18.

■ **WVZE(FM) Battle Ground, IN** (BAPH920129GJ; 98.7 mhz; 3 kw; ant. 100 ft.)—Granted assignment of CP from McLean County Broadcasters Inc. to WVZE Inc. for \$112,995. Seller is headed by David

C. Keister, and has interests in WIRE(FM) Lebanon, WKVV(AM)-WFMG(FM) Richmond and WBAT(AM)-WCJC(FM) Marion-Van Buren, all Indiana. Buyer is headed by Charles J. and Michael R. Brooks, brothers. They have interests in licensees of WABJ(AM)-WQTE(FM) Adrian, MI, and WFPS(FM) Freeport, IL. Charles Brooks is general manager of WIND(AM)-WOJO(FM) Chicago-Evanston, IL; he is also member of the board of directors of noncommercial WCYC(FM) Chicago. Action March 24.

■ **WRIP(FM) Versailles, IN** (BALH911120HK; 103.1 mhz; 3 kw; ant. 300 ft.)—Granted assignment of license from B.N. Herlong to Dearborn County Broadcasters Inc. for \$85,000. Seller has no other broadcast interests. Buyer is headed by John W. Schuler, and has no other broadcast interests. Action March 23.

■ **KLSS(FM) Augusta, KS** (BAPH911217HN; 104.5 mhz; 46 kw)—Seeks assignment of CP from Gregory R. Steckline to Lesso Inc., considering being prudent expenditures (filing, preparation) necessary to place station on air; agreement to be filed as amendment. Seller is licensee of KEGS(FM) Emporia, KS. Buyer is headed by Larry Steckline, father of Gregory, seller, and is licensee of KXXX(AM)-KQLS(FM) Colby, KYUU(AM)-KWLS(FM) Liberal and KWLS(AM)-KGLS(FM) Pratt, all Kansas, and KXLS(FM) Enid, OK. Action March 19.

■ **WINQ(FM) Winchendon, MA** (BALH920128HZ; 97.7 mhz; 1.75 kw; ant. 439 ft.)—Granted assignment of license from Quality Communications Inc. to Central Broadcasting Corp. for \$150,000. Seller is headed by Wilson W.M. Wong, and is licensee of WCFR(AM)-WMKS(FM) Springfield, VT. Wong and principal Lawrence DeHaan also have interests in WNTX(FM) Nantucket, MA. Buyer is headed by William J. Macek, and has no other broadcast interests. Action March 24.

■ **KXPO-AM-FM Grafton, ND** (AM: BTC920207EE; 1340 khz; 1 kw-U; FM: BTCH920207EF; 100.9 mhz; 3 kw; ant. 125 ft.)—Granted transfer of control between partners of licensee KGPC Co. for \$280,522 (\$263,522 in assumption of debt). Sellers are Marlin T. Obie, Robert M. Obie and Randy J. Obie, selling (collectively) their 50% of station. Robert M. Obie owns KRWB(AM) Roseau, MN. Buyers are Delhart D. and Judith F. Nygard, husband and wife. Delhart Nygard is 50% voting shareholder in KZZJ(AM) Rugby, ND. Action March 24.

■ **WTUB(FM) Georgetown, SC** (BTCH920123HQ; 93.7 mhz; 3 kw; ant. 328 ft.)—Granted transfer of control of VBX Communications Inc. to C. Arylee Posey for \$122,000. Seller is headed by Robert H. Cunningham Jr., selling all his stock, and is also licensee of WVBX(AM) Georgetown, SC. Buyer has interests in licensees of WJZS(AM) Orangeburg, SC, and WMOD(FM) Bolivar, TN. Action March 23.

■ **KEZV(FM) Spearfish, SD** (BALH910816HW; 101.1 mhz; 100 kw; ant. 1,490 ft.)—Granted assignment of license from United Radio Group Inc. to Duhamel Broadcasting Enterprises for \$525,000. Seller is headed by Richard J. Harr, Dean Sorenson, principal in seller, has 100% interest in five AM's and five FM's, and 50% interest in one AM and one FM. Buyer is headed by William F. and Peter A. Duhamel, and is licensee of KOTA-AM-TV Rapid City and KHSD-TV Lead, both South Dakota; KSGW-TV Gillette, WY; KDUH-TV Scottsbluff, NE. Buyer is also requesting waiver of FCC multiple ownership rules because of KEZV's proximity to KOTA-AM-TV. Action March 16.

■ **WPTY-TV Memphis** (BALCT920129KL; ch. 24; 3,003 kw; ant. 1,011 ft.)—Granted assignment of license from Channel 24 Licensee Corp. to Clear Channel Television Inc. for \$21 million ("Changing Hands," Feb. 3). Seller is subsidiary of Chase Communications Inc., headed by David T. Chase, and is also licensee of KDVR(TV) Denver; WTIC-AM-FM-TV Hartford and WSTC(AM)-WQQQ(FM) Stamford, both Connecticut; WTOP(AM)-WASH(FM) Washington (40%); WATL(TV) Atlanta; KGLD(AM)-WKBQ(FM) St. Louis-Granite City, IL, and WXIN(TV) Indianapolis. Buyer is headed by L. Lowery Mays, and recently purchased WKCI(FM)

Hamden (New Haven), CT ("Changing Hands," Feb. 10). It is licensee of WPMI(TV) Mobile, AL; KTTU-TV Tucson, AZ; WELI(AM) New Haven, CT; WAWS(TV) Jacksonville, FL; KAAS-TV Salina and KSAS-TV Wichita, both Kansas; WHAS(AM)-WAMZ(FM) Louisville, KY; WQUE-AM-FM New Orleans; KTOK(AM)-KJYO(FM) Oklahoma City and KAKC(AM)-KMDF-FM-KOKI-TV Tulsa, both Oklahoma; KPEZ(FM) Austin, TX; KTAM(AM)-KORA-FM Bryan, KALO(AM)-KHYS(FM) Port Arthur and WOA(AM)-KAJA(FM) San Antonio, all Texas. It is also proposed licensee of KOAM(AM)-KEYN-FM Wichita, KS, and owns 49% of stock in licensee of KLRT(TV) Little Rock, AR. Action March 26.

■ **KORQ-AM-FM Abilene, TX** (AM: BAL900112EG; 1340 khz; 1 kw-U; FM: BALH900112EH; 100.7 mhz; 100 kw; ant. 1,260 ft.)—Granted assignment of license from Bakcor Broadcasting Inc. to ADCOMM of Abilene Inc. for \$4.928 million. Seller is headed by George Bakke. Buyer is headed by Stephen M. Adams (see KEIN(AM)-KLFM(FM) Great Falls, MT). Action March 23.

■ **KSTB(AM) Breckenridge, TX** (BAL920207EA; 1430 khz; 1 kw-D)—Granted assignment of license from Breckenridge Broadcasting Co. to Buckaroo Broadcasting Inc. for \$100,000. Seller is headed by Owen Woodward, and has no other broadcast interests. Buyer is headed by William W. Jamar, and has interests in licensees of KBWD(AM)-KOKX(FM) Brownwood, KSNY-AM-FM Snyder, KOKE(FM) Giddings and KCRM(FM) Cameron, all Texas. Action March 24.

■ **KTAQ(TV) Greenville, TX** (BAPCT920117KE; ch. 47; 413.4 kw-V; 41.3 kw-A; ant. 3,322 ft.)—Granted assignment of CP from A.B.W. Communications Inc. to Mike Simons for \$50,000. Seller is headed by Daniel P. Kolenda, and has no other broadcast interests. Buyer is licensee of LPTV K36CS Tulsa, OK. Action March 24.

NEW STATIONS

Applications

■ **Epworth, IA** (BPH920325MC)—Susan Taylor seeks 97.3 mhz; 25 kw; ant. 100 m. Address: 22 North Lincoln Ridge Dr. #728, Madison, WI 53719. Applicant has no other broadcast interests. Filed March 25.

■ **Epworth, IA** (BPH920325MD)—Hemmer Broadcasting seeks 97.3 mhz; 20 kw; ant. 111.9 m. Address: 1030 Boyer, Dubuque, IA 52001. Applicant is headed by Paul E. Hemmer, and has no other broadcast interests. Filed March 25.

■ **Mansfield, LA** (BPH920324ME)—DeSotto Broadcasting Corp. seeks 104.7 mhz; 25 kw; ant. 100 m. Address: 616 Arcadia Court, Center, TX 75935. Applicant is headed by Robert L. Clifford. Vice president Gene Fields is 50% shareholder in licensee of KEMM(FM) Commerce-Greenville, TX. Filed March 24.

■ **Flint, MI** (BPED920325MB)—National Inspirational Network Inc. seeks 88.9 mhz; 3 kw; ant. 80 m. Address: 503 Wood Street, Fenton, MI 48430. Applicant has no other broadcast interests. Filed March 25.

■ **Raton, NM** (BPED920324MA)—Eastern New Mexico University seeks 90.9 mhz; 1 kw; ant. -177 m. Address: 52 Broadcast Center, Portales, NM 88130. Applicant is headed by Duane Ryan, and has no other broadcast interests. Filed March 24.

■ **Jamestown, NY** (BPED920303MG)—State University of New York seeks 88.1 mhz; 265 kw; ant. 170 m. Address: State University Plaza, Albany, NY 12246. Applicant is headed by D. Bruce Johnston, chancellor, and is also seeking 91.3 mhz in Olean, NY (see below). Filed March 3.

■ **Olean, NY** (BPED920303MH)—State University of New York seeks 91.3 mhz; 115 kw; ant. 200 m. Applicant is D. Bruce Johnston, chancellor, and is also seeking 88.1 mhz in Jamestown, NY (see above). Filed March 3.

■ **Brookings, SD** (BPED920323MB)—South Dakota State University seeks 90.7 mhz. Address: Administration 318, Box 2201, Brookings, SD 57007. Applicant is headed by Robert T. Wagner, and has no other broadcast interests. Filed March 23.

Actions

■ **Lake Village, AR** (BPH910102ME)—Granted app. of Lula May Stone for 103.5 mhz; 6 kw; ant. 100 m. Address: 233 Rose St., Greenville, MS 38701. Applicant has no other broadcast interests. Action March 24.

■ **Sherwood, AR** (BPH910313MA)—Granted app. of Sherwood Broadcasting of Arkansas for 102.1 mhz; 2 kw; ant. 174 m. Address: 22836 MacFarlane Dr., Woodland Hills, CA 91364. Applicant is headed by general partners Philip J. Hall and Christy L. Hall, and has no other broadcast interests. Action March 27.

■ **Sherwood, AR** (BPH910312ME)—Dismissed app. of George V. Domeresse for 102.1 mhz; 3 kw; ant. 86 m. Address: P.O. Box 6460, North Little Rock, AR 72116. Applicant is 100% owner of KFDL(AM) Van Buren and KMTL(AM) Sherwood, both Arkansas. Action March 27.

■ **Petaluma, CA** (BP900815AC)—Dismissed app. of Edith H. Owens for 1490 khz; ant. 54 m. Address: 502 D, Avenida Sevilla, Laguna Hills, CA 92653. Applicant has no other broadcast interests. Action Jan. 16.

■ **Panama City Beach, FL** (BPCT910815KF)—Dismissed app. of Bowers Network Inc. for ch. 46; 2450 khz; ant. 359 m. Address: 452 Parkbreeze Ct., Orlando, FL 32808. Applicant is headed by Claud W. Bowers, and has interests in licensee of WACX(TV) Leesburg, FL. Action March 27.

■ **Cedartown, GA** (BPED900315MG)—Granted app. of Immanuel Educational BCasting Inc. for 88.3 mhz; 6 kw; ant. 100 m. Address: 206 Main St., Cartersville, GA 30120. Applicant is headed by Ed Tuten, and is licensee of WCCV(FM) Cartersville, GA. Action March 23.

■ **Haughton, LA** (BPH871022MO)—Granted app. of Cary D. Camp for 103.7 mhz; 3 kw; ant. 100 m. Address: 949 Poleman Rd., Shreveport, LA 71107. Applicant has no other broadcast interests. Action March 23.

■ **Lake Charles, LA** (BPH880602NO)—Granted app. of B&C Bcg of Lake Charles for 105.3 mhz; 50 kw; ant. 150 m. Address: P.O. Box 699, Lake Charles, LA 70602. Applicant is headed by general partners Carol Collins and Faye B. Blackwell, and has no other broadcast interests. Action March 24.

■ **Chillicothe, MO** (BPED910102MD)—Granted app. of Board of Regents of NW Missouri State Univ. for 88.9 mhz; 3 kw; ant. 160 m. Address: NW Administration Building, Maryville, MO 64468. Applicant Robert Gill, is licensee of public station KXCV(FM) Maryville, MO. Action March 25.

■ **Lewisburg, WV** (BPCT910513KE)—Granted app. of WVGTV Television Corporation for ch. 59; 70.89 kw; ant. 430 m. Address: Rte. 2, Box 365 Houfnagle Rd., Lewisburg, WV 24901. Applicant is headed by Sid Shumate, and has no other broadcast interests. Action March 25.

■ **Casper, WY** (BPED910320MB)—Granted app. of Western Inspirational Broadcasters Inc. for 90.3 mhz; 100 kw; ant. 587 m. Address: 6363 Hwy 50 E, Carson City, NV 89701. Applicant is headed by Stephen Backe, and has no other broadcast interests. Action March 20.

FACILITIES CHANGES

Applications

AM's

■ **Searcy, AR** KWCK(AM) 1300 khz—March 5 application of Class Inc. for CP to change TL to .48 mi N. of Pace Street (Main Street), Searcy; make changes in antenna system: 35 15 27 - 91 43 49.

■ **Ridge Land, SC** WCOG(AM) 1430 khz—Feb. 24 application of Walter M. Czura for mod. of CP (BP851112AU) to reduce power to .714 kw and make changes in antenna system.

■ **Lebanon, TN** WCOR(AM) 900 khz—March 17 application of Lynwood H. Eaton for CP to change TL to Highway 231, Lebanon. 36 10 48 - 86 17 37.

FM's

■ **Auburn, AL** WEGL(FM) 91.1 mhz—March 2 application of Board of Trustees of Auburn University for mod. of license to change main studio location and remote control point to 116 Foy Union, Auburn, AL.

■ **Fruithurst, AL** WCKS(FM) 102.7 mhz—March 17 application of Steven L. Gradick for mod. of CP (BPH-900301MF) to change ERP: 1.35 kw (H&V); ant.: 202 m.; TL: Cleburne Co., AL; 2.5 km S of interstate 20 and 1.4 km W of GA state line; change directional antenna.

■ **Bentonville, AR** KOLZ(FM) 98.3 mhz—March 20 application of Demaree Media Inc. for CP to change ERP: 10.55 kw (H&V); ant.: 152 m.; TL: on Fitzgerald Mountain, approximately 3.4 km northeast of Springdale, AR; change class to C3 (per MM docket #91-124).

■ **Jonesboro, AR** KASU(FM) 91.9 mhz—March 25 application of Arkansas State University for CP to change ant.: 281 m., TL: 2.6 km ESE of Bono, Craighead Co., AR.

■ **Essex, CA** KHXY(FM) 98.9 mhz—March 12 application of KRXV Inc. for CP to relocate main studio from Essex to Barstow, CA.

■ **Quincy, CA** KSPY(FM) 100.3 mhz—March 16 application of John K. LaRue for mod. of CP (BPH-890313MR) to change TL: Mt. Hough, approx. 6 km SSE of Crescent Mills (Plumas), CA.

■ **Ukiah, CA** KUKI-FM 103.3 mhz—March 24 application of James D. Johnson, trustee, for CP to change ERP: 2.7 kw (H&V); ant.: 560 m.

■ **Savannah, GA** WHCJ(FM) 88.5 mhz—March 12 application of Savannah State College for CP to change ERP: 6 kw H&V; frequency 90.3 mhz.

■ **Wrightsville, GA** WDBN(FM) 107.5 mhz—March 18 application of Johnson County Broadcasters Inc. for CP to change ERP: 6 kw H&V; ant.: 100 m.; TL: 1.4 mi. (.225 km) south of Lovett, GA, at intersection of Lovett-Brewton Rd and Bumba Rd.

■ **Churubusco, IN** WKQM(FM) 96.3 mhz—March 16 application of Robert M. Peters for mod. of CP (BPH-880107MH) to change ERP: 18.5 kw (H&V); ant.: 120 m.; TL: 1 mile west of highway 27 on Carroll Road; change class from A to 81 (per docket #91-244).

■ **Central City, KY** WKYA(FM) 101.9 mhz—March 24 application of Muhlenberg Broadcasting Co. for mod. of CP (BPH-870226IQ as mod.) to change ant.: 204 m.; TL: Highway 231, Utica, Ohio County.

■ **Saco, ME** WHYR(FM) 95.9 mhz—March 17 application of Vacationland BCasting Services Inc. for

mod. of CP (BPH-911016IB) to change ERP: 3.8 kw (H&V); ant.: 126 m.; TL: .3 km NE of intersection of Milliken Mills Rd. and Rt. 98, 3.7 km NW of Old Orchard Beach, York Co., ME.

■ **Cambridge, MA** WMBR(FM) 88.1 mhz—March 26 application of Technology Broadcasting Corporation for CP to change ERP: 88.1 mhz.

■ **Howell, MI** WHMI-FM 93.5 mhz—March 25 application of Livingston Radio Company for CP to change ERP: 5 kw (H&V), ant.: 110 m.

■ **Traverse City, MI** WLJN-FM 89.9 mhz—March 18 application of Good News Media Inc. for CP to change ERP: 13.53 kw H&V; ant.: 163 m.; TL: Morgan Hill, N. of M-72, 1.6 km W. of M-22, Lee-lanau Co., MI.

■ **Crosby, MN** KTCF-FM 101.5 mhz—March 12 application of First Radio Station of Crosby Inc. for CP to change ERP: 25 kw (H&V), TL: east side of Minnesota Highway 6, 2.5 miles north of Mississippi River; NW quarter of SW quarter of section 28, T. 136N, R. 26W, Perry Lake Township, Crow Wing Co., change to class C3 (per docket #91-225).

■ **Asbury Park, NJ** WYGG(FM) 88.1 mhz—March 19 application of Evangelical Crusades of Fisher of Men for mod. of CP (BPED-880606MY) to change ant.: 10 m.; TL: 521 Cookman, Asbury Park.

■ **Winchester, NH** WXOD(FM) 98.7 mhz—March 18 application of Roberts Communications Inc. for CP to change ERP: 1.75 kw H&V; ant.: 187 m.; TL: atop West Hill, Keene, Cheshire County, NH.

■ **McArthur, OH** WXMF(FM) 98.7 mhz—March 18 application of Hometown Broadcasting of McArthur Inc. for CP to change ERP: 6 kw (H&V); TL: .24 km south of Highway 327, approx. 3.5 km. WNW of Wellston, OH, 1090 Jach Vaughn Rd., Jackson County, Wellston, OH.

■ **Beaufort, SC** WAGP(FM) 88.7 mhz—March 12 application of Comm. BCting Corp. of Beaufort Inc. for mod. of CP (BPED-900813IA) to change ERP 6 kw H&V; TL: 5.6 km SW of Beaufort off RPR 280, 2.1 km S. of Broad River Road.

■ **Socastee, SC** WMYB(FM) 99.5 mhz—March 23 application of Puritan Radiocasting Company for mod. of CP (BPH-871231ND as mod.) to change ERP: 25 kw (H&V), ant.: 82 m., change class to C3.

■ **Surfside Beach, SC** WYAK-FM 103.1 mhz—March 19 application of Jones Eastern of Grand Strand Inc. for CP to change ERP: 12.5 kw (H&V); change class to C3 (per MM docket #89-327).

■ **Lobelville, TN** WIST(FM) 94.5 mhz—March 25 application of Coleman Broadcasting Company Inc. for mod. of CP (BPH-890109IB) to change ERP: 21 kw (H&V), ant.: 231 m.

■ **Rusk, TX** KWRW(FM) 97.7 mhz—March 18 application of E.H. Whitehead for CP to change ERP: 14.5 kw H&V; class C3 (per MM docket #91-243).

■ **San Antonio, TX** KSTX(FM) 89.1 mhz—March 18 application of Texas Public Radio for mod. of license (BLED-890811KB) to change transmission line.



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■ **Point Pleasant, WV** WBYG(FM) 99.5 mhz—March 19 application of Tri County Radio for mod. of CP (BPH-880114MP) to change ERP 4.7 kw (H&V) TL: 670 m. northeast of intersection of SR 2 and SR 62, for Point Pleasant.

TV's

■ **Wilmington, NC** WJKA(TV) ch. 26—March 23 application of Wilmington Telecasters, Inc. for CP to change ERP (vis): 4370 kw; ant.: 500 m.; TL: 5 miles NNW of Bolivia on Lewis Swamp Road; (34-07-51 - 78-11-16); antenna: Andrew ATW30H3-HSP-26, (DA)(BT).

■ **Mansfield, OH** WCOM(TV) ch. 68—March 24 application of COM III TV Inc. for CP to change ERP (vis): 294 kw; ant.: 180 m.; TL: west of Mansfield approximately .4 km north of U.S. Route 305 and .5 km east of Lewis Road in Richland Co., OH; antenna: BognerB24UD(DA) 40-45-50 - 82-37-04.

Actions

AM's

■ **Simi Valley, CA** KWNK(AM) 670 khz—Granted app. of Valley Radio 670 (BMP-920109AC) for mod. of CP (BP900405AU) to correct phasing specifications of daytime directional antenna pattern. Action March 27.

■ **Westfield, MA** WNNZ(AM) 640 khz—Granted app. of Celia Communications Inc. (BP-900329AE) for CP to increase night power to 15 kw; make changes in antenna system and modify daytime antenna pattern. Action March 27.

■ **Saipan, MP** KSAI(AM) 936 khz—Granted app. of Far East Broadcasting Co. Inc. (BP-910724AB) for CP to change TL: one mile due east of San Antonio Village, on site of Dept. Natural Resources Animal Health Station, San Antonio Village, MP; reduce power to 5 kw and make changes in antenna sys-

tem: 15 07 52 - 145 42 26. Action March 24.

■ **Bozeman, MT** KBMN(AM) 1230 khz—Granted app. of Cowdrey Broadcasting Company (BP-920128AC) for CP to change TL to: SW of Bozeman; south end on south 15th Ave., Bozeman, MT, and make changes in antenna system. Action March 27.

■ **Sioux Falls, SD** KWSN(AM) 1230 khz—Granted app. of XMT GROUP Inc. (BP-920123AE) for CP to change TL to .96 km SE of Village of Ellis on Madison Street, Minnehaha County, Wayne Township, SD, make changes in antenna system: 43 33 31 - 96 49 10. Action March 26.

■ **Ripley, TN** WTRB(AM) 1570 khz—Granted app. of Lauderdale Broadcasting Company (BP-911025AA) for CP to reduce power to 28 kw-534 w, make changes in antenna system (including increase antenna height). Action March 23.

■ **Clarksburg, WV** WOBG(AM) 1400 khz—Granted app. of Hilber Corp. (BP-920102AB) for CP to correct coordinates: 39 17 46 - 80 18 16. Action March 23.

FM's

■ **Jacksonville, AL** WLJS-FM 91.9 mhz—Dismissed app. of Bd. of Trustees-Jacksonville St. U. (BPED-860321MI) for CP to change ERP: .32 kw H&V and ant.: 315 m. petition for reconsideration is granted 11-26-91. Action March 25.

■ **Van Buren, AR** KLSZ-FM 102.3 mhz—Granted app. of LKR Communications Inc. (BPH-920304IA) for CP to change ERP: 11.831 kw (H&V), ant.: 145 m., TL: 900 block of Pernot, Van Buren; change to channel 274C3 (per docket #90-460). Action March 24.

■ **Crescent North, CA** KPOD-FM 97.9 mhz—

Granted app. of Let's Talk Radio (BPH-900816IB) for CP to change ERP: 25 kw (H&V); ant.: -44 m. Action March 25.

■ **Los Angeles** KPWR(FM) 105.9 mhz—Granted app. of KPWR Inc. (BPH-831216CY) for CP to change TL: Mount Wilson, Los Angeles; change ERP: 21.4 kw (H&V); change ant.: 3001 ft.; 34 13' 40" 118 04' 00"; pet for recon is granted 3--13-92. Action March 13.

■ **South Oroville, CA** KYIX(FM) 104.9 mhz—Granted app. of Linda Adams (BMPH-910920IC) for mod. of CP (BPH-000714NI) to change ERP: .25 kw (H&V) ant.: 473 m.; TL: Bloomer Hill, 5.2 km west of Berry Creek, Butte County, CA. Action March 16.

■ **Century, FL** WKGT(FM) 105.1 mhz—Dismissed app. of Ziffle Broadcasting Company Inc. (BMPH-910612IF) for CP to change ERP: 25 kw (H&V); change to class C3 (per MM docket #89-417); employ directional antenna. Action March 12.

■ **Edgewater, FL** WEDG(FM) 93.1 mhz—Granted app. of Dehara Radio Ltd. (BMPH-911112IG) for mod. of CP (BPH-880406MI) to change ERP: 10 kw (H&V); ant.: 146 m.; TL: 10.1 km south of Edgewater, Volusia County, FL; 4.2 km east of I-95 (amended 12-23-91). Action March 13.

■ **High Springs, FL** WYOC(FM) 104.9 mhz—Granted app. of Santa Fe Wireless Inc. (BMLH-901120KH) for mod. of license to change antenna system from three to two bay non-directional. Action March 26.

■ **Davenport, IA** KRVR(FM) 106.5 mhz—Dismissed app. Community Service Radio Inc. (BPH-911101IK) for CP to make changes: ERP: 100 kw (H&V), ant.: 185 m. H&V, TL: County Rd. Y36, 3 km N of Montpelier, Muscatine County, IA. Action March 13.

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STANLEY EUGENE HUBBARD II

Stanley Hubbard II recalls no single "magic moment" when broadcasting grabbed him. "It was always there," a family fact of life, he says. And one day, he turned around and realized that, somewhere along the line, "it really got into my blood."

Or maybe it had been there from birth, waiting to be discovered. His grandfather and namesake, Stanley E. Hubbard, owned and operated one of the nation's first radio stations—KSTP(AM) Minneapolis-St. Paul—and put one of the world's first television stations—KSTP-TV—on the air. Stanley II's father, Stanley S. Hubbard, later championed UHF television decades before its heyday.

And for the past decade, Stanley S. and Stanley E. Hubbard II have pioneered a whole new video-audio distribution service: direct broadcast satellite—a dream now scheduled to become reality with the late 1994 launch of a high-powered Hughes Communications satellite.

With Hubbard at its helm, United States Satellite Broadcasting (USSB) will own a third of that bird, a spacecraft designed to reach 18-inch home antennas with more than 100 channels of TV—a revolution they believe will match radio and terrestrial TV.

Nevertheless, says Stanley II, the weight of that history never translated into "pushing" any one of the five Hubbard children into the business. "We had all the support in the world from the family, whatever we wanted to do."

Including hockey. A league player from age seven into his early 20's, Hubbard now chairs the board for the United States Hockey Hall of Fame and still hits the ice several times a week, playing every position in a game he calls "a unique team sport, in that everybody's equal, and everybody plays"—a key, perhaps, to a management style that leaves room for creativity but demands unity and performance.

Hubbard readily concedes his head



start in the broadcasting business, including childhood visits to hometown KSTP-AM-FM-TV, the last the flagship for Hubbard Broadcasting's nine-station TV group.

But it's clear the middle and end will be of his own making. When his overcrowded Saint Croix Valley high school let out students one day a week, Stan began washing news vehicles. And between semesters at Minnesota University's school of journalism and mass communications, he toured KSTP-TV's operations, first as a news dispatcher, then as a sound man and photographer.

James Copper-smith, president and general manager of Hearst's WCVB-TV Boston, remembers joining the younger Hubbard at the annual National Association of Broadcasters convention when the latter, but 20 years old, proved himself "fast off the mark. His knowledge of broadcast equipment exceeded mine."

But Hubbard says "news is where I spent the most time and found the most excitement" and where the people, as well as the work, won him over. "There's always something new and they're always looking forward. It's a great business." Armed with a degree in journalism and mass com-

munications in one hand and hands-on experience in the other, Stanley E. found himself right in the thick of two developing businesses upon graduation in 1983.

USSB had been licensed a year earlier. And Conus Satellite News Cooperative was being born. "We were able to package a set of existing technologies," with remote satellite uplinks at their core, creating a video news exchange among TV stations and networks (including TV Asahi in Japan) that now numbers worldwide more than 100 members and counting.

When the major networks followed suit later in the decade, "that told us we must be doing something right," but with Conus and USSB, he says, "I always knew the ventures would make it. From the first day, the concept was just right. What was good yesterday isn't good today. We have to be better than the next guy and better than ourselves each day."

Calling cable TV "the only one we missed" among major distribution developments, the Hubbard belief in commonsense business led in the late 1980's to a venture with Viacom International to package Conus video into a 24-hour service, the

All News Channel, with broadcast affiliates nationwide.

Today, he finds himself drawn as much toward the pleasures of operating existing businesses as to the excitement of developing new ones. But with the launch a year and a half away, Stan finds himself devoting most of his energies to USSB. "I don't think [Stanley S.] could have picked a better man to run it," says Copper-smith. "The Hubbards have always lived in the house of the future, and you can see it in Stan; he's a winner destined to continue that dynastic effect on our business." ■

Vice President for Hubbard Broadcasting Inc., Minneapolis-St. Paul; b. April 26, 1961, St. Paul; BA, University of Minnesota, Minneapolis, 1983; operation management of one AM, one FM and nine TV's and other Hubbard businesses including Conus Communications and All News Channel, Minneapolis, and F&F Productions and Diamond P Sports, St. Petersburg, Fla.

Fates Fortunes

MEDIA

Lewis Robertson, VP and general manager, Freedom Broadcasting's WTVC(TV) Chattanooga, joins co-owned Orange County NewsChannel, Santa Ana, Calif., in same capacity, succeeding **Ken Tiven**, who resigned to join CNN, Atlanta. **Jerry Lingerfelt**, general sales manager, WTVC, succeeds Robertson as VP and general manager.

Kenneth H. MacQueen, VP, broadcasting, Palmer Communications Inc., Des Moines, Iowa, resigned. **Joe Lentz**, VP and general manager, Palmer Communications' WHO-TV Des Moines, Iowa, adds duties as supervisor of operations at co-owned WHO(AM)-KLYF(FM) there.



Zimmerman



Nadel

Rod Zimmerman, VP and general manager, CBS-owned WWJ(AM)-WJOL(FM) Detroit, joins co-owned KMOX(AM) St. Louis in same capacity. Succeeding Zimmerman is **Roger Nadel**, news and program director, WWJ-WJOL.

Dennis V. DeMichele, VP and general manager, WMAZ(AM)-WAYS(FM) Macon, Ga., joins WSPA-AM-FM Spartanburg, S.C., as general manager.

Gerald N. Holley, VP, broadcasting, Stauffer Communications, Topeka, Kan., named VP-television and general manager of co-owned WIBW-TV there. **Robert D. Fromme**, general manager, Kansas City Royals Radio Network, Topeka, Kan., adds duties as supervisor of radio properties, including three AM's

and two FM's, at parent company Stauffer Communications.

Sharon Moloney, sales manager, WGOB-TV Joliet, Ill. (Chicago), joins WXTX(TV) Columbus, Ga., as VP and general manager.

Jim Jerrels, from WEJZ(FM) Jacksonville, Fla., joins WOLL(FM) Riviera Beach, Fla., as VP and general manager.

SALES AND MARKETING

Roland Galli, from KSFO(AM)-KYA(FM) San Francisco, joins KING-AM-FM Seattle as national sales manager.

Gary Marder, regional account manager, WHLL(TV) Worcester, Mass. (Boston), named national sales manager.

David Place, from WHJJ(AM)-WHJY(FM) Providence, R.I., joins WRKO(AM) Boston as local sales manager.

David Donovan, from Garden State Radio Network, joins Sun Radio Network, Clearwater, Fla., as sales and marketing director.

Mark Dembo, account executive, Katz Radio, joins West Glen Communications, New York, as account director.

Robert Flinn, from WYFF-TV Greenville, S.C., joins KCRG-TV Cedar Rapids, Iowa, as production manager.

Donna Fine, from WYVN(TV) Martinsburg, W. Va., and **Nelson Parkinson**, from United States Treasury and Internal Revenue, join WHAG-TV Hagerstown, Md., as account executives.

Donna Gregory, news director, WKXI(AM)-WTYX(FM) Jackson, Miss., joins WDTL(FM) Cleveland, Miss., as sales manager.

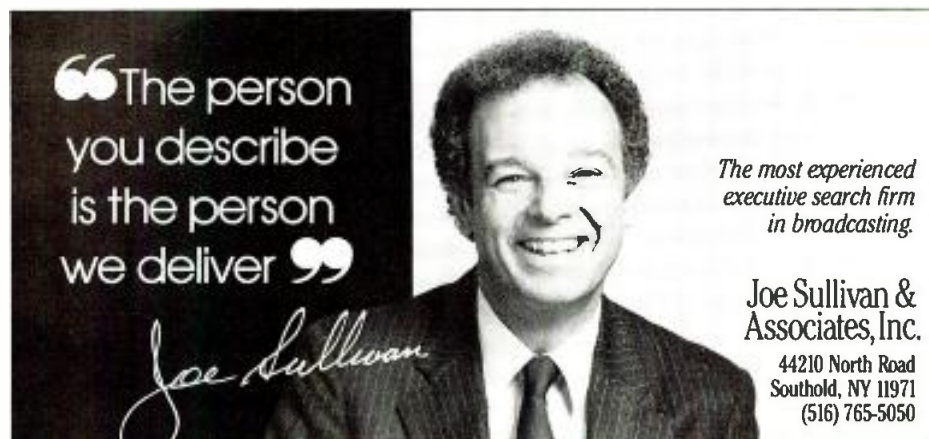
Susan Harris, from Lifetime Cable Television, joins Nostalgia Television, Los Angeles, as VP, national advertising. **Shannon L. Clark**, from Genesis Entertainment, joins Nostalgia as affiliate marketing manager.

Douglas Levy, account executive, Katz & Powell Radio Group, Chicago, named Midwest manager, succeeding **Edward Papie**, who resigned.

E. Roger Williams, former senior VP, affiliate sales and consumer marketing, ESPN, joins The Travel Channel, Atlanta, as president. **Norman K. Zeller**, divisional sales manager, The Weather Channel, Detroit, joins co-owned The Travel Channel as VP, national advertising sales manager.

Jim Weiskopf, formerly with KABC(AM) Los Angeles, and **Phillip Leopold**, co-op director, WMAL(AM) Washington, join WGMS(AM) Bethesda, Md. (Washington), soon to be WTEM(AM), as sales representatives.

Ben Newman, account executive, Group W Sales, New York, joins WBZ-TV Boston as national sales manager.



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New account executives appointed at Seltel: **Rosella C. Dwyer**, recent graduate, sales training program, named to red sales team, New York; **Bonnie Chesin**, from HRP, New York, named account executive, rang-ers team there; **Craig Dubois**, from Univision Television Sales, Miami, joins Tampa office, and **Catherine H. Coghlan**, from TeleRep Chicago, named to raiders team there.



Arnold

B.J. Arnold, director, sales research and marketing, Fox Broadcasting Co., New York, named VP, sales research and marketing.

Walter E. Hampton, creative director, W.B. Doner, Baltimore, joins Turner Advertising and Marketing, Atlanta, as VP, creative director.

Gregory W. Rose, national sales manager, WSPA-TV Spartanburg, S.C., named general sales manager.

Mitchell Maund, Spartanburg-Asheville sales manager, WSPA-TV, named local sales manager.

Appointments at D'Arcy Masius Benton & Bowles, St. Louis: **Larry Harris**, copywriter, named associate creative director; **Janet Jessmon**, assistant spot broadcast negotiator, Bloomfield Hills, Mich., named negotiator; **David M. Swaine**, from Hunter Engineering Corp., Bridgeton, Mo., named copywriter; **Larry Harris**, copywriter, named associate creative director, and **Carl L. Koestner**, from Glennon & Co., named art director.

Rosemary O'Connell, media supervisor, Hal Riney & Partners Inc., Chicago, joins Bohbot Communications there as account supervisor.

Appointments at Interep Radio Store: **Jeff Edwards**, account executive, Major Market Radio, Detroit, named VP, director of sales, Group W Radio Sales there; **Michele Skettino**, research assistant, New York, named account executive, research division; **Judy Maloney**, office manager, Major Market Radio, Atlanta, named account executive; **Beth Chaklos**, from DDB Needham, joins Major Market Radio, Detroit, as account executive, and **Melony Hand**, from BBDO South, Atlanta,

joins McGavren Guild Radio there as account executive.

Janet Judge, account executive, MMT Sales Inc., New York, joins Katz American Television there as sales executive, stars team.

Bob Payton Proud, general manager, KFRR(AM) Englewood, Colo. (Denver), joins KQQK(FM) Galveston, Tex. (Houston), as general sales manager.

Lou Verruto, local sales manager, WTNH-TV New Haven, Conn., named national sales manager.

Michael C. Schaefer, from WYNZ-AM-FM Portland, Me., joins WHEN(AM)-WRHP(FM) Syracuse, N.Y., as local and regional sales manager.

Richard W. North, publisher and executive VP, Whittle Ventures, joins Courtroom Television Network, New York, as senior VP, sales and marketing.

PROGRAMING

Peter Haring, VP, Sandler Media Group media investment firm, New York, joins HBO Inc. there as VP, international development.

Michael L. Ward, counsel, sales and marketing, Showtime Networks Inc., New York, named VP, counsel. **Sue Panzer**, regional operations manager, Northeast region, Showtime, New York, named director, field operations.

Michael L. Speyer, executive coordinator, Ontario Film Investment Program, joins Paragon Entertainment's recently created subsidiary, Paragon Financial Investments Ltd., Toronto, as VP.

Graham Massey, director of co-productions, BBC Enterprises, London, named director, BBC International. **Keith Owen**, director of programme sales, BBC Enterprises, named director, BBC UK Television, London.

Mark Grayson, international packaging agent, Triad Artists Inc., Los Angeles, named VP, international TV.

Peter Malen, president, Intermark Development Ltd., joins Children's Television Workshop, New York, as VP, international operations. **Paul Kulavis**, general manager, Frank-

lin Mint, joins CTW, New York, as VP, North American operations, products group.

Jim Gregory, air personality, WJDX(FM) Jackson, Miss., joins WDTL(FM) Cleveland, Miss., as operations manager and morning personality.



Hasson

gion, Buena Vista Television, joins MCA TV, New York, as sales executive, Midwest region.

Mark West, director of creative services and part-time air personality, WTMX(FM) Skokie, Ill., named assistant program director.

Michael Kay, from *New York Daily News*, joins WABC(AM) New York as Yankee play-by-play analyst, host of *Sportstalk with Michael Kay* and post-game analyst for Madison Square Garden Network's Yankees and Knicks broadcasts.

Karen Corbin, program manager, WPHL-TV Philadelphia, joins WWOR-TV New York as director of program strategy.

Tara Meyers, district manager, affiliate sales, CBS Radio Networks, named sports director, affiliate sales department, New York.

Michael Pack, founder and president, Manifold Productions Inc., New York-Los Angeles, joins Worldnet Television and Film Service, Washington, as director, bureau of broadcasting.

Mark Oxley, from WWDC-AM-FM Washington, joins WGMS(AM) Bethesda, Md. (Washington), soon to be WTEM(AM), as sales manager, studio programming. **Stephen M. Johnson**, local sales manager, WMAL(AM) Washington, joins WGMS(AM) as sales manager, play-by-play programming.

Marc Edwards, director, national accounts, Black Entertainment Television, Washington, named affiliate marketing national accounts director.

Dotty Ewing, regional director, af-

affiliate relations. Showtime Networks Inc., Los Angeles, joins Lifetime Television there as VP, affiliate relations. Western region. **Donna Shelley**, medical editor, *Internal Medicine Update*, Lifetime Medical TV, Astoria, N.Y., named senior medical editor.

Bill Whyte, from WUBE-FM Cincinnati, joins WMIL(FM) Waukesha, Wis. (Milwaukee), as morning host.

Donald V. Grede, president, Soft-Pedal Inc., joins TV Answer Inc., Reston, Va., as director of video products.

Melissa K. Goldsmith, from Hanna-Barbera Production Co., joins Katie Face Productions, Culver City, Calif., as senior VP, development.

Randy Douthit, producer of pilot for Telepictures' *Nighttalk with Jane Whitney*, joins Quincy Jones Entertainment, Los Angeles, as executive VP, TV production.

John Clark, 6 p.m. producer, KTRK-TV Houston, joins *Life Choices with Erie Chapman*, Columbus, Ohio, as managing producer.

Oswaldo Barzelatto Sanchez, from R.T.L.S.A., Chilean distribution company, and NATPE's Latin American representative, joins Coral Pictures Corp., Miami, as sales representative, Chilean market.

Keith Shipman, sports and public affairs director, KCPO(TV) Tacoma, Wash., joins KJR(AM) Seattle as morning host.

Cynthia Turner, assistant program director, WTNH-TV New Haven, Conn., named program director.

Bob Baskerville, manager, studio and field operations, E! Entertainment Television, Los Angeles, named director of production.

Karen Manning, producer, *In Concert: New Rock*, and concert librarian, Westwood One Radio Networks, Los Angeles, named West Coast artist relations manager.

Christopher S. Walden, program manager, WJAR(TV) Providence, R.I., joins News Travel Network, San Francisco, as director of national sales.

Tom Fennell, regional director, affiliate services, NBC, joins Action Pay Per View, Atlanta, as VP, affiliate sales, Southeast region.

Betsy Kellman, marketing and advertising manager, United Artists Cable Television, Oakland County, Mich., joins Viewer's Choice, Southfield, Mich., as director, affiliate relations. **Leslie Colacello**, account executive, Viewer's Choice, New York, named manager, affiliate relations.

Appointments at Group W TV Sales, New York: **Joseph Piccirillo**, director of research, named VP, research; **Catharine Van Mater**, manager, corporate marketing, Group W Target Marketing, named director of corporate development for group, and **Larry Manogue**, assistant operations manager, Premiere and Group W TV Sales, named operations manager, Premiere Announcement Network.

NEWS AND PUBLIC AFFAIRS

Melanie Blank, associate producer, CNN, Los Angeles, joins KNBC-TV New York, as entertainment producer.

Robert L. Long, former senior field producer, NBC-TV's *Real People*, joins KCOP(TV) Los Angeles as managing editor.

Tamara Haddad, senior executive producer, CNN's *Larry King Live*, Washington, named VP and senior executive producer, CNN, there. **Richard Davis**, executive producer, *Crossfire*, Washington, adds duties as VP, CNN, there.

Karen A. D'Uva, producer and host, Turner Broadcasting System's *Between the Lines*, Atlanta, adds duties as senior producer, public affairs, TBS SuperStation.

Chris Blatchford, investigative and general assignment reporter, KCBS-TV Los Angeles, joins KTTV(TV) there as reporter.

Darius Walker, assignment editor and producer, ABC News, joins WAGA-TV Atlanta as managing editor.

Debbi Kim, 11 p.m. anchor, WVNY(TV) Burlington, Vt., joins WLNE(TV) New Bedford, Mass. (Providence), as morning cut-in anchor and consumer reporter. **Stephanie Trotter**, weekend producer and anchor, WABI-TV Bangor, Me., joins WLNW as 11 p.m. producer.

Dave Gilbert, reporter and anchor, WXYZ-TV Detroit, joins WVII-TV Bangor, Me., as news director and anchor.

Chris Halsne, from WBBH-TV Fort Myers, Fla., joins WOTV(TV) Grand Rapids, Mich., as reporter.

Lynne Da Costa, morning anchor, KHOG-TV-KHBS(TV) Fort Smith, Ark., joins KSPR(TV) Springfield, Mo., as reporter.

Jodine Costanzo, reporter, WDTN(TV) Dayton, Ohio, joins WKYC-TV Cleveland as general assignment reporter.

Jackie Barron, from WUFT(TV) Gainesville, Fla., joins WHAG-TV Hagerstown, Md., as anchor and reporter. **John Frary**, from Prestige Cablevision, joins WHAG as photographer.

Jason Carroll, education reporter, KAKE-TV Wichita, Kan., joins WPIX(TV) New York as general assignment reporter.

Vickie Taylor, assignment editor, WAPT(TV) Jackson, Miss., joins WDTL(FM) Cleveland, Miss., as station manager and news director.

Linda Mays, community affairs director, WBRC-TV Birmingham, Ala., named noon co-anchor.

Appointments at WGHP-TV High Point, N.C.: **Scott Cross**, producer, named executive producer; **Alan Hobbs**, from KTBS-TV Shreveport, La., named producer, and **Lawton Dodd**, from KTVB(TV) Boise, Idaho, named producer.

Lisa Verch, from KEZI(TV) Bend, Ore., joins KTVZ(TV) Bend, Ore., as 6 and 11 p.m. co-anchor and producer.

Fred Rixe, from KJAC-TV Port Arthur, Tex. (Beaumont), joins WSET-TV Lynchburg, Va., as meteorologist; **Roy Clem**, news and operations director, KTVO(TV) Kirksville, Mo., joins WSET-TV Lynchburg, Va., as news director.

TECHNOLOGY

Julius Barnathan, former senior VP, technology and strategic planning, Capital Cities/ABC Inc., joins Pesa/Chyron Group, Melville, N.Y., as consultant for special projects.

Ken Farabee, from TeleCommuni-

cations Inc., rejoins Daniels Communications, Denver, as general counsel and senior VP.

Brad Sousa, VP, sales, Meret Optical Communication Inc., joins Dynair, San Diego, Calif., as director of business development.

Dennis Kronenberg, from Audio Services Corp., joins National Public Radio, Washington, as technical coordinator, future interconnection system project office.

Karen King, formerly with Lee Rothberg Productions, joins Imero Fiorentino Associates, New York, as director of lighting services, East Coast.

Bill Thompson, operations director, Threshold Productions, Atlanta, joins Crawford Communications Inc. there as director of operations.

Harold DeGood, chief engineer, KSHB-TV Kansas City, Mo., and 22-year veteran of station, retired.

Dana Doten, senior systems analyst and technical leader. TV Answer, Reston, Va., named director of systems software.

Dean Long, design engineer and group leader, EF Johnson Co., Minneapolis, joins Television Technology Corp., Louisville, Colo., as RF product design engineer.

Owen Silver, supervisor, customer service department, Private Satellite Network Inc., New York, named account manager.

PROMOTION AND PR

Mark A. Harrad, worldwide director, communications, Motion Picture Association of America, joins Viacom International Inc., New York, as director, corporate relations.

Jill Taffet, creative director, E! Entertainment Television, Los Angeles, named VP, creative director.

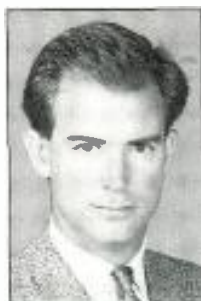
Regan Kirkpatrick, senior copywriter, Keller-Crescent Co., Evansville, Ind., named copy supervisor.

Kevin McIntosh, junior copywriter, Keller-Crescent, named senior copywriter.

Frank Iemmiti, promotion coordinator, WQHT(FM) New York, named promotion director.

Jan Haswell, senior producer, pro-

motion, WJXT(TV) Jacksonville, Fla., named promotion manager.



Gary Berberet, VP, marketing, Hanna-Barbera, joins MTM Entertainment Inc., Los Angeles, as VP, creative services.

Martha O. Lindeman, manager of communications, Tribune Co., joins Playboy Enterprises Inc., Chicago, as VP, corporate communications and public affairs.

Dick Downes, from *The Pulse of Radio*, joins Communications Concepts, Palm Beach, Fla., as executive VP and general manager.

Bonnie Barclay, senior promotion writer and producer, WFAA-TV Dallas, joins WAVE(TV) Louisville, Ky., as promotion writer.

Cyndie Reynolds, creative services director, KOVR(TV) Sacramento, Calif., named director of programming and promotion.

Richard B. Bauer Jr., from Frankenberg Laughlin & Constable, Milwaukee, joins Keller-Crescent, Evansville, Ind., as copy supervisor.

Edward Crony, freelance writer and producer, St. Louis, Mo., joins WDAK-TV there as promotion writer and producer.

ALLIED FIELDS

Richard W. Chapin, former chairman of both National Association of Broadcasters and Radio Advertising Bureau, joins Community Equity Associates Inc., Tampa, Fla., as special radio industry consultant.

Dr. Salvador Lew, host, WRHC(AM) Coral Gables, Fla. (Miami), Hispanic-owned Spanish-language radio station, named member of President's Advisory Board for Cuba Broadcasting by President George Bush.

Broadcast Executive Directors Association elects officers for 1992:

Harriet Lange, Kansas Association of Broadcasters, Topeka, president; **John Laabs**, Wisconsin Broadcasters Association, Madison,

president-elect, and **Allan Sprague**, New Hampshire Association of Broadcasters, Bedford, secretary-treasurer.

Walter Cronkite, long-time CBS News correspondent and anchor, has been named recipient of Silver Satellite Award for lifetime achievement in broadcasting from American Women in Radio and Television. Award will be presented in May at AWRT's convention in Phoenix.

New board members/vice directors elected to Community Antenna Television Association (CATA): **James R. Jackman**, Harmon Cable Communications, Englewood, Colo., to district 3; **Gregory J. Liptak**, Jones Spacelink Ltd., Englewood, Colo., to district 9, and **James E. Wilbanks**, Wehco Video Inc., Little Rock, Ark., to district 5.

David Hill, managing director, Australian Broadcasting Corp., Sydney, elected to two-year term on board of directors of The International Council.

Paul Smirnoff, from WNYW(TV) New York, forms Paul Smirnoff Broadcasting Consultancy, New York.

Peter F. McCloskey, president, Electronic Industries Association, Washington, elected to board of directors at U.S. Chamber of Commerce.

New officers elected at Society of Broadcast Engineers, New York: **David Bialik**, WKDM(AM) New York, chairman; **Jim Huste**, WYNY(FM) Lake Success, N.Y. (New York), vice chairman; **Rodney Belizaire**, WYNY, secretary, and **John Carra-cio**, WDRE-FM Garden City, N.J., named treasurer.

Wayne Vriesman, VP, and head of radio group, Tribune Broadcasting Co., Chicago, named recipient of the Vincent T. Wasilewski Award from Illinois Broadcasters Association for "a lifetime of excellence in broadcasting."

Gloria Carter, senior marketing and customer services manager, National Association of Broadcasters, Washington, retired. **Randi Reiten**, director of advertising, NAB, named VP, advertising.

Gary Hill, director of advertising sales, TeleCable Targeting, Arlington, Tex., named recipient of Silver Award of Excellence from American Women in Radio and Television, Dallas-Fort Worth chapter.

Monday Memo

“The Foundation is devoted solely to assisting people in our industry.”

In 1992 the Broadcast Pioneers celebrates its 50th birthday during a period in which our industry is going through many changes affecting broadcasters at both local and national levels. Many of those affected by the loss of their jobs are turning to the Broadcaster's Foundation for financial assistance. In fact, requests for financial aid are running at the highest level in our history.

Let me tell you about the Broadcast Pioneers and the Broadcaster's Foundation, which, incidentally, is the only charitable foundation devoted solely to assisting people in our industry. But more about that later.

Back in 1942, well-known radio commentator H.V. Kaltenborn formed the Twenty Year Club “to establish a membership organization of persons who, by their long years of service in the field of broadcasting, desire to become associated for the purpose of friendship and education.”

It was renamed the Broadcast Pioneers in 1957 in order to encourage membership from all branches of the radio and television industry. Anyone connected with any facet of radio, television and cable, including those in advertising, rep firms and government, may apply for membership.

In 1960 the Pioneers established the Broadcaster's Foundation for the purpose of fostering and promoting the welfare of those in need of financial assistance who have been employed in the broad field of broadcasting. At the time many of the early inventors and entrepreneurs who brought the radio industry from its infancy were reaching the end of their careers without any savings or pensions to see them through their old age. They had been too busy creating an industry for those of us who were fortunate enough to have followed. An example of this was Dr. Lee De Forest, often called the father of radio. Dr. De Forest, born in 1873, an inventor credited with the development of wireless telegraphy, sound motion pictures and television, died penniless in 1961. The Foundation provided the main source of income to his widow for many years until her death. There were scores of others equally in need of assistance.

We also provide two scholarships annually through the Broadcast Education Association and have established a third scholarship program with the University of Georgia, which administers the prestigious George Foster Peabody Awards at a Broadcast Pioneers-sponsored luncheon in New York City. The 1992 Peabody luncheon will be held at the Waldorf Astoria on June 1.

Tickets are available through our New York office.

The foundation is the heart of the Broadcast Pioneers. Its chief source of funds comes from the annual Golden Mike Award dinner plus various individual and corporate gifts. The executive committee administers funds to assist people beset by illnesses, emergencies or unusual causes for which ordinary provisions are inadequate. Service is given quietly and privately, although accounts are audited annually and details are available to foundation officers.

The Broadcast Pioneers Library, located in Washington,

was dedicated on April 19, 1972. It contains a wealth of information on the history of broadcasting. The library is a repository for oral history tapes, transcripts, disks and woven wire recordings, research studies, books, scripts and personal papers. Over the past 30 years or so the Pioneers has recognized some of the country's outstanding radio and television stations by honoring the stations owners, managers and employes with a Golden Mike Award for their excellence in broadcasting, public service and programming.

While the list of recipients includes most of the great call letters in the land, be assured that there are many others whose time has come. We'll be announcing our next honoree within a few months.

Names like Thomas Edison, Guglielmo Marconi, Bing Crosby, General David Sarnoff, Edward R. Murrow and scores of others equally renowned for their work in enhancing the industry have been enshrined in the Pioneers Hall of Fame.

I've tried to cover everything we do, but I started this memo by telling you about the changes we are seeing in our industry and I want to finish on that note. Cost-cutting is the order of the day. Good managers are finding ways to get the job done with fewer people.

Many of those who lost their jobs have turned to us for financial aid and we have responded as best we can. But the fact is we, too, have been cut back to the point where we will be unable to continue assistance unless those who can make a contribution to the foundation do so as liberally as possible. I dislike having to ask people for money, but if you could see the pitiful appeals that cross my desk you would understand why I'm asking for help.

Your tax-deductible contribution and/or application for membership can be sent to the Broadcast Pioneers, Broadcaster's Foundation Inc., 320 West 57th Street, New York 10019. Thanks for your attention. ■



A commentary by James J. Delmonico, president, Broadcast Pioneers Foundation

In Brief

Chase Communications Inc. has agreed to sell its 5% general and 35% limited partnership interest in WTOP(AM)-WASH(FM) Washington and KASP(AM)-WKBQ(FM) St. Louis to Evergreen Media Corp. Terms for the sale were not disclosed, and completion of the deal is subject to an agreement with Chase's limited partner, the Sheet Metal Workers Pension Fund. Chase retained Lehman Brothers late last year to help sell its broadcast properties in order to concentrate on other investments, including a 30,000-subscriber cable service in Poland, the birthplace of founder David T. Chase.

Richard Verne, president of Private Satellite Network—and before that group VP for LIN Broadcasting and president of NBC Radio—is recovering at Mt. Sinai Hospital in New York from successful surgery to remove a benign brain tumor. "Feeling good and lucky," Verne may be released early this week to recuperate at home on Long Island.

The Christian Science board of directors last week moved up the deadline on its proposed sale of the Monitor Channel, saying that the fledgling cable network would be closed if it is not sold by this Wednesday (April 15). Church leaders had announced last month that the news and information channel would have to be sold by June 15, but they decided to move up the deadline by two months when no buyer came forward. The Monitor Channel, less than three weeks shy of its one-year anniversary, had cost the church more than \$250 million since 1986; its current monthly operating cost is estimated at \$4 million.

A week after signing WNBC-TV New York, **Twentieth Television has sold Cops to KTTV(TV) Los Angeles** for daily stripping at 11-11:30 p.m. The show will replace Twentieth's dating strip, *Studs*, which also airs at 6:30. Although the New York and Los Angeles deals were for undisclosed cash licenses, Twentieth

NSS POCKETPIECE	
(Nielsen's top ranked syndicated shows for the week ending March 29. Numbers represent aggregate rating average/stations/% coverage)	
1. Wheel Of Fortune	14.0/218/94
2. Star Trek	12.3/238/98
3. Jeopardy!	12.1/211/93
4. Oprah Winfrey Show	10.8/222/99
5. Entertainment Tonight	8.4/187/96
6. Married... With Children	8.1/175/95
7. Current Affair	7.5/175/96
8. Cosby Show	7.2/202/96
9. Donahue	7.0/224/96
9. Imagination	7.0/185/97
11. Inside Edition	6.6/130/85
12. Sally Jessy Raphael	6.1/208/98
13. WKRP in Cincinnati	6.0/230/98
14. Hard Copy	5.9/170/92
14. MGM Premiere Network TV	5.9/155/93

will be offering the series for cash plus barter starting in fall 1993. In related news, there was no word from the Tribune Entertainment on whether tabloid strip *Now It Can Be Told* has found a home in New York on Tribune O&O WPIX-TV after *Cops* displaces it on WNBC at 7 p.m.

Reg Grundy Productions has retained Cannell Distribution Co. to handle sales of its originally formatted hour-long drama *Dangerous Women*, which will also be split into half-hour episodes for first-run stripping starting in fall 1992. Cannell plans to offer the series—starting at next week's NAB Convention in Las Vegas—in a package of 104 half-hours for stripping in morning, early fringe or late night, in addition to another 26 newly produced hours for weekly airing in prime access or prime time.

ABC has signed Oliver Stone to produce a six-hour "event series" designed to air over four or five weeks. *Wild Palms* is based on a comic strip in *Details* magazine and was created by screenwriter Bruce Wagner, who will also write the six-hour series. According to Bob Iger, ABC Entertainment president,

'ROSEANNE' TOPS ABC RENEWAL LIST

At a press briefing on the end-of-the-season results, Bob Iger, president, ABC Entertainment, announced the network has reached an agreement with the Carsey-Werner Co. for a two-year renewal of *Roseanne* (for its fifth and sixth seasons). Despite the expected hike in license fee for the extension, Iger said, "we expect to continue to make money on the show."

Despite the network finishing in third place, Iger said ABC is in excellent shape for the future thanks to successful first-year series, including *Home Improvement*, *Step By Step* and *The Commish*. "Despite undergoing a radical change on five nights this year, we have the four top-rated new series and we're setting ourselves up for the future." Other first-year shows returning next season are *American Detective* and *FBI Stories*. "We may end up bringing back nine or 10 series that debuted this year," he said.

Iger also outlined five series debuting this summer: *Going to Extremes*, an hour from Joshua Brand and John Falsey, has been given a 13-episode commitment; David Lynch's *On the Air*, six episodes; *Julie*, starring Julie Andrews, six episodes; *Human Target*, an hour action show starring Rick Springfield, and *Jack's Place*, an hour from ABC Productions, starring Hal Linden.

-SC

the project will likely debut with a two-hour movie on a Sunday night and then air as four one-hours over four weeks. Iger said ABC is in discussion with several other high-profile producers for similar projects.

Thomas Wheeler, NCTA president from 1979 to 1984, was named president of the Cellular Telecommunications Industry Association in Washington.

CBS named Times Mirror Broadcasting Group president, **Carl (Bud) Carey**, the new general manager of **wCBS-TV New York**. Carey, who will start May 4, is filling the vacancy created by the death of VP-GM Roger Colloff. Carey previously worked at CBS in the owned station division, including as VP of spot sales in New York, before leaving in 1976 to go to NBC. He was VP-GM of **WNBC-TV New York** in 1982-1989.

Fox Broadcasting flagship **wNYW-TV New York** today expands its 6-6:30 a.m. weekday news show, **Good Day New York First Edition**, by a half-hour.

Four broadcast groups and radio rep the Interep Radio Store filed a petition at the FCC last Friday (April 10) asking it to review a staff ruling that requires stations to provide free production to political candidates. Filing were Donrey Media Group, EBE Communications, Fairbanks Communications and Hefel Broadcasting. Also last week, People for the American Way and the Media Access Project filed petitions asking the

commission to reconsider its reversal of requiring aural sponsor identification of political candidates.

SkyPix officials would not comment

HARTFORD TV DROPS KATZ OVER SELTEL BUY

The first repercussion from Katz Communications' recent acquisition of former competitor Seltel was felt late last week when **WTNH(TV)** Hartford-New Haven, Conn., dropped Katz for Petry Television. The loss of **WTNH**, estimated to account for \$20 million in annual ad billings, is due to what the Cook Inlet-owned ABC affiliate interpreted as a conflict of interest arising from dual representation in one market by Katz and Seltel, who also represents **WTIC-TV** Hartford, Conn. (ADI number 23).

Senior Katz officials (Jim Joyella, Tom Olsen and Pete Goulazian), who were unavailable or did not return calls, have defended the merger with Seltel, citing Katz's ownership of several radio divisions that represent multiple radio stations in single markets.

"That example just does not have the same application to television," said Lewis Freifeld, **WTNH** general manager. "There are so many more radio stations in a market, but here in Hartford we have only five stations and we will not tolerate having Katz and its owned subsidiary [Seltel] handle 40% of the ad billings with two stations. We think they [Katz] have violated the language of our contract, so we unilaterally terminated it. I am sure they will contest it."

-MF



\$65 MILLION IS 13's LUCKY NUMBER

Public broadcasting's largest capital campaign—\$65 million—kicked off last Wednesday (April 8) with **WNET(TV)** New York's "The Campaign for Thirteen," a live, half-hour program hosted by Walter Cronkite from **WNET**'s Manhattan studios and simulcast on **WWOR-TV** New York. A lead gift of \$5 million, the station's largest ever, was donated by **WNET**'s board chairman Henry R. Kravis and his wife. The money will be used to create a multimedia education center and a permanent endowment for the station, which is 30 years old this year.

Kravis, founding partner of venture financing firm **Kohlberg Kravis Roberts & Co.**, cited a "tenuous economy" and "congressional challenges to federal funding" as the impetus for the 3-5-year campaign, with \$35 million earmarked for a permanent endowment for new program planning and development. **WNET** is one of the largest producers of public television programming, including *The American Experience*, *The MacNeil/Lehrer NewsHour* and *Bill Moyers Specials*. Pictured above are (l-r): Kravis; Mrs. Felix Rohatyn, vice chairman of the station's board; William F. Baker, **WNET** president, and Cronkite, the campaign's honorary chairman.

-JG

last Friday on reports that one of its investors, **Microsoft Corp.** co-founder **Paul Allen**, is offering to buy out **SkyPix** founder **Frederick Greenberg** and other partners for \$20 million-\$30 million. Allen, who has already invested approximately \$10 million in the satellite venture, owns about 12%.

FCC Commissioner **Andrew Barrett**, who abstained from the FCC's vote on relaxation of the radio ownership rules, issued a statement with the Report and Order dissenting in part and concurring in part with the FCC's revision. Barrett said a "more cautious approach to deregulation of the national rules, phased in over time, supported by proposals in the record and with effective minority incentive, could have changed my vote." Barrett was also against proposed changes in local ownership. He said he agrees with the types of restrictions necessary in the time-brokerage area.

Editorials

FUTURESHOCK

A shadow—"no larger than a man's hand," as the scripture puts it—was spotted on the broadcast television horizon last week. It was the disclosure that Fox Television has been operating three (or four, depending on whose count) "storefront" television stations whose "signals" (there are no transmitters, and precious little else in hardware terms) go directly to the cable systems with which they are partnered. No call letters. No license. But an aggressive sales staff and a determination to do business in television. (See our report, page 8.)

It had to happen. Fox, just by doing it, has leapfrogged the entire allocations process to begin what could be the next generation of television. It certainly fits smoothly into the television future envisioned by FCC Chairman Al Sikes, as he told BROADCASTING last week:

"To the extent that television broadcasters rely on the transmission asset as their principal market advantage, they're going to have a tough time. But to the extent that they look upon themselves as a program platform, and as they look to use those program resources across other media, there are going to be enormous opportunities."

All it takes, really, is hanging out a shingle, buying some movies, renting a camera and making a deal with the local cable operator. Or the local telephone company, whichever comes first.

It's breathtaking, really, and at the same time scary, especially for those who've placed their hopes, their fortunes and their futures in an FCC license. If this keeps up, the must-carry line is going to be a lot longer than the retransmission-consent line when push comes to shove on that issue.

THE GOOD FIGHT

The House Telecommunications Subcommittee two weeks ago denied the request of C-SPAN that its cameras be allowed to chronicle the journey through committee of a cable regulation bill that will impact heavily on cable and broadcasting. The committee put no such reporting restrictions on print reporters who were, as always and as it should be, free to ply their trade unhindered. This continuing disregard for electronic journalists and their root technology is at its heart a disregard for the audience that is disserved by the exclusion. If there is one thing this Congress can't afford to do, it is continue to insulate itself from the people it serves.

Staying on the subject of the government hindering press coverage, the Radio-Television News Directors As-

sociation, American Newspaper Publishers Association and the American Society of Newspaper Editors have endorsed a set of coverage guidelines worked out after discussions among various media representatives and the Pentagon. The discussion was prompted by the military's manhandling of the press during the Persian Gulf War. We're tempted to say that if the Pentagon signs off on the rules, they must be suspect. That cynicism must be tempered, however, by the recognition that there are legitimate safety and security reasons for having some ground rules for covering war zones. Better to have the RTNDA and other press representatives gain as much new ground as possible than wait to take another battlefield hit from the government PR batteries.

MISSING PERSONS

ABC, CBS and NBC are funding a Nielsen research project to document out-of-home viewing throughout the day, with the goal of coming up with a way to track those elusive listeners on a regular basis. It's about time. The networks estimate, and we wouldn't doubt it, that as many as 20 million TV viewers are watching somewhere other than the old easy chair, whether it be at a hotel, motel, dormitory, restaurant, pub or even the office. (There should probably be a "portable TV in the desk drawer at work" category for daytime drama viewing.) Not surprisingly, the advertising community is skeptical of anything that might affect ad rates, but if Nielsen can document the uncounted viewers, the networks ought to get credit, and money, for them.



Drawn for BROADCASTING by Jack Schmidt

"They agreed to a new hairstyle and the Jessica Rabbit guest shot, but I don't think they're gonna budge on the producer credit."

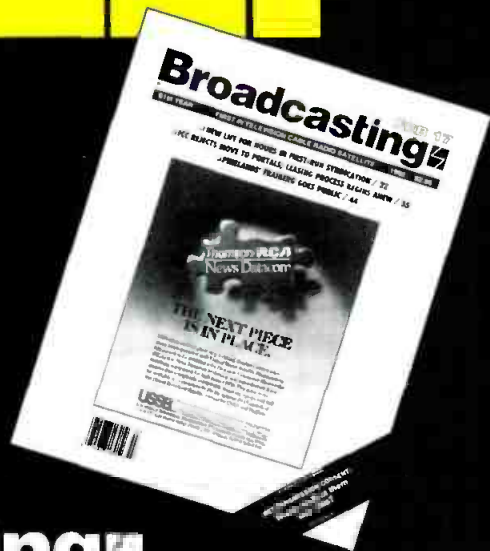
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