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SEPTEMBER 9, 1991

AT PRESS TIME

MTV wants its 'Pee-Wee'

LOS ANGELES—MTV, which gave Paul Reubens the venue for his return to TV as Pee-Wee Herman last Thursday on the "1991 MTV Music Video Awards," confirmed Friday that it's negotiating to buy the rights to air "Pee-Wee's Playhouse." CBS shelved reruns of the canceled show after Mr. Reubens was arrested for indecent exposure. "Our rights to 'Pee-Wee' expire tomorrow," a CBS spokeswoman said Friday. The rights now revert back to Mr. Reubens.

NBC loses court appeal

NEW YORK—The United States Court of Appeals, Eleventh Circuit, ruled Thursday that Satellite Broadcast Networks, now known as PrimeTime 24, is a "cable system" under the 1976 Copyrights Act and did not infringe on NBC's rights by retransmitting the network signal to home dish owners. The court's unanimous decision reversed
(Continued on Page 47)

Judicial ads spark D.C. controversy

By KATE OBERLANDER
Staff reporter

Managers of TV stations and cable systems in the Washington area last week defended their decisions to run a controversial advertisement promoting Supreme Court nominee Clarence Thomas.

While Gannett-owned WUSA-TV passed on running the ad, two other Washington-based stations, Fox Television Stations' WTTG-TV and NBC-owned WRC-TV, chose to use a milder 30-second version of the advertisement produced by the Conservative Victory Committee and Citizens United.

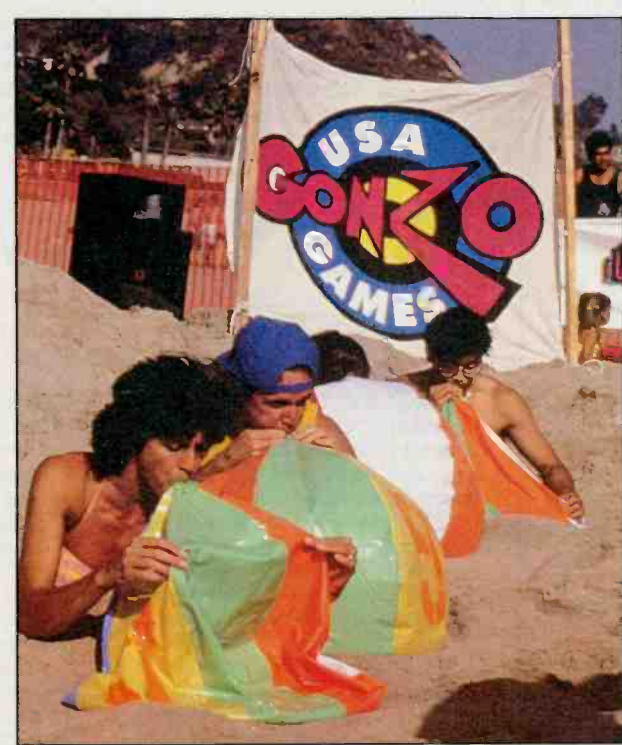
But most of the criticism last week was leveled at an aggressive 60-second spot that is scheduled to run on two cable systems.

Ironically, the systems—Jones Intercable in Alexandria, Va., and Media General Cable in Fairfax, Va.—have not yet aired the 60-second ad, which attacks Sens. Ted Kennedy, D-Mass., Joseph Biden, D-Del., and Alan Cranston, D-Calif.

So much media attention was paid to the spot, unveiled at a press conference last week, that President Bush was compelled to comment, calling it "totally counterproductive" and urging its sponsors to stop running it. Judge Thomas also denounced the ads.

The ads, intended to run only in the Washington area, call into question the ethics of the three senators who sit on the Judiciary Committee and will vote on Mr. Thomas' nomination to the Supreme Court.

It shows newspaper headlines such as "Teddy's
(Continued on Page 47)



USA's "USA Gonzo Games" (left) and TNT's "Final Verdict" are among the cable programming set for this fall.

Cable networks try out fall premiere strategy

By WAYNE WALLEY
New York bureau chief

NEW YORK—Cable programmers, long accustomed to springtime program premieres, are now investing more heavily in fall launches, just like their colleagues in broadcasting.

"If TV magazines have a 'fall issue,' why not be in it?" asks Greg Moyer, senior vice president of the programming group for The Discovery Channel.

"Our plan has been to put on some notable

shows early in September, prior to the flood of new broadcast network shows, and then add new episodes of our regular series in October."

THE FALL SEASON CABLE

Other cable network programming executives agree that the idea of creating a "fall season" is really a convenience for advertisers and not a
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INSIDE:

4 'P.O.V.' under pressure
A season of controversy has left the series' future unclear, financially and in terms of acceptance by PBS outlets.

34 Radio special report
A look at new technology including digital audio broadcasting and the Radio Data System.

Retransmission war hits Hill

By DOUG HALONEN
Washington bureau chief

WASHINGTON—Buoyed by a run of controversial TV ads, retransmission consent has moved to center stage in the battle over cable regulation on Capitol Hill, where sources say momentum is

building for passage of the rules.

In their most basic form, the rules would require cable operators to pay for the right to retransmit local TV signals, programming they now get for free.

Passage of the legislation would mean a significant new revenue source for broadcasters,

and a corresponding drain on profits for cable operators.

While the National Cable Television Association was unwilling to hazard a guess on the political prospects for the new regulations last week, the National Association of Broadcasters
(Continued on Page 47)

NEWS SUMMARY

Washington-area TV stations and cable systems last week defended their decisions to run a controversial advertisement promoting Supreme Court nominee Clarence Thomas. (Page 1)

Momentum is building for passage of the retransmission consent rules, which have moved to center stage in the battle over cable regulation on Capitol Hill. (Page 1)

Like their colleagues in broadcasting, cable programmers—long accustomed to springtime program premieres—are now investing more heavily in fall launches. (Page 1)

The syndicators of the next new batch of off-network sitcoms are closing in on formally rolling out the series in syndication for fall 1993. (Page 2)

NBC-owned WRC-TV's license to continue broadcasting in Washington came under attack last week by a local group that says it can do a better job than the network. (Page 2)

ABC and NBC, under pressure from advertisers to relax rules concerning commercials' content, will ease some of their formal policies this year. (Page 3)

Turner Broadcasting System has signed a letter of intent with Great American Communications Co. for "formal and exclusive negotiations" to purchase Hanna-Barbera Productions. (Page 3)

"Murphy Brown" producers Diane English and Joel Shukovsky secured a lucrative non-exclusive, four-series pact with CBS, ending protracted negotiations with the network. (Page 3)

NBC and Indianapolis' WTHR-TV mutually agreed to return the network's prime-time schedule to its usual 8-to-11 p.m. run when the new TV season starts. (Page 3)

Maury Povich and Geraldo Rivera kick off new shows today: Mr. Povich is entering the talk show arena with his hour-long Paramount show and Mr. Rivera returns to his roots as an investigative journalist with "Now It Can Be Told." (Page 3)

Meredith Corp.'s \$104 million investment in cable properties with New Heritage Associates is a good sign for the stagnant cable market, according to analysts. (Page 4)

"P.O.V.," PBS's critically acclaimed and sometimes controversial documentary series, faces an uncertain future in terms of financing and acceptance. (Page 4)

Harry Reasoner was remembered by friends and colleagues at a memorial service in New York last week. (Page 4)

Soviet broadcasting executives have decided to let TV viewers elect one of two "brigades" of producers and journalists that will run the national evening newscast. (Page 8)

Broadcast representatives reacted critically to charges by President Bush that TV is hurting the nation's children and families. (Page 8)

SkyPix Corp. says that despite losing a \$30 million investment from Home Shopping Network last week it still plans to launch a direct satellite service. (Page 31)

According to the Television Advertising Bureau, broadcast TV revenues fell 4.9 percent for the first six months of 1991 compared to the same time period of 1990. (Page 38)

Manufacturers are predicting that the digital studio is in the not-too-distant future and digital gear can already be seen invading the marketplace despite some industry debates. (Page 36)

Time Warner's decision not to increase its stake in Whittle Communications is a prudent decision according to Wall Street analysts, who say Whittle's cash problems will be helped by its new co-owner, Fortsmann Little & Co. (Page 38)

PBS stations and the service itself erred when they decided not to run two "P.O.V." films recently, says David Fanning, executive producer of PBS's "Frontline." (Page 41)

INTV last week announced the results of its annual board of directors election. Seven executives were named. (Page 47)

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Syndicators readying new off-network crop

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—The distributors of the next new batch of off-network sitcoms are getting closer to formally rolling out the series in syndication for fall 1993.

Buena Vista Television, which is readying "Empty Nest," is the first of four syndicators with new off-network product to set a sales launch date.

Before the launch date, which is Oct. 15, Buena Vista will finalize its marketing plans at a sales meeting starting Sept. 30.

Warner Bros. Domestic Television Distribution, which has been running teaser ads featuring Jaleel White, the star of its next off-network offering, "Family Matters," says it will be out of the gate before Buena Vista.

"We're going to beat 'em," says Scott Carlin, senior vice president of sales for Warner, which may detail its plans for "Family Matters" as early as this week.

The rep firms have seen informal presentations on both series; formal pitches are expected shortly.

MCA TV, which has floated plans to stations for "Major Dad," is also getting closer to detailing its

launch plans for the sitcom. An MCA spokesman said plans for the sitcom's launch have not been firmed up enough to discuss.

Unlike Buena Vista and Warner Bros., MCA usually makes its presentations to the rep firms after formally launching a new series.

There are conflicting readings in the market about whether MCA's other sitcom, "Coach," will be held back for fall 1994 or launched with "Major Dad."

Some syndicators say they believe "Coach" will be held back, but an MCA source says that the syndicator is still actively working on launch plans for that series, as well as "Major Dad." The MCA spokesman would not comment on the matter.

Meanwhile, Twentieth Television Corp. continues to work on plans for the launch of "Doogie Howser, M.D.," but hasn't firmed up a date, a spokesman said.

The sitcoms' rollout is being watched closely because of the unusual marketing plans that have been floated to stations in the past few months.

The strategies under consideration include combined syndication and cable windows; unusual barter strategies; and shorter-term deals. #

WLNE lays off 22 staffers

By ROD GRANGER
Staff reporter

WLNE-TV, the CBS affiliate in Providence, R.I., last week laid off 22 staff members and canceled its 6 a.m. and noon weekday news, and its 6 p.m. weekend news.

"The economy continues to be bad, and as we project revenues (for next year) we have no reason to see things getting better," explained Ed Ivey, the station's vice president and general manager.

Staff cuts were in the production, technical and news departments, said Mr. Ivey, but the station will continue to produce newscasts at 5,

6 and 11 p.m. on weeknights and an 11 p.m. weekend newscast.

The station will now sign on a half-hour later at 6:30 a.m. with "CBS Morning News" on weekdays.

The noon news will be replaced by "All in the Family," and the new syndicated version of "WKRP in Cincinnati" will air at 6 p.m. on Saturday and Sunday.

Mr. Ivey said that the station, owned by Freedom Newspapers, did not anticipate having to make any further layoffs.

"This is all; (the layoffs) are not a prelude to anything else."

WLNE "downsized" with a "few" layoffs in 1989, "but things have

gotten progressively worse since then," Mr. Ivey said.

"We're trying to protect ourselves for the future," said Mr. Ivey. "If you can't control the revenue, you try to control expenses."

Other stations in Providence say they're unsure if they'll be forced to cut back further.

Fox Broadcasting Co. affiliate WNAC-TV engaged in staff layoffs "about a year and a half ago, when we saw things wouldn't be that great," says John Figar, vice president and general manager.

WNAC is now down to "bare bones," he said, with 36 full-time and two part-time staff members. #

D.C. TV licenses challenged

By DOUG HALONEN
Washington bureau chief

WASHINGTON—NBC-owned WRC-TV's license to continue broadcasting here came under attack last week by a local group that says it can do a better job than the network.

"We think we can better serve the community," said Leon Reid, president of National Capital Communications, a firm formed to challenge WRC's license.

In response, Joe Rutledge, NBC vice president, corporate communications, said the network had been operating the station since its launch in 1947.

"We're confident that the Federal Communications Commission will recognize WRC's lengthy history of service by renewing our license for another five years," he said.

Mr. Reid, who is vice president and controller of the Washington-based Beer Institute lobbying group and has no broadcast experience, declined additional comment.

Nonetheless, a source close to the challenge said the firm believes WRC's license may be vulnerable because General Electric Co., NBC's corporate parent, has been convicted on felony charges involving its defense contracting business.

Also last week, a group of newspaper and watchdog organizations urged the FCC to deny license renewal to Gannett Co. for CBS affiliate WUSA-TV here.

In filings at the FCC, the groups

charged that Gannett's recent acquisition of five daily newspapers serving Washington area suburbs runs afoul of the agency regulation preventing a broadcaster from owning a daily paper in its broadcast service area.

As of press time, Gannett had no comment.

Also challenging the licenses of all the major TV stations here were

various Hispanic groups.

The groups, including the National Hispanic Media Coalition, the National Council of La Raza and League of United Latin American Citizens, are contending that the stations have not adequately served the needs of Hispanics.

The groups also charge that the stations aren't employing sufficient numbers of Hispanics. #

Justice Dept. study hits cable TV rate hikes

By DOUG HALONEN
Washington bureau chief

WASHINGTON—A Department of Justice staff study released here last week reports that up to half of the recent increases in cable TV rates is due to cable's monopolistic market power.

"Basic cable rates have increased at a rate much greater than the rate of inflation since these rates were deregulated by the Cable Act of 1984," said the report, written by an economist in the department's antitrust division.

"On average, market power can explain at least one-half of this increase," added the report.

The report was quickly seized

upon by cable industry critics to argue for re-regulation.

"This report confirms what we and many members of Congress have known for some time: that cable systems are exercising excessive market power because they are operating as unregulated monopolies in their communities," said Jim May, executive vice president of the National Association of Broadcasters.

But the National Cable Television Association attacked the report's reliability.

"The margin of error in this report is so high that the conclusions drawn could be totally wrong," said Eileen Murphy, an NCTA spokeswoman. #

'Murphy' producers strike CBS deal

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—The protracted negotiations between "Murphy Brown" producers Diane English and Joel Shukovsky ended last week, with the producers securing a lucrative non-exclusive, four-series pact with the network.

The agreement comes after a period last month when the talks, which began last October, were in danger of breaking off.

"Suddenly, we had NBC and ABC becoming a little more aggressive as it appeared as maybe this deal wasn't going to close and things kind of started to boil at the end," says Ms. English, who said the negotiations were frustrating and "in limbo" at times.

But the final points in the complicated arrangement were resolved just before Labor Day and CBS announced Sept. 3 that it will get the first shot at the producers' upcoming projects.

"These are people that, if it hadn't have been for Monday night, I don't know where CBS would be," CBS Entertainment President Jeff Sargansky told ELECTRONIC MEDIA.

"They made Monday night with 'Murphy Brown' when nothing else was on the night. The show continues to be, now going into its fourth year, one of the best-written and, certainly, critically acclaimed half-hours on television."

For CBS, the deal represents the second substantial pact the network

has made recently with producers, coming after the five-series deal it struck last December with Linda Bloodworth-Thomason and Harry Thomason of "Designing Women."

In that deal, Ms. Bloodworth-Thomason and Mr. Thomason are exclusive to CBS for a three-year period and CBS gets an ownership stake in one of the series.

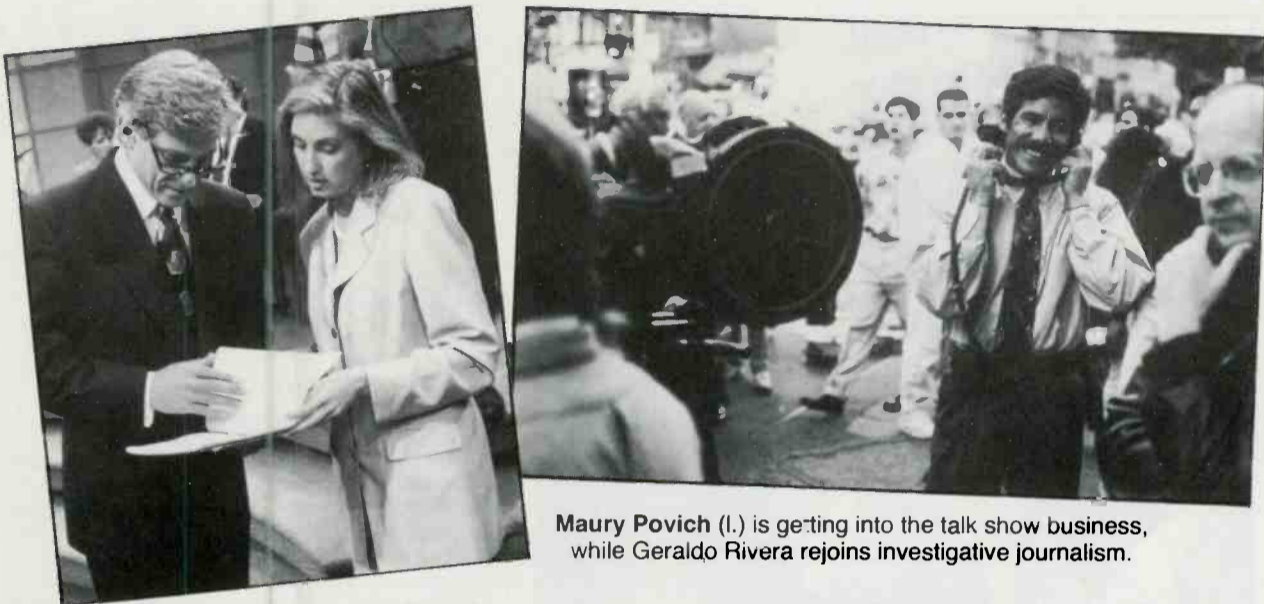
But Mr. Shukovsky and Ms. English, whose production company is called Shukovsky/English Productions, secured two significant points

that distinguish their deal: They retain all ownership rights and they can pitch projects to the other networks that CBS turns down.

CBS will provide loans to the pair to cover deficits until their series reach the point of being syndicable, an element that's also included in many other deals between top producers and networks.

In the Shukovsky/English-CBS pact, only two of the four series have to come from Ms. English; the

(Continued on Page 46)



Maury Povich (l.) is getting into the talk show business, while Geraldine Rivera rejoins investigative journalism.

Povich, Rivera trade genres in new syndicated launches

By ROD GRANGER
Staff reporter

NEW YORK—Maury Povich and Geraldine Rivera begin new television lives today.

Mr. Povich, best known as the original host of "A Current Affair," is entering the talk show arena with his hour-long show from Paramount Domestic Television.

Mr. Rivera, already established as a talk show host, will return to his roots as an investigative journalist with a second program, the half-hour news magazine "Now It Can Be Told," produced by his Investigative News Group and Tribune Entertainment Co.

Mr. Povich and Mr. Rivera, who are both producing their new programs here, hope to capitalize on their fame while expanding their audience base.

"The Maury Povich Show" is cleared in mostly daytime and early-fringe slots on 138 stations covering 98 percent of the country. "Now" is cleared on 125 stations reaching 85 percent of the country, mostly in late-fringe and access

slots.

Mr. Povich says he intends to rely on his strengths as a storyteller and what he terms "single-focus stories" to separate himself from an increasingly crowded talk field.

"The Maury Povich Show" will offer two stories per program, and "for the most part, they are contrasting stories, in that one might be serious, one might be light and fun, one might be confrontational, one might be very sensitive," said Mr. Povich.

The program will be people-driven, not topic-driven, he says.

"I think audiences come away from other shows with a feeling of the topic, but not the people.

"We don't want five different stories up there, with five different couples," he said.

"We want to be able to take stories that are very personal, very intimately focused."

Kari Sagin, the show's executive producer, also stresses the show's "flexible format" as an advantage it holds over

(Continued on Page 46)

ABC, NBC easing their ad policies

By WAYNE WALLEY
New York bureau chief

NEW YORK—The broadcast TV networks, constantly under pressure from advertisers to relax rules concerning commercials' content, will ease some of their formal policies this year.

Both ABC and NBC are in the midst of completing revisions of their formal guidelines governing what is acceptable in commercials, the first such revisions since the mid-1980s.

The changes proposed by ABC include the following:

- Allowing doctors or actors posing as doctors to endorse products, ending the so-called "white coat" prohibition adopted in the 1950s, if commercial claims are properly substantiated.
- Allowing the use of "before" and "after" photos in diet commercials, providing the diet plan is "reasonable" and meets other specified criteria.
- Allowing celebrities to endorse products in children's commercials if the product is not used in the celebrity's profession.
- Allowing characters to take pills on camera in certain instances.
- Acceptance of ads for astrological or fortune-telling services and for selected "900" telephone numbers if the service provided is entertainment-based and does not claim to be an exact science.

Those in the ad industry generally applauded the ABC proposals.

"This allows more creative freedom, but it is not a dramatic change," said Michael Drexler, executive vice president and worldwide media director for Bozell Inc.

"We've felt that the networks have been overly restrictive and we're glad to see this happen," Mr. Drexler said.

Both networks emphasize that the changes are not a complete restructuring of standards, but merely a fine-tuning of the rules.

"This is more a restatement than a revision," said Harvey Dzodin, vice president of commercial standards for ABC.

"There is no change in our philosophical direction. We take

(Continued on Page 46)

Why WTHR, NBC put an end to prime-time test

By ROD GRANGER
Staff reporter

Though describing the early prime-time experiment on its Indianapolis affiliate as "break even to successful," NBC nonetheless says it will end the five-month test on Sept. 16.

The network and WTHR-TV mutually agreed to return NBC's prime-time schedule to its usual 8-to-11 p.m. run when the new TV season starts.

That's the same day a new NBC-sanctioned test of early prime time begins on Sacramento, Calif., affiliate KCRA-TV.

"The station did well with its 10 p.m. news, but our concern was the network would get hurt from 7 to 8 p.m., and that's where we took most of our damage," said John Da-

miano, senior vice president of affiliate relations for NBC.

Since the experiment's start on April 7, "Cheers" has been losing out to "The Simpsons" on Fox Broadcasting Co., and the syndicated "Wheel of Fortune" has been beating "The Cosby Show" in head-to-head competition on Thursday nights.

Mr. Damiano and Michael Corken, WTHR's vice president and general manager, said the station and the network mutually agreed to have the change coincide with the start of the new network season.

"We both felt it would be beneficial to the network, the station, and the audience to start everything at the same time," said Mr. Damiano.

"When we went into this, the station and

(Continued on Page 46)

Turner in negotiations to buy Hanna-Barbera

By WAYNE WALLEY
New York bureau chief

Turner Broadcasting System has moved a step closer to buying Hanna-Barbera Productions.

TBS on Aug. 30 signed a letter of intent with Great American Communications Co. for "formal and exclusive negotiations" to purchase the company's animation entertainment assets and businesses.

Executives at the companies would not elaborate on the discussions last week, but said any sale would be subject to the execution of a definitive purchase agreement

and board of directors and regulatory approvals.

The purchase would be by a joint venture to be formed by TBS and Apollo Investment Fund, L.P.

Great American Communications, owned by Cincinnati-based financier Carl Lindner, had put Hanna-Barbera on the sales block some time ago as part of an effort to reduce the company's debt load.

But a stumbling block to any sale has been Hanna-Barbera's distribution pact with sister company Worldvision Enterprises.

(Continued on Page 46)

Colleagues remember Harry Reasoner

By ROD GRANGER

Staff reporter

NEW YORK—In his 1981 memoir "Before the Colors Fade," Harry Reasoner said, "Even though the most important quality a reporter can have is detachment, you have to be able to love, too."

Last week, several hundred of his friends and colleagues gathered here at a memorial service to express their love for Mr. Reasoner, who died Aug. 6 of cardiopulmonary arrest at the age of 68.

"I don't think I ever knew a person I ad-

mired more or trusted more, a conviction I think I share with every person in this room," said Mike Wallace, who with Mr. Reasoner was a founding co-editor of "60 Minutes."

Mr. Wallace, one of the service's seven speakers, said it was remarkable to discover in the past few weeks how many people thought of Mr. Reasoner as their friend. He read excerpts of letters from viewers expressing feelings of loss at Mr. Reasoner's death.

Elizabeth Reasoner, one of Mr. Reasoner's seven children, said that her father emphasized "ideas, humor and tradition."

"He was a comfortable and comforting

man," said Ms. Reasoner, who shared several humorous family anecdotes.

"Harry loved life; he always had a good time," said Ralph Mann, Mr. Reasoner's former agent. "To me, he was a man of principle and great loyalty," Mr. Mann said. "He did not tolerate fakers."

Mr. Reasoner "was not a great conversationalist, you had to crank him" to get started, he said, but "baseball" was a magic word.

ABC correspondent Jim McKay, a friend of Mr. Reasoner's for about 30 years, said, "In a way, his name described the man very well: Harry, a rock-solid man from Iowa; Rea-

soner, a reasonable man."

Andy Rooney described his former colleague as a "great interviewer, a fine writer. There's never been a better television journalist than him."

Mr. Rooney said he did not send flowers or a note to Mr. Reasoner's family.

"On the occasion of my friend Harry's death, I am not a consoler; I am to be consoled," he said.

"A Harry Reasoner comes along once in a lifetime," said Don Hewitt, executive producer of "60 Minutes." "Aren't we lucky he came along in ours?"#

Meredith sets cable investment

By KATE OBERLANDER

Staff reporter

Meredith Corp.'s agreement last week with New Heritage Associates to invest \$104 million in cable properties is a good sign for the stagnant cable market, and the partners' goal of borrowing \$200 million to \$300 million more is attainable, financial experts say.

On Sept. 4, Meredith and management group New Heritage said they had reached an agreement in principle to form a partnership for investing in and managing U.S. cable TV systems.

While Meredith, which publishes Better Homes & Gardens, Ladies Home Journal and other magazines and owns seven TV stations, will invest the bulk of the money, New Heritage will put up \$4 million.

"We're looking at everything we know is for sale," said Dave Lundquist, vice chairman of New Heritage.

The group is now evaluating one Midwest cable property with 22,000 subscribers, although Mr. Lundquist says his company is not the only interested buyer.

There haven't been many cable companies up for sale in the past two years, but that may change as buyers such as the Meredith-New Heritage partnership and a three-month-old partnership between Kohlberg Kravis Roberts and Cablevision Industries enter the fray.

KKR and Cablevision announced in June that they had formed a partnership to invest up to \$1 billion in cable systems.

Jack Rehm, president and chief executive officer of Meredith, says his company also feels the time is right to acquire systems, both because of the properties and the financing that's available.

"We believe there are attractive properties out there," he says.

"From all the research we've done," Mr. Rehm adds, "we don't see any problems raising the debt."

The lending market has not been good for cable properties since 1989, primarily as a result of the savings and loan crisis and tough regulations that were issued to banks governing their ability to loan money for highly leveraged transactions, or

(Continued on Page 46)



"P.O.V.'s" fourth season on PBS included the documentary "Casting the First Stone."

'P.O.V.' walks PBS tightrope

By TERRY ANN KNOPP

Special to ELECTRONIC MEDIA

When Marc Weiss helped create the documentary series "P.O.V." for PBS four years ago, his mission was to showcase the works of independent filmmakers and provide a new voice for PBS.

During its first three seasons, "P.O.V." was critically acclaimed and won a number of awards.

But this year, the series has been battered by two major controversies and now faces an uncertain future, both financially and in terms of acceptance by PBS stations.

In an era of major cutbacks in federal funding, the question for the show's supporters is whether an offbeat, cutting-edge, unabashedly liberal-leaning documentary series such as "P.O.V." can survive within PBS's mainstream environment.

Despite the recent controversies, Jennifer Lawson, PBS's executive vice president for national programming and promotion services, gives the series a vote of confidence.

"We do support 'P.O.V.' in its risk-taking," she said. "'P.O.V.' is an asset for public television."

"This is its fourth season and the variety of its programs over four years has been extremely valuable. It will continue to be an important outlet for us."

Nevertheless, Mr. Weiss says he knows his shows walk a delicate tightrope at PBS.

"It's plain to anybody with eyes in their head that public television has to satisfy many constituencies," he says.

"They will always be contending with ideas about what's appropriate and what's not, especially for programs that are publicly funded. And there is obvious pressure from the right wing to do much less."

At the center of the debate this year were two gay-oriented films.

Marlon Riggs' "Tongues Untied" was an explicit and intensely personal examination of gay black male identity. The award-winning film contained

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SYNDICATION NOTES

'MTV Awards' cleared in 94%: Viacom Enterprises has cleared the two-hour syndicated version of "The 1991 MTV Video Music Awards" on 177 stations covering 94 percent of the country. The syndicated version of the ceremony, which MTV carried live last Thursday, is available to stations on a barter basis for airing from Sept. 10 to Oct. 14. The program's cleared 49 of the top 50 markets.

More 'Woolery' clearances: Group W Productions continues to increase the clearance level of "The Chuck Woolery Show," which it inherited from Orion Television this summer. The hour-long talk strip, which premieres Sept. 16, has been picked up by seven more stations over the past month and is now cleared on 111 stations covering 85 percent of the country. It was cleared on 100 stations when Group W first

took over the distribution.

KTLA renews 'Mr. Pete': Independent KTLA-TV in Los Angeles last week renewed "The Late Mr. Pete Show," a weekly local program, for an additional 13 weeks. The new talk show has been airing on Fridays at 11:30 p.m. on KTLA's schedule since June 28. Grant/Tribune Productions, the Los Angeles-based producer of the late-night show, is trying to position "Mr. Pete" for a national syndication launch. The program, which KTLA tested for a brief time a year ago, originated on a cable public access channel on Century Cable in Los Angeles.

'Regis and Kathie Lee' to move in L.A.: Buena Vista Television's "Live With Regis and Kathie Lee" will switch stations in Los Angeles next month when it moves from the 9

a.m. time slot on KCAL-TV to the 9 a.m. slot on KABC-TV. The syndicated talk show will start airing on KABC Oct. 7.

Synditel polling TV critics: The organizers of Synditel, the first-run syndication day of the annual summer press tour in Los Angeles, are polling the membership of the Television Critics Association to try to secure Synditel a better position during the event. Synditel has taken place on the last day of the critics tour for the past two years, and is tentatively scheduled for the last day in next year's event. Pryor & Associates, the Burbank, Calif.-based public relations firm that organizes the syndicators' event, is asking critics whether they'd like the event to be held on the first day, between the cable and network portions, midway through the tour between the network sessions, near the end of the tour but

prior to PBS, or as the last day.

Muller Media launching 'Scratch': Muller Media, the New York-based syndicator, has cleared its new weekly series "Scratch" on 70 stations covering 70 percent of the country. The teen/young-adult magazine show, which is a barter effort, is set for a Sept. 28 premiere. It has been sold in 23 of the top 25 markets. Muller is launching the program in a partnership with Belo Broadcasting's KXTV in Sacramento, Calif., where "Scratch" began as a local show.

Sachs' 'Toxic Crusaders' in 93%: Sachs Family Entertainment's "Toxic Crusaders," a new weekly half-hour children's show that began an initial 59-week run in July, is now cleared on 141 stations covering 93 percent of the country.#

JAIKIE & IFATA
THE

**in the heat
of the night**

Matlock

**PERRY
MASON**

Movie Series

Dick Van Dyke

M Y S T E R Y M O V I E S

Cristina Ferrare
and Friends

“Not since... Wheel
has a syndicated
half hour caused
such a stir.”

-TV GUIDE AUGUST 31, 1991

Everybody's talking about STUDS, the show that's improved every one of its 16 stations since its premiere. Doubling and tripling ratings and boasting the best demographic profile in first-run syndication, STUDS is already the most promising launch since *Wheel of Fortune*.

But don't take our word for it. *TV Guide* is the latest to profile STUDS, joining such national publications as *Time*, *Newsweek* and *USA Today*, and television shows *CBS This Morning* and CNN's *Showbiz Today*.

Take the lead with the franchise of the 90's. STUDS. It's the hottest item in first-run.

■ S T U D S



Call it sexy fun or sexist foolishness – controversial *Studs* is turning on fans

Not since Vanna White started spinning the Wheel has a syndicated half hour caused such a stir. From Boston to Sacramento, this game show has doubled and tripled its ratings in just a few months – reaching as high as a 20 share in Houston.

The show is *Studs*, a hip version of *Love Connection* and its host, 29-year-old Mark DeCarlo, has a theory for its popularity. "The show and its contestants are as real as you can get," he says. Since *Studs* has no script, "there is no posturing. We say things like 'make love,' not 'make whoopie.' There is no 'Come on sit in my Porsche, baby'."

The premise for *Studs* is straightforward. Two men separately blind-date the same three women. Later, in the TV studio, the women recall their romantic interludes—with as much sexual innuendo as possible. The studs then try to guess which woman said what. The stud with the higher score wins a \$500 fantasy date with the studette of his choice—but only if she picked him as the better of the two men.

Fans of *Studs* call it funny and spon-

Above: Host Mark DeCarlo with contestants.

taneous. But the show's critics call it something else (some have labeled it "sexist" and "humiliating"). And with some justification. The studettes can get testy. One stud worked as a Conan the Barbarian impersonator at Universal Studios. Sounds impressive, right? Not to his date, apparently. She nicknamed him Conan the Librarian.

Good-natured Conan shrugged off the insult, though, as do most *Studs* contestants. That's probably because segment producers screen out sensitive types. "If we have a bald guy on the show, that fact is bound to come up," says DeCarlo. "If he can deflect it by saying, 'Yeah, I keep it shined twice a day,' there's no problem."

DeCarlo's own *Studs* fantasy show would be an "homage to Vegas, with showgirls and an Elvis impersonator." Or a salute to Warren Beatty? "He's the ultimate stud. The only way Beatty would need advice is if he listened to me." DeCarlo pauses. "Then he would need professional help."

—Mindy Kitei

TV GUIDE AUGUST 31, 1991

'Gladiators' plans live road tour

Look for The Samuel Goldwyn Co. to announce plans this week for an ambitious road show that it's mounting for "American Gladiators." The 80-city live tour, which runs from October to May, is sponsored by Southland Corp.'s 7-Eleven. Dick Askin, president of TV distribution for Goldwyn, says the tour is "designed to cross-promote" the program as it enters its third season. The live presentations will feature events adapted from the TV show, though nothing from the tour will be included on the program, which has already finished production for this season.

* * *

One of the new projects in the Buena Vista Television hopper is a daytime talk show called "Cristina and Friends," featuring Cristina Ferrare. Buena Vista officials are eyeing the program for a possible national syndication launch. The series is due to premiere locally on Disney-owned KCAL-TV in Los Angeles later this fall. The blueprint for the project is "Live With Regis and Kathie Lee," which Buena Vista picked up from WABC-TV in New York and made a mainstay in national syndication. In 1990 MCA TV tried to launch Ms. Ferrare and Ron Reagan in a daytime talk show called "Studio 33, Hollywood," but eventually abandoned the effort. The syndicator later opted to launch Mr. Reagan in his own late-night show instead.

* * *

With an FCC waiver in hand, the point is moot. But KCRA-TV, NBC's Sacramento, Calif., affiliate, was determined to shift its prime-time schedule an hour earlier this fall no matter what the FCC did. The clue? The station launched its on-air promotional campaign themed "It's About Time" to hype the Sept. 16 change in mid-August and an expensive billboard campaign started at least a week before the FCC waiver was approved. "You don't spend that kind of money on a campaign unless you're going to do it," an industry source said. While waiting for the FCC to decide, the station also launched a campaign to promote its new 10 o'clock news, which will be ongoing through the November

THE INSIDER



CRISTINA FERRARE
Buena Vista mulling daytime talk show



BUD GRANT
Tribune taking look at "Mr. Pete"

Grant/Tribune Productions, was waiting at press time to hear from Tribune Entertainment Co. on whether or not the syndicator is interested in distributing "The Late Mr. Pete Show," a local late-night talk show in Los Angeles that Grant/Tribune is producing. The show is now a weekly, but could be either a half-hour or hour strip in syndication, Mr. Grant says. Tribune has first look at the project, but its plate may be a little too full for "Mr. Pete" and the project could conflict with its efforts to launch its "Dennis Miller" late-night project for a January start. However, Mr. Grant says, "It's possible that Tribune Entertainment could look at the shows as being complementary, not competitive."

* * *

When "Jenny Jones" premieres next week, some of the things you will and won't be seeing will have been determined by feedback she solicited from questionnaires she handed out to women who attended her "Girls' Night Out" nightclub act. "The biggest thing they told me was, 'no more shock,'" she says. Ms. Jones also says the women expressed high interest in topics that deal with relationships and dating. Ms. Jones is also using the material from the questionnaires to put together a book called "Girls Night Out—The Book," but that's taken a back seat to the Warner Bros. Domestic Television Distribution talk show. "It's a little on hold right now because of the hours I've been keeping here," she says.

* * *

On a related note, today's a big day for **Geraldo Rivera**. In addition to the premiere of his new syndicated news magazine show, "Now It Can Be Told," Bantam Books is releasing his autobiography. The title? "Exposing Myself." Mr. Rivera says the title was inspired by former NBC News President Reuven Frank, who described the journalist as doing just that in reaction to a piece Mr. Rivera had written for Esquire magazine. Incidentally, Mr. Frank also has a new book out, titled "Out of Thin Air."#

—Written by William Mahoney from bureau reports

sweeps.

* * *

The movie version of the new book "Scarlett," the long-awaited sequel to "Gone With the Wind," might have to be turned into a pay-per-view event instead of simply a theatrical release. At least that's the latest scuttlebutt making the rounds now that movie rights are up for grabs. Warner Books paid \$4.5 million for rights to publish the novel, and film rights are expected to easily reach the seven-figure range or higher, prompting bidders to contemplate some PPV options.

* * *

Bud Grant, former CBS programer and now president of

Bush's TV views rapped

By **DOUG HALONEN**
Washington bureau chief

Broadcast representatives reacted critically last week to charges by President Bush that TV is hurting the nation's children and families.

While visiting an elementary school in Maine, Mr. Bush said sensationalism dominates TV and added, "I am convinced that the excesses are having a bad effect on our children and family stability and learning."

The remarks were reported in a front-page story in the Sept. 4 edition of USA Today.

A spokesman for the National Association of Broadcasters disagreed with the president's analysis.

"TV has traditionally been a part of the solution by providing informational and educational programming for children," said Walt Wurfel, an NAB senior vice president.

Peggy Charren, president of Action for Children's Television, accused the president of "doublespeak," noting that he refused to sign legislation last year aimed at limiting the amount of advertising on children's TV.

The legislation at issue, which became law without the president's signature, also requires broadcasters to provide informational and educational programming for kids.

"When the president had an opportunity to do something to improve children's TV, he ignored it," she said.

"To make TV a scapegoat for the lack of federal funding for innovation and resources in America's schools is outrageous," Ms. Charren added.

Bob Keeshan, creator and former host of CBS's "Captain Kangaroo," said the president was confusing the symptom with the disease.

"Kids are watching TV because there's a vacuum in their lives created by the lack of a parent-child relationship," Mr. Keeshan said.

And an FCC official added, "As President Bush noted, the rights of free speech limit government involvement over the content of television programming. Therefore, it's important to encourage parents to set the appropriate viewing limits for their children."#

Soviet TV letting viewers elect favorite news team

Moscow (AP)—Stay tuned for more post-coup changes in the Soviet media. Now TV viewers can watch their favorite anchors, and vote for them too.

The new broadcasting chief, stuck with a delicate choice between competing anchors, is letting viewers decide who and what they'll see on the national evening newscast.

At stake is editorial control over the 45-minute program, formerly called "Vremya" ("Time"), produced by the powerful State Committee for Radio and Television, a government monopoly known as Gostelradio.

Competing are two "brigades" of journalists and producers, one a collection of glasnost-era mavericks who had bucked the hard-liners, the other a mix of veterans who kept working during last month's failed coup.

The so-called "new brigade" ran the show last week. The "old brigade" gets its chance this week.

The winner will be determined by tallying viewers' letters and the results of opinion polls by two independent Soviet firms, said TV producer Alexander Zarayelian, a member of the new brigade.

"This is a competition between journalists over their conception of the news and mass media," Mr. Zarayelian said.

Yegor Yakovlev, former editor of the radical weekly Moscow News, was appointed Gostelradio chief after the failed coup. He announced the contest rather than make the choice himself, Mr. Zarayelian said.

The contest is sure to set a precedent in the use of polls and ratings in programming, while letting officials avoid the appearance of censorship in the aftermath of the coup.

Mr. Yakovlev already drew some criticism for canceling the popular "600 Seconds" program from Leningrad, whose producer, Alexander Nevzorov, had been accused of fanning Russian nationalism.

Boris Yeltsin, the Russian republic's president, was also criticized for shutting down six Communist Party papers for supporting the coup. The main one, Pravda, has resumed publishing but is no longer the party's official organ.

The new brigade's members are known for their refusal to accept the hard-line control over the past year.

Among them is the popular Tatyana Mitkova, whose animated presentation of the news and striking looks contrast strongly with the previous generation of announcers.

Ms. Mitkova was the lead anchor on the maverick news program "TSN" until last spring, when then-Gostelradio chief Leonid Kravchenko canceled the program. He effectively banned the live appearances of Ms. Mitkova and her colleagues, Dmitri Kisiliev and Yuri Rostov.

Mr. Kravchenko also axed the most radical prime-time show, "Vzglyad" ("Viewpoint"), which was known for hard-hitting commentaries and investigative journalism.

Many of the journalists found refuge in the fledgling Russian government-run news program "Vesti" ("News").

But it took the collapse of the coup to get Ms. Mitkova and her team back on the air.

Two 'brigades' of journalists are competing: a collection of glasnost-era mavericks who had bucked the hard-liners and a mix of veterans who kept working during the failed coup.

Some reappeared last week after "Vremya" announced it was revamping its format and philosophy as the official newscast.

Ms. Mitkova made the first anchor appearance on Sept. 2. On Sept. 3, Mr. Rostov anchored the newscast, which has been renamed "TSN," the Russian initials for Television News Service.

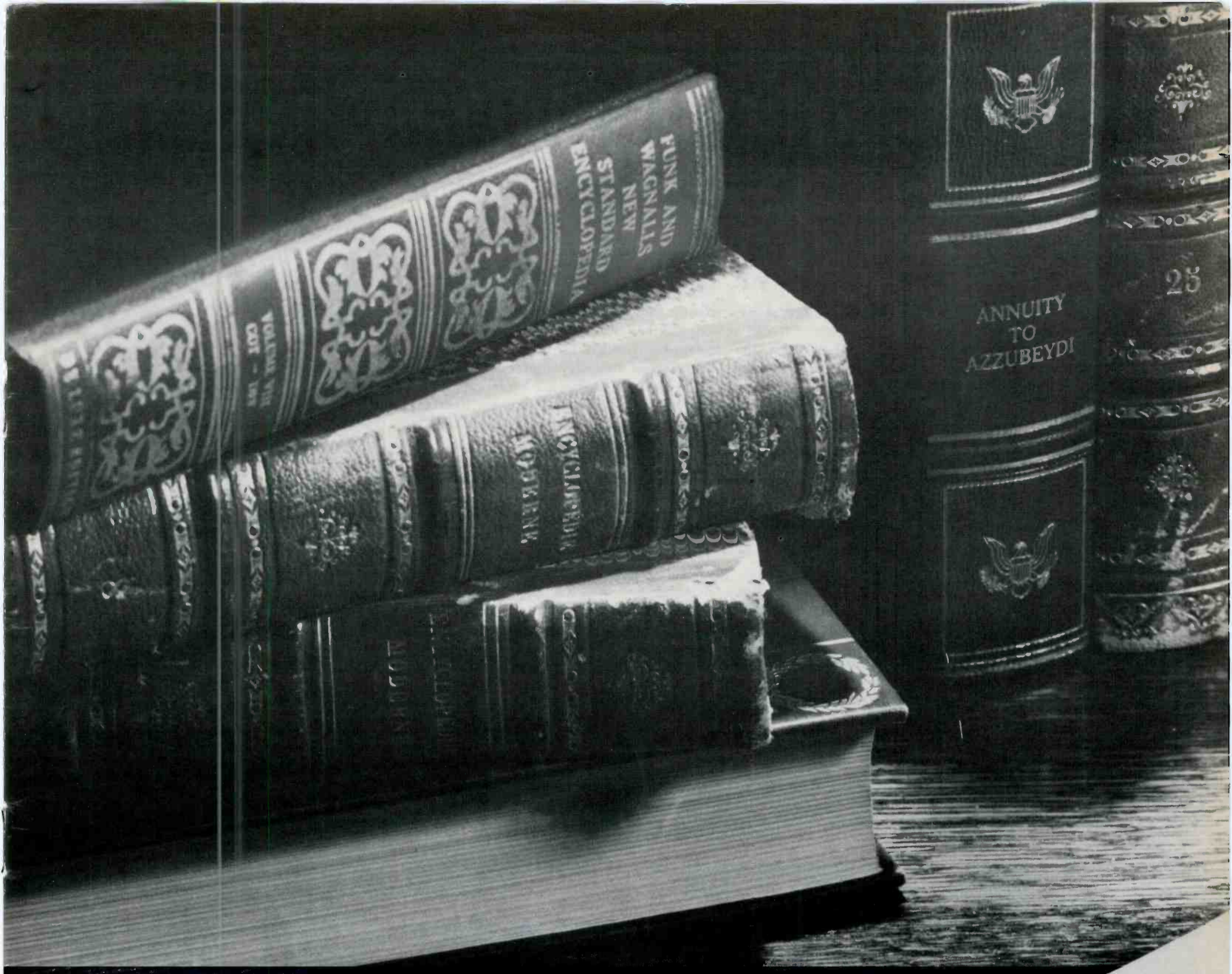
He ended with a warm grin and a reminder, "This week the brigade from the old 'TSN' is on the air, along with our friends from 'Vzglyad,' 'Vesti,' the current 'TSN' and the 'Vremya' program. Watch us, criticize us, give us your evaluation."

The old brigade includes the former "Vremya" anchors Alvar Kakuchaya and Tatyana Kamarova.

The losers will not be fired but instead offered on-camera jobs without control over the news content.

Both brigades are using the same camera crews and production teams during the competition, Mr. Zarayelian said.

"The purpose is to organize a new, independent TV agency— independent of the national government and the Russian government," he said. #



When historians recount the events of July 10 - August 8, 1991, they will note that WFXG-TV in Augusta, Georgia, was the first station in over 10 years to achieve a sign-on to sign-off, Nielsen and Arbitron share average of at least 10 during a first-time-ever ratings period in both rating services.

WFXG-TV was significantly stronger than WACH-TV, Columbia; KPTM-TV, Omaha; WTAT-TV, Charleston; WTTE-TV, Columbus; WTTO-TV, Birmingham; as well as outperforming WAGT-TV, the NBC affiliate in Augusta.

(Source: July 1991 Nielsen & ARB. Sign-on to Sign-off, Total Weekly Household Cume)



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Honoring the best TV show

This year's Emmy Awards produced fine ratings, a good controversy over tasteless Pee-Wee Herman jokes and a promise by the Academy of Television Arts & Sciences that it would revisit the way the nominations were structured.

In the long run, it's this last point that seems most important to us.

For an industry that's fairly straightforward, the Emmys make a point of carving their awards up into innumerable small divisions. Every award, whether for actor, actress, writer or director, is broken up according to whether it's for a comedy or a drama, a miniseries or a variety show.

Why not have at least one category that brings everything back together?

There's no reason the Emmy telecast shouldn't conclude with its biggest award (which currently doesn't exist): The award for Best TV Show, regardless of genre.

That's the highlight of each year's Academy Awards telecast, and no one seems to find it odd that "Police Academy 5" can compete for best film with "Dances With Wolves."

As it stands now, the Emmys give out so many different awards just for best series that it dilutes

the impact a little. An ultimate Best TV Show award would hold viewers to the end.

Beyond that, ATAS needs to realize that television is a fluid medium, and any set of categories is likely to be too rigid to fit all cases.

That's what caused "The Simpsons," which really should compete with other prime-time sitcoms, to end up competing with Saturday morning cartoons, or PBS's "The Civil War," arguably the TV event of the year, to be exiled to the informational program category—the kind of category that drives viewers into the kitchen for a quick snack.

The simplest solution is for the Academy to create an oversight committee with the power to adjust the preliminary nominations.

This committee should operate with a light hand, but have the ability to take special cases like those above and move them into more suitable categories.

The intent isn't to overrule the wishes of the voters, but to add a modicum of common sense to the process.

That change, in addition to the creation of a new category to honor the best TV show of the year, should make for a more vital Emmy Awards in the future. #

LETTERS TO THE EDITOR

Coup attempt showed shortwave radio's power

While totally disconnected from all global communication, Mikhail Gorbachev got the real coup news by hooking up to an old radio in his basement and listening to the BBC and VOA via shortwave! International shortwave radio has proven itself under duress over 70 years as international history and events come and go.

Global private investors and for-profit commercial broadcast operators should waste no time in developing business plans and obtaining FCC permits enabling many forward-thinking and growing, private-enterprise-type stations to serve the vast world listening public. This eager audience is hungry for commercial information and entertainment programed from a listener-focused perspective rather than delivered by the present, mostly authoritative system.

This Soviet Union coup attempt points up the dominate control an iron-fisted government-controlling mass communications outlet can have on daily freedom around the globe. Also, we see the danger a fragile balance of control of internal media has on dominating a citizenry.

International shortwave broadcasting is an external source of freedom of information exchange. The status quo system should be checked and balanced with an additional healthy mix of privately owned or operated stations that will insure the international airwaves are a mixture of per-

spectives, servicing an audience, not merely funding an authority.

Global privatization of much of the existing international broadcasting system could save taxes from profits derived by commercially operating the stations. Innovation and efficient operations lighten workloads through more efficient communications.

A new world information order is rapidly evolving. Furthermore, the sale of shortwave radios globally, and in the United

States, has never been stronger. Now is the time for the governmental international software broadcasting systems to be joined by visionary private broadcasters to make the international broadcasting system more democratic and poised for the 20th century.

H.D. Norman
chairman of the board
NDXE Global Radio
Opelika, Ala.

Soaps are winners at home and abroad

It is certainly no surprise to me that stars from "The Bold and the Beautiful" were mobbed upon their arrival in Rome ("Italian TV viewers wild for U.S. soap," Aug. 12, Page 8). Although domestic daytime ratings are dropping, our soaps are very big business in Europe.

It's also no surprise that the show was voted best serial in the Italian equivalent of the Emmy Awards. Europeans have traditionally been fascinated with our culture.

Co-creator/executive producer Lee Phillip Bell noted in a recent phone conversation; "B&B" ("Beautiful" in Italy) is set in Los Angeles, and "Santa Barbara" (whose setting is, of course, Santa Barbara) appeal

to viewers outside the U.S. who want to see Californian culture (albeit fictitious).

I appreciate your acknowledgment of daytime TV's international success. Despite the overall drop in the Big 3 at home due to expanded television services (cable), our local CBS affiliate's program director was quick to say during a recent appearance that soaps still rake in huge amounts of revenue.

It doesn't hurt to note that CBS has been the solid daytime winner for the past two years.

Olin Jenkins
editor
The Soap Opera Viewers' Voice
Columbia, S.C.

QUICK TAKES

Which of your network's new shows do you think will be a hit?



Jimmy Sanders
program director
WSPA-TV
(CBS)
Spartanburg,
S.C.

"The most promising new shows are in the 8 o'clock and 8:30 time slots on Wednesday. 'Royal Family' and 'Teach' will perform well and help CBS to be competitive on Wednesday nights. This market has a lot of Redd Foxx fans."



Sandra Benton
vice president and general manager
KEYT-TV
(ABC)
Santa Barbara,
Calif.

"'Home Improvement.' Besides being a very funny show, Tim Allen is every woman's husband and every man's hero. I think if ABC can continue to capture Tim Allen's personality throughout, the show will be a big winner with both men and women."



Perry Chester
general manager
KSNT-TV
(NBC)
Topeka,
Kan.

"'Reasonable Doubts.' The concept is interesting, and the lead characters are played by Mark Harmon and Marlee Matlin, who both have big star quality."

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CABLE NOTES

SET Pay Per View to offer 'Guitar Legends': Showtime Event Television Pay Per View will distribute "Guitar Legends," a three-hour special featuring highlights from the five-day festival that will showcase the world's leading guitarists in Seville, Spain. The special, scheduled for Oct. 19 at 9 p.m. (ET), will be offered at a suggested retail price of \$19.95 to \$24.95. Cable's VH-1 will provide promotional support for the PPV event. The special is a preview of Expo '92, a six-month festival that will feature 55,000 live entertainment events.

Joe Witte to host A&E's 'Disaster Chronicles': NBC News meteorologist Joe Witte will host

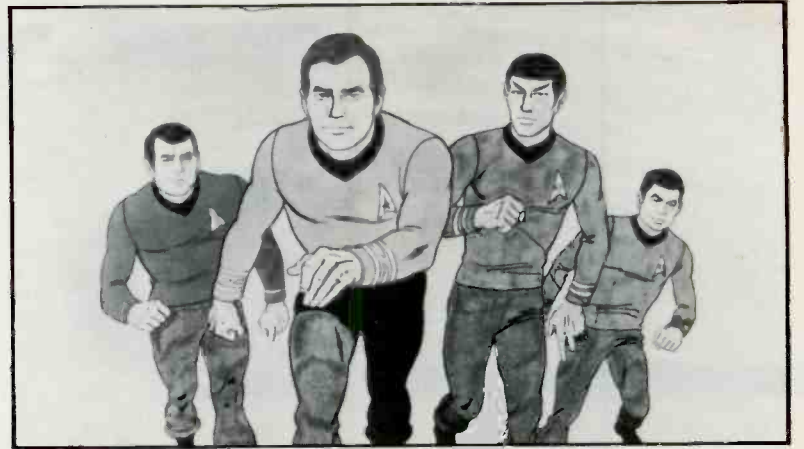
and narrate "Disaster Chronicles," a new series that premieres on the Arts & Entertainment Cable Network Sept. 25 at 9:30 p.m. (ET). The series, a co-production of A&E and NBC News Productions, will explore major catastrophes of recent history.

Travel Channel sets sweepstakes: The Travel Channel will offer a "Countries of the World" sweepstakes during October. The promotion, designed to hype the "Countries of the World" series hosted by Rita Moreno, will give away trips to Europe to two viewer couples and two affiliate system couples.

HSN drops joint venture: Home

Shopping Services, a subsidiary of Home Shopping Network, said last week that it has allowed its joint venture agreement with SkyPix Corp. and Northwest Starscan Limited Partnership to expire, effective Aug. 31. Home Shopping was to invest \$30 million in capital and services and to date had loaned \$6.2 million to the venture, but pulled out due to a failure of Starscan and Skypix to achieve the agreed upon milestones in addition to a "recent discovery of other obstacles."

Century seeks diverse work force: Century Communication Corp. has formed a task force to create and implement methodologies designed to increase



The Sci-Fi Channel has bought the rights to "Star Trek—The Animated Series."

June 1991

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the diversity of the work force in Century's 55 cable TV systems. Bob Carter, Northeast regional manager, will head the task force, which will make its recommendations in early November.

Nick sets 'Pete and Pete' special: Nickelodeon's long-standing short-form feature, "The Adventures of Pete and Pete," will be expanded for another half-hour special, "The Adventures of Pete and Pete: What We Did on Our Summer Vacation." The special will be telecast Sept. 8 at 7:30 p.m. (ET) and repeated Sept. 11 at 8 p.m. and Sept. 13 at 5 p.m.

Viewer's Choice to distribute Judds concert: Viewer's Choice will be the exclusive national distributor of the pay-per-view telecast of The Judds' final concert, scheduled for Dec. 4. The PPV performance, at Middle Tennessee State University's Murphy Center in Murfreesboro, Tenn., will complete The Judds' "Love Can Build a Bridge Farewell Tour 1991."

Court TV to cover Supreme Court hearings: Court TV plans live coverage of the confirmation hearings for the nomination of Judge Clarence Thomas to the U.S. Supreme Court starting Sept. 10 at 9 a.m. (ET). The network's coverage will be anchored in Washington by Fred Graham, Court TV's chief anchor and managing editor. Robert H. Bork, once a Supreme Court nominee, and Lloyd Cutler, a former White House counsel, will be principal commentators.

USA movie sets network ratings record: "Lies of the Twins," the final original "USA World Premiere Movie" to be telecast this summer, recorded the highest rating for a first-run movie on the network in June, July and August: Its telecast on Aug. 21 scored a 4.6 rating, reaching 1.67 million households. Overall, "USA World Premiere Movies" averaged a 4.1 rating during the summer compared to a 4.0 average during the same period last year.

Sci-Fi picks up animated 'Star Trek': Paramount Pictures has licensed "Star Trek—The Animated Series" to The Sci-Fi Channel, as well as a science fiction feature film package. The channel has recently signed affiliation agreements with Colony Communications, InterMedia Partners, KBLCOM, Omega Communications, Palmer Cablevision, Susquehanna Cable and Wometco Cable.

Southwest Conference PPV football: Special Order Sports, Home Sports Entertainment's pay-per-view arm, will offer a PPV package of selected Southwest Conference football games in Texas beginning Sept. 14. #

NEWS OF RECORD

The following are items released by the Federal Communications Commission from Aug. 26 to Sept. 3.

TV station sales

City and station: Tallahassee, Fla., WTXL-TV Channel 27.

Seller: Tallahassee 27 Ltd. Partnership, Tallahassee, Fla.

Buyer: Tallahassee Channel 27, Stamford Conn.

Price: \$5,350,000.

Date granted: Aug. 23.

Cities and stations: Honolulu, Hawaii, KHNL-TV Channel 13; Wailuku, Hawaii, KOGG-TV Channel 15; Hilo, Hawaii, KHBC-TV Channel 2; Boise, Idaho, KTVB-TV Channel 7; Portland, Ore., KGW-TV Channel 8; Seattle, KING-TV Channel 5; and Spokane, Wash., KREM-TV Channel 2.

Seller: King Broadcasting Co., Seattle.

Buyer: King Holding Corp., Providence, R.I. Frank Nickell, chairman and director.

Price: \$0.

Notes of interest: At the time of filing, Providence Journal Co., owner of 50 percent of the voting stock of King Holding Corp., owned the following television stations which it operated through subsidiaries: Journal Broadcasting of Charlotte, licensee of WCNC-TV, Charlotte, N.C.; Journal Broadcasting of Kentucky, licensee of WHAS-TV, Louisville, Ky.; KGSW-TV Inc., licensee of KGSW-TV, Albuquerque, N.M.; and Mountain States Broadcasting, licensee of KMSB-TV, Tucson, Ariz.

Date granted: Aug. 27.

Radio station sales

City and station: Kendallville, Ind., WAWK 1140 AM (250 watts).

Seller: Fort Wayne Media, Fort Wayne, Ind. Carl Lanci, president.

Buyer: Northeast Indiana Broadcasting, Kendallville, Ind. Don Moore, president and director.

Price: \$125,000.

Date granted: Aug. 1.

City and station: Salem, W.Va., WOBG 105.7 FM (3,000 watts).

Seller: Richard Frame, Salem, W.Va.

Buyer: Hilber Corp., Clarksburg, W.Va. Robert Steinhilber, president and director.

Price: \$72,000.

Date granted: Aug. 22.

City and station: Mims, Fla., WPGS 840 AM (250 watts).

Seller: Florida Public Radio, Titusville, Fla. Randy Henry, president and director.

Buyer: WPGS Inc., West Seneca, N.Y. Marie Doherty, president and director.

Price: \$100,000.

Date granted: Aug. 22.

City and stations: Idaho Falls, Idaho, KUPI 980 AM (5,000 watts daytime, 1,000 watts nighttime); KUPI 99.1 FM (100,000 watts).

Seller: KUPI Broadcasting, Salt Lake City.

Buyer: Ray E. Groth Oil Co., Ray E. Groth, president and director, Idaho Falls, Idaho.

Price: \$1,300,000.

Date granted: Aug. 22.

City and station: Chadron, Neb., KCSF 610 AM (1,000 watts daytime, 118 watts nighttime).

Seller: Big Sky Co., Chadron, Neb.

Buyer: Chadrad Communications, Chadron, Neb. Dennis Brown, president and director.

Price: \$150,000.

Date granted: Aug. 22.

City and stations: Tucumcari, N.M., KTNM 1400 AM (1,000 watts); KQAY 92.7 FM (3,000 watts).

Seller: Quay Broadcasters, Tucumcari, N.M.

Buyer: Quay Broadcasters, Tucumcari, N.M. John Dunn, president and director.

Price: \$157,000.

Notes of interest: At the time of filing, Mr. Dunn owned 49 percent of Quay Broadcasters.

KTNM-AM/KQAY-FM, Tucumcari, N.M.

Date granted: Aug. 22.

City and station: Cortland, Ohio, WKTX 830 AM (1,000 watts).

Seller: Trumbull County Broadcasting Corp., Mercer, Pa.

Buyer: Miklos Kossanyi, Bay Village, Ohio.

Price: \$0.

Date granted: Aug. 22.

City and station: Sparta, Tenn., WTZX 860 AM (1,000 watts).

Seller: Radio WTZX, Sparta, Tenn.

Buyer: Charles Howard, Sparta, Tenn.

Price: \$115,385.

Date granted: Aug. 22.

City and station: Minneapolis, Minn., KNOW 1330 AM (5,000 watts).

Seller: Minnesota Public Radio, St. Paul, Minn.

Buyer: NRG Twin Cities, Houston.

Price: \$940,000.

Date granted: Aug. 23.

City and station: Lamesa, Texas, KPET 690 AM (250 watts).

Seller: West Texas Broadcasting Co., Gulfport, Miss. J. Morgan Dowdy, president.

Buyer: KPET Inc., Lamesa, Texas. William Gerber, president and director.

Price: \$212,000.

Date granted: Aug. 23.

City and station: Grove City, Ohio, WWCD 101.1 FM (3,000 watts).

Seller: Video Service Broadcasting Corp., North-

vale, N.J.
Buyer: Ingleside Radio, Columbus, Ohio. Robert Vaughan, president and director.
Price: \$2 million.
Date granted: Aug. 23.

City and station: Big Spring, Texas, WBYG 1400 AM (1,000 watts).

Seller: Drew Ballard, Big Spring, Texas.

Buyer: Mel Zane Gilbert, Snyder, Texas.

Price: \$199,560.

Date granted: Aug. 13.

City and station: Kenedy-Karnes City, Texas, KAML 990 AM (250 watts).

Seller: The Ninety-Nine Co., Karnes City, Texas.

Buyer: Doris Ann Eckols, Kenedy, Texas.

Price: \$110,000.

Date granted: Aug. 26.

Proposed stations

Location: Union City, Tenn.

Station: 105.7 FM.

Applicant: River Radio, Fulton, Ky.

Twin State Broadcasting, Union City, Tenn. #

SkyPix, HSN deal falls through

By KATE OBERLANDER

Staff reporter

SkyPix Corp., which last week lost a \$30 million investment from Home Shopping Network, insists that its efforts to launch a direct broadcast satellite service are unchanged.

However, plans to begin testing the service with cable customers will now be disrupted.

HSN in March signed a letter of intent to become a joint venture partner with SkyPix and Northwest Starcan.

The latter company developed the digital compression technology SkyPix plans to use for its 80-channel service.

On Sept. 3, SkyPix issued a state-

ment saying its contract with HSN had "lapsed in accordance with its own terms Aug. 31."

HSN officials weren't available for comment at press time.

"Our initial plans to launch a DBS service are not affected," said Rick Selvage, senior vice president of sales for SkyPix.

The next step in the launch was going to be a cable test. But the only large cable company that has agreed to test SkyPix's digital compression technology is Jones Intercable, which now says its plans are "on hold until the situation is clarified."

Jones was scheduled to begin the SkyPix tests in its Broward County, Fla., system and possibly others in the first quarter of 1992.

"We need to talk to HSN and get a

better idea what the situation means," said Jim Carlson, vice president of communications for Jones.

"In the past, we've relied on them for information and advice."

SkyPix said in its release that it has other sources of funding, but did not elaborate.

The venture needs roughly \$200 million to get off the ground, sources say.

The DBS venture is continuing talks with Mitsubishi for financing and manufacturing help.

This is the second financing deal to fall through for SkyPix.

Last December, after tentatively agreeing to invest in the direct broadcast satellite venture, Comsat Video Enterprises terminated its agreement with SkyPix. #

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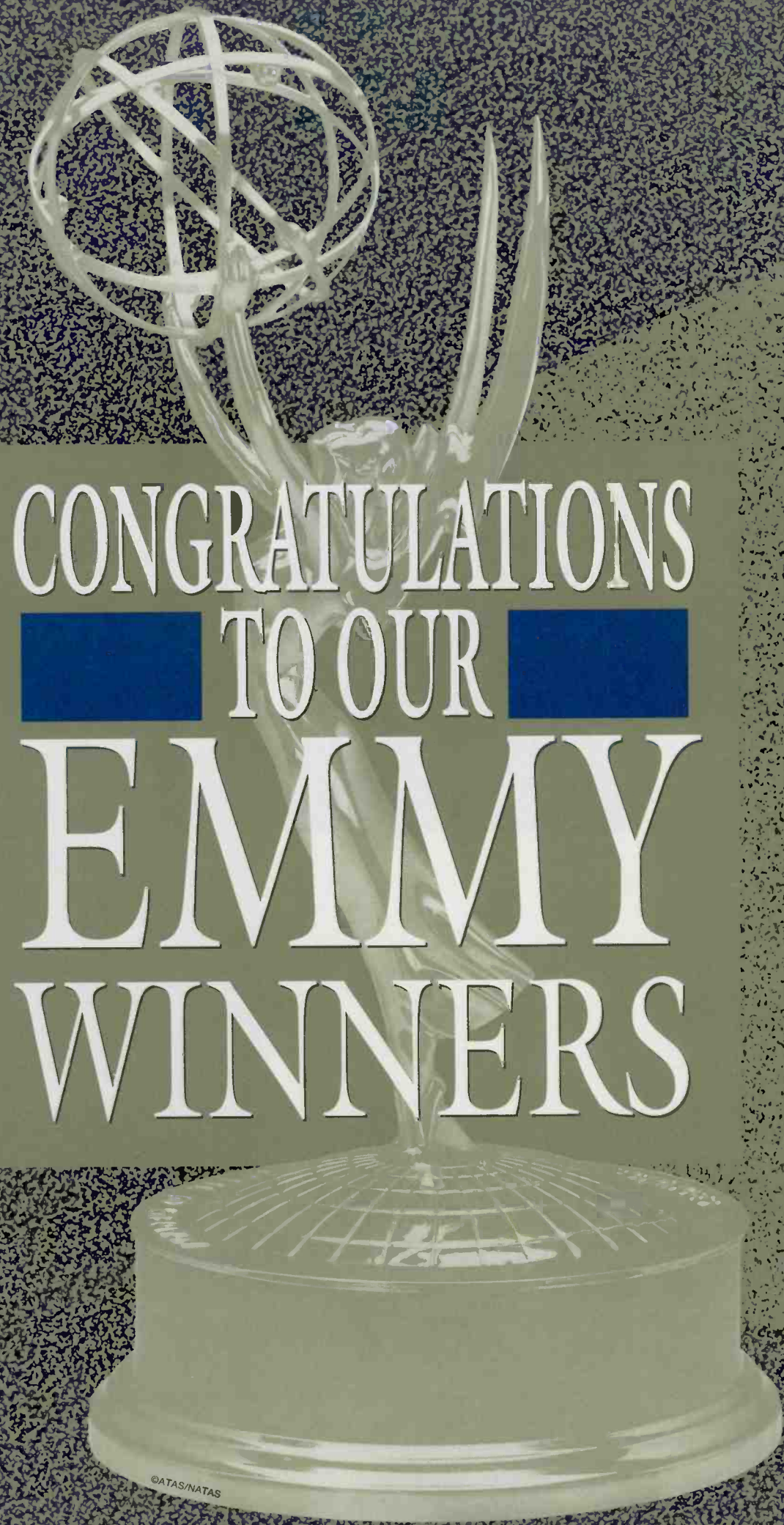
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TECHNOLOGY SPECIAL REPORT

RADIO 1991

DAB issue hot topic at NAB

By JUDITH GROSS
Special to ELECTRONIC MEDIA

The debate over establishing a digital audio broadcasting format moves to San Francisco this week, where it promises to be a dominant topic of conversation at the Radio 1991 convention.

Since the National Association of Broadcasters held its last industrywide debate at the Radio 1990 conference, little has been settled and considerably more confusion has been added.

Because DAB promises to equalize the sound quality of all radio stations, it holds enormous potential for transforming the radio business, and has become a lightning rod for controversy.

The Federal Communications Commission completed a notice of inquiry into DAB by June, but has yet to act on any of the proposals.

Industry observers now say they believe that the FCC will wait until after next year's World Administrative Radio Conference in Spain before tackling the issue domestically.

The biggest change so far has come about through fierce opposition.

In January, the NAB's Radio Board endorsed the European-developed Eureka 147 DAB system and gave the association the nod to pursue a licensing agreement with the Eureka partners, who are European broadcasting companies and manufacturers.

The board also appointed a DAB task force.

But the NAB's plan to "manage and control" the development of DAB to the benefit of existing radio licensees soon became unmanageable in the face of controversy.

The first snag is that the Eureka system needs new spectrum.

While European nations are content to clear a portion of the VHF or UHF TV bands to start DAB broadcasts, such spectrum is unavailable here.

After a spectrum study recommended that as much as 60 MHz of new spectrum was needed to accommodate all current coverage contours, the association quickly scrambled to find such a block anywhere.

They finally suggested 60 MHz at L-band (1500 MHz) and another battle was born.

Engineers protested that the higher frequencies would mean exorbitant power costs to compensate for greater building and foliage interference.

They also pointed out that Eureka has never been tested at L-band.

Meanwhile, the Air Force joined the fray with its own pro-

(Continued on Page 36)



VG Electronics of England is one of three manufacturers that makes equipment for the European-developed Radio Data System.

Radio of the future Sage touts its new countrywide system

By ELIOT TIEGEL
Special to ELECTRONIC MEDIA

Imagine a car or home radio that displays a station's format, call letters and slogan and can lock into every station with a similar format across the country.

This radio could also alert listeners to weather problems and industrial accidents and could act as a paging system.

These are some of the prime features of the European-developed Radio Data System, which is undergoing U.S. standards formalization.

Jerry LeBow, president of Sage Alerting Systems, the main U.S. proponent of RDS, says a formal standards report will be presented at this week's National Association of Broadcasters' Radio 1991 conference in San Francisco—and RDS could be in use in this country as early as next year.

RDS is the invention of the BBC and Swedish Post Office and has been in operation in Europe since 1987.

Sage Alerting, the 2½-year-old Stamford, Conn.-based unit of Sage Broadcasting, has been touting RDS technology for the past several years.

While RDS offers a variety of features for a radio station, Sage's main selling point for the system is an emergency alerting system that it believes could replace the Emergency

Broadcast System.

Sage has adapted several of the European RDS features into a package with its alert system that it hopes to bring to the market next year, once several problem areas are resolved in the standards compatibility process.

Mr. LeBow says a National Radio System Committee, comprised of almost 20 industry executives, has been working on finalizing RDS standards since February.

This body, supported by the NAB and the Electronics Industry Association, has sought to adapt features from the existing global standards established by CENTELEC, a central European-based standards agency.

Sixteen European countries are now broadcasting in RDS, according to Mr. LeBow, who says he first heard RDS five years ago.

Once the report is presented at NAB, the committee will accept comments and questions before publishing its final document.

"This is a voluntary standard," Mr. LeBow says, "so we're all doing the same thing at the same time with this little new piece of real estate."

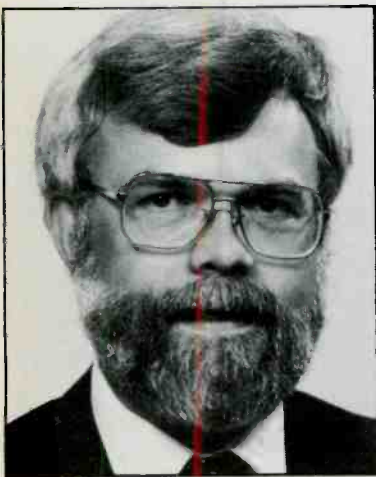
There are two trouble areas that have been slowing down the standardization process in this country.

One involves the definition of program formats to fit 20

(Continued on Page 36)

Veteran engineer speaks out on state of industry

By JUDITH GROSS
Special to ELECTRONIC MEDIA



ANDY BUTLER
At WBAL-AM/WIYY-FM, Baltimore

Andy Butler, chief of technical operations at Baltimore's WBAL-AM/WIYY-FM, has earned the right to speak for his colleagues in the industry.

Like many engineers who began by hanging around radio stations at an early age, Mr. Butler says he used to bother the old-timers on the engineering staffs until they helped him learn the technical side of the industry.

He paid his way to a degree in electrical engineering by spinning records as on-air talent and went into news and production first at KTTR-AM in Rolla, Mo., then as operations director for KFMZ-FM in Columbia, Mo.

A stint at KBIA-FM, the University of Missouri's station, helped him to a masters degree in engineering management.

Doubleday Broadcasting hired him to head technical operations at its stations until they were

sold in the mid-1980s, and he stayed at the group's New York City outlets and built new studios for then-WAPP-FM and WHN-AM.

An old pal who was station manager of Hearst Broadcasting Group's WBAL and WIYY persuaded him to come to Baltimore nearly three years ago.

Last year he ran second in a close race for president of the Society of Broadcast Engineers.

In the edited interview that follows, he talks about the issues currently facing radio engineers:

EM: How secure are engineers in these economic times?

Mr. Butler: Somebody once said a good engineer works himself out of a job.

If you build a plant right, you don't have to glue the pieces on every day because they aren't falling off. But there's always a place for a good engineer in a competitive station.

EM: What about stations that are hiring con-

tract engineers or cutting out engineering jobs altogether?

Mr. Butler: When a station looks at cutting costs by cutting engineering, at some point it has to pay for that.

You need a certain amount of expertise in engineering no matter what, so if you let things go, you'll end up paying more.

As an engineering friend of mine used to say: "Pay me now, or pay me later."

EM: You spoke of the folks you learned from, the retiring engineers. Where is the next generation of engineers coming from and how will they learn the ropes?

Mr. Butler: I don't know the answer to that one, and it really bothers me.

There's very little incentive to get into the business unless you love it. As continuing economic pressure cuts engineering departments, there are fewer entry-level positions.

(Continued on Page 36)

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TECHNOLOGY SPECIAL REPORT: RADIO 1991

Manufacturers pushing digital gear

By JUDITH GROSS

Special to ELECTRONIC MEDIA

Four years ago, at the National Association of Broadcasters' Radio '87 convention in Anaheim, Calif., four competing cartridge machine and tape manufacturers sat on a panel on future technology and stunned their audience by agreeing with each other.

They agreed that the day of the digital studio was far into the future, at least a decade away.

However, most of those same manufacturers will have digital cart machine replacements on the radio show exhibit floor this week at NAB Radio 1991 in San Francisco.

What happened, the companies say, is that the storage medium got less expensive and more reliable, and the circuit boards and chips needed to keep costs down became abundant.

And there's one factor they couldn't have foreseen: the way radio production and engineering staffs have embraced digital technology because of its low maintenance and re-

liability.

"When you look at the higher quality, plus the speed of performance, you can produce more work with fewer people with digital pro-

'We'll see a changeover (to digital) in the next two to five years.'

—Bruce Helling
ITC Communications

duction alone," notes Harris Allied Broadcast Equipment's Bob Wright, director of new products and markets.

Mr. Wright and other vendors point out that while the industry debates the hows and whys of future digital forms of transmission, digital replacements for studio and radio-frequency gear are already invading the market-

place and finding their ways into stations.

"We'll see a changeover in the next two to five years," says ITC Communications Manager Bruce Helling.

"Broadcasters may be wary of jumping in full force, but they're already sampling digital products."

It started when stations began playing compact disc music on air instead of vinyl records and tape cartridges.

Now CDs are a mainstay and have spawned two new areas of digital equipment: CD automation and recordable CDs.

Systems such as the Arrakis Systems' Digi-Link, Wheatstone Corp.'s Disk Playback Console and Broadcast Electronics' Audio Vault allow an operator to set up entire playlists and switch from network feed to a hard-disk stored spot to the latest CD hit song.

They even allow the sales department to add spots close to airtime and print out the whole day's log for traffic and billing.

Understandably, engineers and production managers have been hoping for some way to

record spots and IDs that will give the quality of a CD but the flexibility of erasable tape.

This year has seen the introduction of CD recorders from Denon with its CD Cart Recorder, Studer's D740 CD-R and Yamaha Corp. of America with the Yamaha Professional Recordable Disk.

Each system uses a record-once disc made of special material that "burns" audio information in with a laser.

The record systems are priced from around \$14,000 to \$18,000, making them a bit more expensive than tape cartridge recorders.

It's also apparent through all this that the days of the endless loop cartridge are numbered.

This year, cart machine manufacturers rose to the call with several varied approaches.

At this week's show, ITC is offering its DigiCenter, a PC-based system that allows for some production work as well as record and play.

Fidelipac Corp. introduced a different ap-
(Continued on Page 44)

Sage touts new radio system

(Continued from Page 34)
available signal slots on the 57 KHz subcarrier, which a station sends to a receiver that decodes the digital information and turns it into an LED display.

"This is the big consumer buzzword—the availability to search radio by format," says Mr. LeBow.

The second problem area concerns the paging feature.

Cue, an Irvine, Calif., firm with 200 FM clients, wants to use the technology, but Mr. LeBow says several set manufacturers have questioned some of the technical points.

So far, 11 FMs around the country have received free equipment and have been testing the gear, including WHTZ in the New York area; WYZZ in Chicago; Indianapolis-area stations WZVZ in Kokomo, WKHY in Lafayette, WSHW in Frankfort and WLHN in Anderson; and WWW, WJOL, WLLZ, WHYT and WKQI in the Detroit area.

Although no radios can receive RDS signals yet, Gary Fisher, general manager at WHTZ, says the station accepted the free equipment because it likes "to be on the leading edge of new bells and whistles."

Assistant Chief Engineer Steve Pepe is more pragmatic: "We have a radio in the shop and we're prototyping it to see how it affects our signal."

Once standards are set, Mr. LeBow says he envisions set manufacturers moving into the market first with car units and then with home models.

"I've already heard about Walkman models with all the features," he says.

In order to broadcast RDS, a station has to buy an encoder, ranging from \$3,100 to \$8,000, which is installed close to the stereo generator. Three companies make the units: VG Electronics of England, RE Instruments of Denmark and Rohde and Schwarz of Germany.

The advantages to listeners, Mr. LeBow says, are the ability

to sort out a station by format and call letters and the special feature of locking into one format and having the radio automatically pull up a similar station where RDS is available.

Record executive Don Graham finds this familiarity feature appealing. He says setting his radio by format for a cross-country drive eliminates searching for a desired station in an unfamiliar area.

"This becomes a boon for entertainment on the road," he says. "It'll also be a big selling point for a radio station to say it's RDS-equipped, as it will be for car manufacturers who now say they're CD-equipped."

Among the manufacturers with car models available in Europe are Pioneer, Sanyo, Sony, Sharp, Blaupunkt, Grundig, Denon, Philips, Kenwood, Hitachi, Yamaha and Philco.

In the United States, Delco has begun manufacturing models for GM cars, Mr. LeBow says.

On the emergency alert level, a system developed by Bosch and marketed by Sage is being installed in Jefferson County, Texas.

Eight FMs, four AMs, three network TV affiliates and two Tele-Communications Inc. cable systems will be fully installed by July 1992, says Mr. LeBow.

"It will operate primarily for the chemical industry to alert people to any explosion or release as well as hurricanes and tornadoes," he says.

"There'll also be special boxes given to people living closest to chemical plants, which will become activated at night to give them radio warning."

Since RDS will be compatible with every other system in the world, Mr. LeBow says he believes all the set manufacturers will eventually enter the U.S. market.

"It's not a matter of inventing a new radio; rather, it's a matter of a marketer saying 'RDS is in the U.S.; let's ship 10,000 pieces of this model to California.' "#

DAB issue to be hot topic at NAB Radio convention

(Continued from Page 34)

tests.

It wants to preserve L-band for flight-testing operations and vehemently opposes turning it over to broadcasters.

Both the Department of Defense and the National Telecommunications and Information Administration back the Air Force's complaints.

In the end, the FCC asked for "some" L-band for DAB, but the question remains to be resolved by the U.S. delegates going to WARC next year, where spectrum questions will be decided internationally.

In the meantime, the ever-hopeful NAB has plans to test Eureka 147 at L-band next month.

However, large broadcast groups are unhappy with Eureka for other reasons.

They fear that the DAB system will level the playing field between large and small stations and between AM and FM. Large broadcasters also suspect that the total number of licensees could grow, because of the way the system is designed.

They began working on their own DAB systems, and by spring, a group composed of Gannett Broadcasting, CBS, Westinghouse Broadcasting Co. and West Coast high-tech researchers had developed the first in-band system: Project Acorn (USA Digital), which hopes to put a digital signal on an FM signal and reduce multipath and other forms of interference.

The system also proposes a 15 KHz stereo AM solution, but the work is ongoing and a hoped-for mobile demonstration of at least the FM portion will have to wait until next April.

The debate over in-band vs. new spectrum raged all summer and culminated in a letter-writing campaign to the FCC and a Radio Operators' Caucus meeting six weeks before Radio 1991.

The letters opposed NAB's stand on seeking L-band spectrum and group owners at the meeting asked NAB executives, point-blank, to "slow the process down."

Engineer sizes up state of industry

(Continued from Page 34)

EM: Didn't the FCC's relaxation of the First Class license requirements along with the concept of contract engineers hurt?

Mr. Butler: We had an artificial situation where the FCC required a First Class license all the time at every station, and that gave a lot of people a free ride.

In the industry's haste to correct that imbalance we blew it away completely.

Now the pendulum has swung the other way, and we have people who, in order to earn a living, are patching the pieces back up.

We may never go back to stations employing full-time engineers, but

as the contract engineering concept matures we'll see contract firms springing up which will employ more engineers for fewer stations and require a certain level of expertise.

This may start out as one station's engineering staff becoming a contract firm for other stations in the market, and that may take an entirely different view on competition.

EM: Isn't the engineering part of this industry generally less competitive, station-to-station in a market?

Mr. Butler: We pretend a little less magic than other parts of the industry.

Jeff Smulyan, (president of

The NAB's DAB task force decided to hear presentations from systems other than Eureka in meetings in late July and at the radio convention.

And then, after the two-day July meeting, the task force announced a major shift in the NAB's DAB policy.

"We are now looking at in-band systems on a parallel track with Eureka 147. We encourage the development of these systems," said Alan Box, the task force's chairman.

There are currently two satellite DAB proposals: Radio Satellite Corp. and Satellite CD Radio.

Each awaits FCC action on petitions filed last year. Meanwhile, an international satellite DAB company, Worldspace, recently received the FCC nod to begin broadcasts into Africa.

There are six in-band DAB proposals: Project Acorn, American Digital Radio, Kintel, Mercury Digital, Lincom and Synetcom.

Some want to address both AM and FM, while some are only proposing systems for FM. With the exception of Acorn, none of the systems plan prototypes until next spring.

The in-band arena recently was joined by a proponent that had backed the Eureka system, only to move to a neutral corner.

Strother Communications Inc. has received FCC test authority at UHF-TV and L-band frequencies and has an agreement with WPGC-AM/FM in Washington to test in-band DAB.

SCI still plans to establish an independent test facility for DAB, but recently the company inked a deal with three broadcast firms.

SCI, transmitter manufacturer Broadcast Electronics, antenna/tower company LDL Communications and the engineering consulting firm of du Treil, Lundin & Rackley now comprise the Digital Audio Technical Alliance, which SCI President Ron Strother says will evaluate in-band DAB systems. #

Emmis Broadcasting Corp.) likes to say, 'It's not brain surgery, it's just radio.'

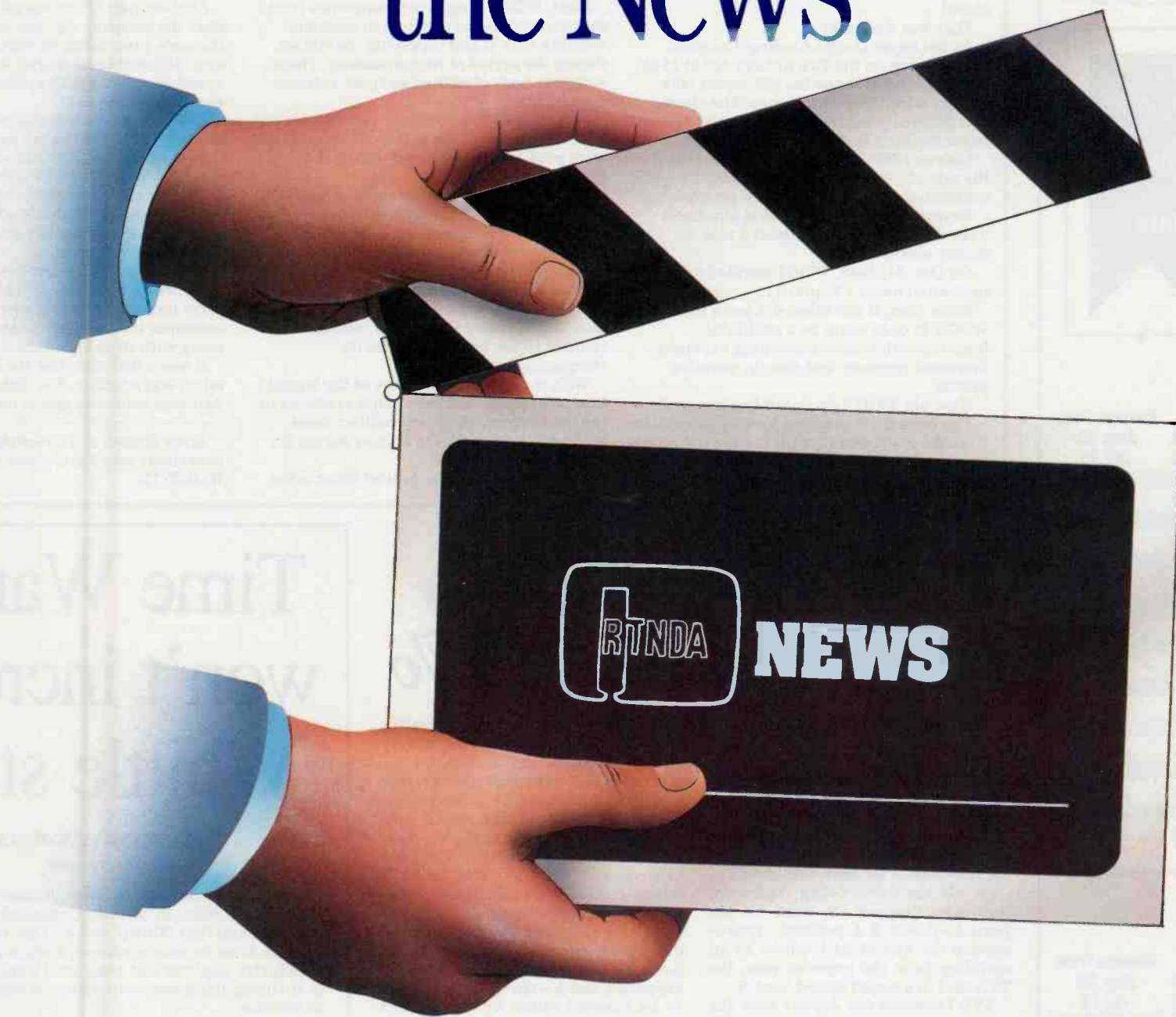
Engineers as a general rule tend to be more practical, we tend to realize that keeping another station off the air for an hour because we don't help out isn't going to make or break the ratings but may be hurtful to a friend who's the chief engineer. We can be more generous.

EM: What about digital audio broadcasting and the enormous changes ahead for radio engineering?

Mr. Butler: With change comes a greater need for understanding.

(Continued on Page 44)

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Winners

	Aug. 30	Change from Aug. 23
Matsushita	\$118.00	+\$2.75
Washington Post	\$226.00	+\$1.2
News Corp.	\$15.50	+\$1.00
A.H. Belo	\$31.00	+\$1.00
ATC	\$44.75	+\$1.00
Itel	\$17.62	+\$0.88
Disney	\$118.75	+\$0.88
Clear Channel	\$13.62	+\$0.62
Home Shopping	\$6.50	+\$0.38
TBS	\$15.62	+\$0.38
Century Comm.	\$7.88	+\$0.25
Jones Intercable	\$9.00	+\$0.25
Adelphia	\$10.50	+\$0.25
King World	\$28.00	+\$0.25
Times-Mirror	\$32.38	+\$0.25
Pathe	\$1.75	+\$0.12
Zenith	\$6.12	+\$0.12
Playboy	\$7.50	+\$0.12
General Electric	\$74.88	+\$0.12

Losers

	Aug. 30	Change from Aug. 23
Carolco	\$6.38	-\$0.12
TCL	\$13.50	-\$0.12
Paramount	\$38.50	-\$0.12
Knight-Ridder	\$55.00	-\$0.12
Cablevision	\$24.25	-\$0.25
Viacom	\$29.50	-\$0.25
CBS	\$150.25	-\$0.25
Orion Pictures	\$1.62	-\$0.50
Scientific-Atlanta	\$13.50	-\$0.50
Multimedia (s)	\$27.75	-\$0.50
McGraw Hill	\$54.25	-\$0.62
Media General	\$20.75	-\$0.7
Tribune	\$45.88	-\$1.12
Time Warner	\$33.38	-\$1.38
Cap Cities/ABC	\$437.12	-\$9.38

Unchanged

	Aug. 30
United Artists	\$13.50
Comcast	\$13.75
Gannett	\$46.38
Scripps Howard	\$52.00

(s)=stock split within last 52 weeks.
Note: Closing figures are price per share.
Source: Nordby International

Chapter 11 doesn't mean the end

Even in a weak economic climate, a business can overcome financial difficulties, including bankruptcy.

WGGT-TV, a Greensboro, N.C., independent, spent 4½ years under Chapter 11 bankruptcy protection, but finally climbed out of that hole on July 1.

In 1984, after three years on the air, WGGT stockholders were approached by a potential buyer and they decided to sell. The FCC approved the sale in June 1985.

Feeling optimistic, WGGT committed to several feature film and syndicated programming packages that would be available to the new owner once the sale was closed.

That was a mistake.

As the buyer sought funding, Congress was working on the Tax Reform Act of 1986. Uncertain what shape the bill would take, lenders were tight with money. The closing was delayed once, then again because the buyer couldn't find the money it needed.

Late in 1985, WGGT shareholders called the sale off, but the station was still contracted to buy the films and programming.

Payments on the programming purchases were due in 1986, but without a sale, no money was available.

On Dec. 31, 1986, WGGT decided to seek protection under Chapter 11.

Since then, it has taken 4½ years for WGGT to once again be a profitable business with reduced operating expenses, increased revenues and steady operating profits.

How did WGGT get out of bankruptcy?

The immediate result of seeking protection from the court was that the station got relief from creditors. Their claims against the company were totaled and classified as

MANAGER'S
CORNERSteve
Brandt

"pre-petition creditors."

Next, WGGT sought out companies from that group that were willing to continue working with it and supplying the station during the period of reorganization. These suppliers were classified as "post-petition creditors."

The pre-petition creditors were legally put on hold. However, the post-petition creditors were paid and kept current during the reorganization.

One major post-petition expense was legal costs, because the station had to pay its attorney, as well as the attorney for the creditors committee and the station's major lender, a bank.

Also, the station had to convince stockholders to cancel their stock as it was distributed before Chapter 11, and instead to reinvest in the company under its reorganization plan.

With the exception of three of the largest film companies that were major creditors in the bankruptcy, all other creditors were willing to work with the station during the bankruptcy process.

Now, what about the future? What is the

strategic operating plan? And have there been any safeguards implemented to ensure that the same problems do not reoccur?

To begin with, the current bank loan, which represents the station's largest financial obligation, was substantially reduced by stockholder contributions during the reorganization period and, according to the plan, will begin a new seven-year term with interest-only payments for the first two years.

This built-in safety valve gives WGGT two years of relief from principal payments while the station strengthens its position in the marketplace.

Another part of the operating plan was to steer the company upward in sales and, at the same time, bring its costs down to the most efficient level so that future losses would occur only if an extreme depression were to take place.

WGGT's marketing and programming strategy is directed at the part of the market with the least competition—the 50 percent of homes in WGGT's DMA without cable TV.

The selection and placement of the programs on the station's schedule is done with these 250,000-plus rural households as WGGT's major target.

The station is also emphasizing its presence on the 46 local cable systems that carry its signal by supplying tags that announce its broadcast channel number, 48, along with its cable channel number.

It was a difficult time for WGGT, but the effort was worth it. The station's July Arbitron book was one of its best ever. #

Steve Brandt is a Greensboro, N.C.-based consultant who has worked closely with WGGT-TV.

TVB: Broadcast
revenues off 4.9%By DIANE MERMIGAS
Senior reporter

Broadcast TV revenues slipped 4.9 percent in the first half of 1991 compared with the first six months of 1990, according to the Television Bureau of Advertising, indicating that the recession is far from over.

Of all the advertising segments, spot sales dropped the most for the period—down 8.4 percent, representing the loss of \$2.4 billion in ad spending from the previous year, the TVB said in a report issued Sept. 4.

TVB President Jim Joyella said the decline in spot sales indicates that TV stations are bearing the brunt of the widespread reduction in national ad spending that has been affecting the TV networks even longer.

However, stations were helped a little by the fact that local ad spending declined the least of the segments during the first half of the year—4.9 percent from the same period in 1990.

Network ad spending dropped 7.1 percent the first six months of 1991. However, ad spending on nationally syndicated shows, bolstered by the inclusion of Fox Broadcasting Co., gained 23.9 percent to hit \$900 million in the first half of 1991.

With a slower-than-expected economic recovery in sight, TVB recently revised its full-year 1991 projections downward, saying overall broadcast TV revenues will decline 2 percent from 1990.

"This year has been an unfolding series of disappointments. We were optimistic about steady improvement this year, but it certainly never happened," Mr. Joyella said.

"We slipped deeper in the second quarter and had just an awful third quarter. Although we expected to see

some strength in the fourth quarter from retailers, it won't be nearly enough," he said.

Mr. Joyella said that the decline in overall broadcast TV revenues expected in 1991 is only the second time since 1960 that there has been a year-to-year decline in revenues. The only other annual decline came in 1971 when cigarette advertising was banned from television.

Mr. Joyella said the declines are due to an overall reduction in all forms of advertising—not just in the broadcast sector—that is not expected to be boosted much by next year's Olympics and national elections.

TVB is expecting advertiser spending to remain cautious and limited in 1992, when broadcast TV revenues are likely to increase by low single-digit percentages at best, Mr. Joyella said.

In its report, TVB said advertiser spending at ABC, CBS and NBC was down in the first six months of 1991 to \$4.8 billion from about \$5.2 billion the first half of 1990.

NBC's lead was significantly cut from the previous year, with ABC coming in a close second.

Although advertiser spending in prime time and late-night each declined about 12 percent from the previous year, early-fringe ad spending on the weekends increased 86 percent from the first half of 1990, TVB said.

Spot TV, which saw reduced spending in nearly every advertiser category, posted increased spending in the agricultural and farming, freight and industrial development, apparel and footwear, and beer and wine areas.

Network was supported primarily by gains in medicines, beer and wine, household equipment, movies, travel and hotels, sporting goods, freight, home electronics, and gas and fuel. #

Time Warner
won't increase
Whittle stakeBy DIANE MERMIGAS
Senior reporter

Wall Street analysts say Time Warner's decision not to increase its stake in Whittle Communications is a wise decision, and that Whittle still will get the cash infusions it needs from its new co-owner, Fortsmann Little & Co.

Industry analysts last week said Time Warner already is realizing handsome returns on its existing investment in Whittle.

By deciding against increasing its stake, Time Warner will avoid further angering its shareholders with a cash layout at a time when it is struggling to pay down its \$8.9 billion debt.

Time Warner recently reduced its debt as a result of a stock rights offering to shareholders.

Time Warner acquired a 50 percent stake in Whittle in 1988 for \$185 million with a promise to eventually increase the stake to 80 percent.

Since 1988, Time Warner's return on its initial investment has nearly tripled.

Fortsmann Little & Co. Sept. 3 announced it will acquire a one-third stake in Whittle for \$350 million.

Time Warner will retain a 33 percent interest in Whittle, whose value will increase to \$1 billion as a result of the transaction.

The cash provided by Fortsmann, a New York investment firm, will be used to expand Whittle's national TV news channel for schools, a venture for TV programming and magazines in doctors' waiting rooms, and the development of a for-profit school chain.

Analysts last week said Whittle's properties have expanded faster than anticipated and required more of a cash infusion than Time Warner was prepared to give them.

Other Whittle investors include Britain's Associated Newspapers Holdings PLC, Whittle's financial banker, whose share will be automatically reduced from 33 percent to 22 percent as a result of the increase in Whittle value. #

WHO'S NEWS

Broadcast TV

J. Baxter Urist to senior vice president, international television group, Children's Television Workshop, New York, from group vice president, world product licensing.

Stuart Jay Weiss to vice president of on-air promotions for movies, miniseries and specials, West Coast, NBC, Burbank, Calif., from director of on-air promotions for movies, miniseries and specials, West Coast. Also, **Mike Valerio** to director of special projects and comedy programs, on-air promotion, West Coast, from writer and producer, on-air promotions.

Harvey Cary Dzodin to vice president of commercial standards, ABC, New York, from vice president of commercial clearance. Also, **Brett White** to vice president of program standards, Los Angeles, from vice president of broadcast standards and practices, West Coast.

David Talley to senior director of business affairs, Fox Broadcasting Co., Los Angeles, from director of business affairs, Orion Television, Los Angeles.

Jim Girodo to director of creative services, KSDK-TV, St. Louis, from vice president of creative services, KUSA-TV, Denver.

Dave Lockhart to director of local marketing, WQED-TV, Pittsburgh, from director of program underwriting, KSPS-TV, Calgary, Alberta.

Hal Capron to general sales manager, KOKI-TV, Tulsa, Okla., from director of sales, KOFY-TV, San Francisco.

Greg Bendin to general sales manager, KOVR-TV, Sacramento, Calif., from general sales manager, WKYC-TV, Cleveland.

Jim Byrne to program and promotion director, WFXT-TV, Boston, from marketing and advertising director.

Cable TV

Hutch Parker to vice president, HBO Pictures, Los Angeles, from vice president of production, Orion Pictures, Los Angeles.

Warren Zeller to vice president of marketing, Encore, Denver, from general manager, Cabletime, Denver. Also at Encore, **Jillaina Harbaugh** to director of affiliate marketing from director of affiliate services, Pro Am Sports System, Ann Arbor, Mich.

Laura Lawrence to vice president of East Coast program development, Nostalgia Television, New York, from director of special projects and program development.

Kem Maher to director of programming and production, Prevue Networks, Tulsa, Okla., from programming operations manager.

Joel Rudich to chief executive officer, Coaxial Communications, Columbus, Ohio, from president and chief operating officer.

Margaret Reilly to director, legal and business affairs, Arts & Entertainment Cable Network, New York, from associate director of legal and business affairs. Also at A&E, **Jesse Pimboeuf** to manager of production traffic from supervi-



HAL CAPRON
KOKI-TV



SUSAN BISNO
Cablevision of Chicago



JENNIFER HOWE
WJBK-TV



JON HEWETT
WJBK-TV



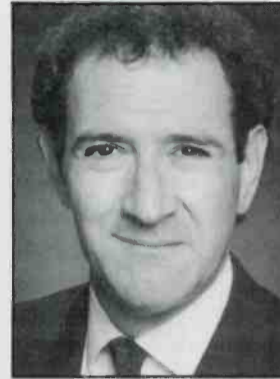
LAURA HAGAN
CBS Hispanic Radio



TONY DWYER
ITC



CHRISTINA BAKSH
Viacom Enterprises



ARTHUR SANDO
Comsat

sor of production traffic; and **Linda Lightfoot** to sales planner, ad sales department, Chicago, from sales coordinator.

Susan Bisno to public affairs manager, Cablevision of Chicago, Chicago, from public relations account executive, Weber Cohn & Riley, Chicago.

Journalism

Helen Whelan to assignment manager, CNN Business News, CNN, New York, from bureau chief and national correspondent, "Nightly Business Report," PBS, Washington. Also, **Paul Vercammen** to business news anchor, CNN International, CNN, New York, from anchor and reporter, KEYT-TV, Santa Barbara, Calif.

Rolando Santos to news director, KVEA-TV, Glendale, Calif., from assistant news director, KTTV, Los Angeles. Also, **Maria Salmon** to news assignment desk editor from director of community relations.

Maria Barrs to news director, KSBW-TV, Salinas/Monterey/Santa Cruz, Calif., from managing editor.

Amy Gwin to news director, KWHY-TV, Los Angeles, from producer.

Leslie Devlin to anchor, CNBC, Fort Lee, N.J., from reporter and fill-in anchor, Financial News Network, New York.

Jennifer Howe to general assignment reporter, WJBK-TV, Southfield, Mich., from anchor and general assignment reporter, KSL-TV, Salt Lake City. Also, **Jon Hewett** to general assignment reporter from reporter and anchor, WOTV, Grand Rapids, Mich.; and **Ron Boyd** to weekend weathercaster from weekend weathercaster, WWMT-TV, Kalamazoo, Mich.

Dixie Platt to night news manager, 10 p.m. newscast, KSDK-TV, St. Louis, from producer. Also at KSDK-TV, **Tony Villasana** to executive producer, 5 p.m. newscast, from news director, WMAZ-TV, Macon, Ga.

Tom Bowman to executive producer, WLKY-TV, Louisville, Ky., from producer, NBC Sports, New York. Also, **Glenn McElfresh** to noon news producer from news producer, 11 p.m. newscast, WLEX-TV, Lexington, Ky.; **Mike Gargiulo** to reporter from reporter, WYOU-TV, Scranton, Pa.; **Greg Singleton** to news photographer from news photographer, WKYT-TV, Lexington, Ky.; **Lee Dulaney** to news producer, 6 p.m. newscast, from noon news producer; and **Le Phuc Dihn** to chief news photographer from news photographer.

Bill Taylor to weekend weather anchor, KOVR-TV, Sacramento, Calif., from station meteorologist, WUSA-TV, Washington.

Bill Fuller to assignments editor, KTBS-TV, Shreveport, La., from news operations manager. Also, **Norris Carden** to news operations manager from news producer.

Scott McGrew to reporter and videographer, WMAZ-TV, Macon, Ga., from reporter, WOI-TV, Des Moines. Also, **Mike Maze** to weekend meteorologist and weekday reporter from weekend meteorologist, WSIL-TV, Paducah, Ky.

Production

Julie Steward to vice president of retail, Hanna-Barbera Productions, Los Angeles, from buyer, Guess Inc., Los Angeles. Also, **Tom Brocato** to vice president of publicity and public relations from director of public relations.

Jill Lopez Danton to co-producer, "Harry and the Hendersons," Universal Studios, Los Angeles, from associate producer. Also, **Rita Katsotis** to co-producer from production supervisor, The Carsey-Werner Co., Los Angeles.

Peter Scott Goldsmith to producer, Multimedia Entertainment's "Pozner & Donahue," New York, from producer, "People Are Talking" and "The Morton Downey Jr. Show."

Joe Gannon to writer and producer "In the Heat of the Night,"

MGM/UA Television, Culver City, Calif., from producer, The Carsey-Werner Co., Los Angeles. Also, **Victoria LaFortune** to co-producer, from co-producer, "The Father Dowling Mysteries," Viacom Productions, Los Angeles.

Radio

Bill Sickles to vice president, Katz Radio, Chicago, from manager. Also at Katz Hispanic Radio, **Angelica Bengolea** to account executive, New York, from account executive, Caballero Spanish Media, New York, and **Kim Capria** to account executive from market research specialist, Katz Radio.

Laura Hagan to Eastern general sales manager of CBS Hispanic Radio Network in New York, from New York sales manager for Katz Hispanic.

Keith Moon to general manager, KNRY-AM, Monterey, Calif., from general manager, KOST-TV, Monterey, Calif.

Chuck DuCoty to general manager, WISN-AM/WLTQ-FM, Milwaukee, Wis., from vice president and station manager, WIYY-FM, Baltimore.

Syndication

Tony Dwyer to senior vice president and general sales manager, ITC Domestic Television, Los Angeles, from vice president of Midwest sales.

Christina Riley Baksh to director, national sales service, Viacom Enterprises, New York, from manager of national sales service for the company.

Carol Thatcher to European correspondent, "Now It Can Be Told," from journalist, Australia and Great Britain. Ms. Thatcher is the daughter of Margaret Thatcher, former prime minister of England.

Other

Arthur Sando to vice president of corporate affairs, Comsat, Washington, from vice president of marketing and communications, Comsat Video Enterprises. Mr. Sando is succeeding **Richard McGraw**, who is retiring.

Lucille Luongo, senior vice president, corporate communications for Katz Communications, New York, has been re-elected president of the New York chapter of American Women in Radio & Television.

Robert Knudson to president, ALTA Group, San Jose, Calif., from director of engineering, WGN-TV, Chicago.

Brian Maloney to vice president and general manager, Harris Broadcast Division, Harris Corp., Quincy, Ill., from vice president and general manager, Harris Government Support Systems Division, Syosset, N.Y. He succeeds **Thomas Yingst**, who is retiring.

Joseph Conti to director of electronic imagery, Apogee Productions, Van Nuys, Calif., from independent consultant, Los Angeles.

Bill Robinson to senior account executive and national accounts manager AdLink, Los Angeles, from sales manager, Katz Communications #

ASK WSOC'S MICHAEL KRONLEY ABOUT LOCAL EDITION.

"It's a very effective way to get our product in new homes."

AND STOP BY THE CNN TELEVISION BOOTH AT THE RTNDA.

Headline
NEWS
LOCAL EDITION

Cable networks gear up for fall

(Continued from Page 1)

specific programming strategy.

"I shouldn't say this, but the main reason we launch in the fall is for advertisers," said Brooke Bailey Johnson, vice president of programming and production for Arts & Entertainment Cable Network.

"They (advertisers) are used to looking at a TV season that starts in the fall and to take advantage of the upfront money being spent, you have to be in some sort of fall mode."

Ms. Johnson said A&E switched from a January start to October last year and, starting with a prime-time debut "premiere week" Sept. 22, will have all new first-run programming except for feature films.

"We will go a tiny step further this year with our own premiere week," Ms. Johnson said. "We want to beat the drums stronger from a consumer point of view."

"As an ad medium and TV network, we

THE FALL SEASON CABLE

need to be somewhat in sync with the needs of advertisers and their scheduling," added Paul Krimsier, vice president, programming and promotion for The Family Channel.

His network premiered "That's My Dog," a new original series, on Sept. 1 to help introduce the cable channel's new season and fall schedule.

"Fall premieres are pretty well driven the way advertising on the networks is sold, with an ad cycle from September to August," said Mr. Krimsier.

"But as a network programming executive in charge of promotion as well, I'd rather launch new shows in January when HUT (homes using television) levels are higher and people have already sampled the broadcast networks. You can get established in a less cluttered environment."

Dave Kenin, executive vice president of programming for USA Network, said he also prefers to launch new shows in January, April or July, but added that USA has its share of new programs slated for the fall this year.

"It's good to be present and accounted for," Mr. Kenin said of the network's fall plans.

"It's purely for competitive reasons in terms of fourth-quarter advertising budgets."

Dennis Miller, executive vice president of Turner Network Television, said fall is no more important than any other time of year.



"From our perspective, it's a 12-month game," Mr. Miller said.

TNT does have an original movie, "Final Verdict" starring Treat Williams, scheduled to premiere on Sept. 9, and the network's eight weekly NFL telecasts on Sunday nights started Sept. 1, but the schedule of originals for the month is similar to any other time of the year.

"I can't say fall is my first choice except for a movie or an event," said Pat Fili, senior vice president of programming and production for Lifetime.

"We premiered our original prime-time series for Tuesday nights in July to get a jump and break through the clutter," she said.

"We'll be showing original episodes of those series through October, but personally I don't



New fall programming on the horizon includes (left) The Discovery Channel's "People of the Forest: The Chimps of Gombe," and A&E's "Dinosaur."

want to premiere any prime-time series in mid-September to early October."

Nevertheless, cable's interest in the fall season seems to be growing.

Paul Corbin, director of programming for The Nashville Network, said April has been the typical time to launch new series but that the network is now considering the fall because of the media attention paid to the new broadcast TV season.

"In 1992 we will be holding back from April to October. There's a pendulum swing with that for us," Mr. Corbin said.

"We think people will look for other programs after the networks dish it all out in September. They have something like 55 situation comedies.

"That's an awful lot of the same type of

programs, different from what we do. We think there's a big weakness in network fare."

Even the pay networks are joining in.

HBO, for example, plans to launch a new comedy series created by Billy Crystal that's called "Sessions," after the Oct. 6 premiere of "Ghost," which the network expects will be its highest-rated movie theatrical of the year.

Two specials under the heading "Influences," a series of music events, are scheduled for the fourth quarter as is a run of "Tintin," a family series of 26 half-hour episodes based on the European books.

"We want to create programming that can stand out from the network universe," said William Doyle, director of original programming, HBO.

"We want to maintain a strong presence."#

Highlights of the cable networks' fall plans

Though cable's fall season effort pales in comparison to the frenzy of new schedules on ABC, CBS and NBC, a number of cable networks are nonetheless launching new series, premiering new episodes of returning shows and adding specials to their schedules during the fourth quarter.

Following, in alphabetical order, are some of the basic cable networks' highlights for fall:

Arts & Entertainment Cable Network: New series scheduled to launch during A&E's premiere week include "First Flights," hosted by Neil Armstrong; "Investigative Reports With Bill Kurtis;" "Time Machine With Jack Perkins;" and "Lovejoy" starring Ian McShane. "Dinosaur," a new documentary/entertainment series hosted by Walter Cronkite, will run Sept. 8 to 11 at 8 p.m. (ET).

Returning series such as "Arts & Entertainment Revue," "Caroline's Comedy Hour," "Our Century," "Comedy on the Road," "Biography" and "A&E's an Evening at the Improv" will all have new episodes.

Black Entertainment Television: BET will add six new shows to its schedule this fall, starting Sept. 16.

They include two original series, a news talk show titled "Lead Story," and a yet-to-be-named game show co-produced by BET and Dick Clark Productions.

Other shows new to the cable channel this fall are "Generations," the canceled NBC daytime soap opera that will be telecast weeknights at 8:30 p.m. and three off-network sitcoms: "New Attitude," "Homeroom," and "Sugar and Spice."

The three comedies will alternate each Wednesday at 8 p.m.

The Discovery Channel: The two-hour film, "People of the Forest: The Chimps of Gombe" will premiere Sept. 8.

"Discovery Journal," a new anthology series, is scheduled to launch Sept. 22 with a six-part documentary titled "The Second Russian Revolution."

The channel also has nine new series set to premiere the first week in October including "Moments of Courage," "Earth Guide," "Hollywood Stuntmakers," "Hunters in the Sky," "Choppers," "The Adventurers" and "America Coast to Coast."

Two weekday series will also premiere in October: "The Low Cholesterol Gourmet" and "Easy Does It."

Lifetime Television: A made-for-Lifetime movie, "The Last Prostitute," starring Sonja Braga, is scheduled for Sept. 11, the week before the Big 3 launch their annual "premiere week."

"Silent Movie," another original movie, will premiere in October, while the documentary "Prisoner of Wedlock," hosted by Farrah Fawcett, will be telecast Sept. 25 as a "Your Family Matter" special.

In daytime, the new Lifetime series "Your Baby and Child With Penelope Leach" will launch on Dec. 2.

The Nashville Network: This cable network will launch "The Statler Brothers," a new weekly variety show, on Oct. 12.

The show will be telecast Saturdays at 9 p.m. with repeats at midnight. The show's opening guest is Barbara Mandrell.

In addition, TNN has an Oct. 9 special, "Buck Owens at Billy Bob's," an Oct. 14 guest host appearance by Kenny Rogers on "Nashville Now," and several Winston Cup auto racing events on Sundays in the fall.

Nickelodeon/Nick at Nite: Nickelodeon launched its 90-minute block of original animation for Sunday mornings in August with most returning series starting new episodes in August and early September.

"Nickelodeon Special Edition," a new monthly news show, launches Sept. 22.

Separately, Nick at Nite's schedule will be fine-tuned this fall with "The Adventures of Superman" joining the schedule on Sept. 23 followed by "The Dick Van Dyke Show" on Oct. 1 and "F Troop" on Oct. 5.

TBS SuperStation: TBS will launch its "James Bond Wednesday," a four-month weekly festival of James Bond films, on Sept. 25.

USA Network: USA will launch "Beyond Reality," a half-hour drama starring Shari Belafonte, on Oct. 4 at 9 p.m. Here are some other USA launches:

- "USA Gonzo Games," a half-hour competition show scheduled for Sundays from 6:30 p.m. to 7 p.m. and Saturdays from 5:30 p.m. to 6 p.m. starting Oct. 6.

- "Lucky Day USA," a wraparound interactive game hosted by John Davidson designed to tie together the network's weekday game show block, started this month.

- "Silk Stalkings," a one-hour show from Stephen Cannell Productions that will originally air as part of the CBS late-night lineup on Wednesdays and then be repeated in prime time on Sundays at 9 p.m. on USA Network starting Nov. 3.

VH-1: This music video network will feature new episodes of several series including "My Generation," "VH-1 to One" and "Flix" starting this month.#

'P.O.V.' facing questionable future

(Continued from Page 4)

strong language and a scene showing two black men kissing and caressing one another.

In the top 50 markets, at least 17 PBS stations refused to air the program. When the film aired on July 16, a "P.O.V." survey found that 174 stations out of 284 "P.O.V." stations across the country had declined to air it.

Moreover, the film drew the Rev. Donald Wildmon, president of the Tupelo, Miss.-based American Family Association, into the fray.

He branded the show "offensive" and then, in an unorthodox maneuver, urged the public to watch the program in order to see "how NEA film money is spent."

(This season, "P.O.V." was the recipient of a \$250,000 grant from the National Endowment for the Arts, while filmmaker Marlon Riggs received a regional NEA grant of \$5,000 for "Tongues Untied.")

Not long after, another "P.O.V." film, titled "Stop the Church," raised new conflict within PBS.

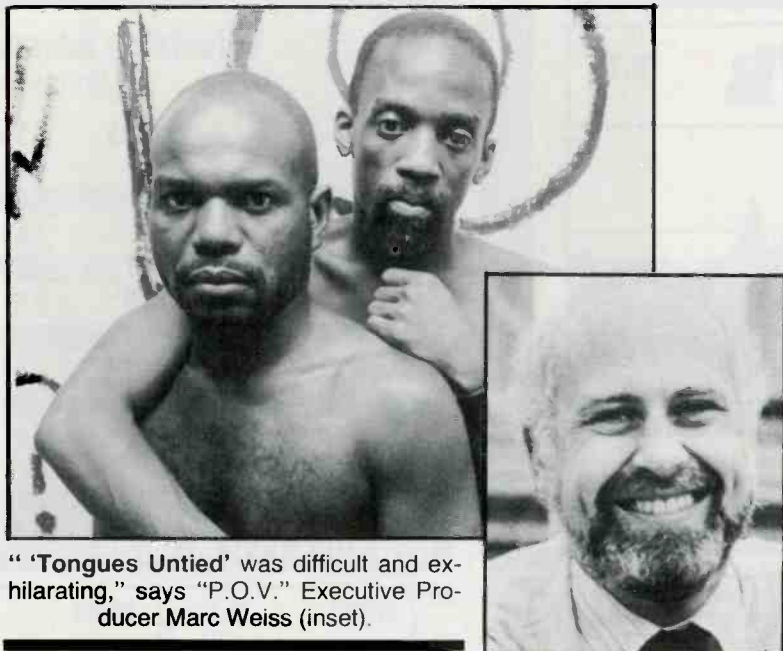
This time, the network itself pulled the plug on the 23-minute film short, which chronicled a protest in 1989 by a group of AIDS activists at New York's St. Patrick Cathedral.

Although Glenn Dixon, PBS's director of news and public affairs programming, had previously cleared the film for an Aug. 27 showing, PBS released a statement on Aug. 13 saying the show was "inappropriate for distribution because its pervasive tone of ridicule overwhelms its critique of policy."

David Davis, the president and chief executive officer of "P.O.V.," said he agreed with PBS's decision, especially given the timing, so close to the "Tongues Untied" controversy.

Underscoring the deepening divisions within PBS, several stations thumbed their noses at PBS and made plans to air the controversial program on their own.

In trying to satisfy at least three separate constituencies—PBS, the local PBS stations and independent



"'Tongues Untied' was difficult and exhilarating," says "P.O.V." Executive Producer Marc Weiss (inset).

filmmakers—Mr. Weiss conceded that he has been drained by the controversy.

"'Tongues Untied' was difficult and exhilarating," the 43-year-old filmmaker says. "'Stop the Church' was only difficult."

He explained: "With 'Tongues Untied,' we felt we had kicked off an extraordinary debate about what public television should be and whether there is room for diverse voices in public television or not."

"Many stations carried the program. Once it was broadcast, we got an extraordinary response from the viewers—thousands and thousands of phone calls," he said.

"'Stop the Church' was a terrible place for us to be. The discussion was focused on censorship. It was a particularly agonizing decision for David (Davis), and he didn't take it lightly."

Asked if he felt PBS had pulled the rug out from "P.O.V.," Mr. Weiss was tight-lipped.

"I can't give you a comment on that."

Pressed on whether PBS was

guilty of self-censorship, he replied: "I can't comment on that. I'm in a place where it's difficult to talk."

In the past, Mr. Weiss's problems with documentaries have not been with content so much as financing.

In the early 1980s, armed with a \$10,000 grant from the NEA and a \$2,000 grant from the United Methodist Church, Mr. Weiss co-founded Media Network, an information clearinghouse for thousands of independent films that became a resource for groups and organizations such as libraries, labor unions and churches.

But it was extremely difficult to raise money. In 1986, Mr. Weiss announced his resignation as executive director, but as a member of Media Network, he went to Robert Redford's Sundance Film Festival in Utah where he met David Fanning, the executive producer of PBS's acclaimed "Frontline" documentary series.

"I introduced myself," recalled Mr. Weiss. "We went out and had a beer, where I spun out what was needed to have an independent do-

documentary series."

Mr. Fanning then introduced Mr. Weiss to top executives at PBS, including Barry Chase, then vice president of programming, and Henry Becton, now the president and general manager of WGBH-TV in Boston.

Mr. Weiss organized a brainstorming session in New York that was attended by Messrs. Chase, Becton and Fanning and Larry Sapadin, the executive director of the Association for Independent Video and Filmmakers.

After listening to "a bill of particular grievances against public television," Mr. Weiss floated his idea for a documentary series composed of independent films.

"I was an outsider," said Mr. Weiss. "This was not a station-initiated project like 'Frontline' or 'American Playhouse.'"

"Stations were very wary of independent films. There was tremendous suspicion and antipathy among stations toward independent documentaries . . . We needed a consortium of stations to give legitimacy within the rest of the (PBS) system."

Mr. Becton said he felt the consortium idea was critical and proposed a joint partnership with WGBH-TV, KCET-TV, WNET-TV and South Carolina ETV—the four presenting stations for "American Playhouse."

The structure for "P.O.V." as a weekly series on PBS took hold. PBS agreed to have two representatives sit on "P.O.V.'s" editorial committee.

In 1988, its maiden season, "P.O.V." operated on a shoe-string budget of \$651,000, which included \$185,000 from the Corporation for Public Broadcasting, \$100,000 from the NEA and \$200,000 from the John D. and Catherine T. MacArthur Foundation.

Gradually, "P.O.V." built up a small but loyal group of viewers and drew critical praise for its offbeat subjects and willingness to delve into uncharted areas, including Errol Morris' "Gates of Heaven," a quirky film about pet cemeteries and the eccentric pet owners, which

has since emerged as a cult classic.

Mr. Weiss said he greatly admired PBS's "Frontline" documentary series, but drew a distinction between "Frontline" and "P.O.V."

"We're a different animal. 'Frontline' does more investigative reporting. 'P.O.V.'s' films are more passionate. We're the Op-Ed page as opposed to 'Frontline,' which is the front of the newspaper."

Mr. Weiss makes no apologies for "P.O.V.'s" liberal orientation.

"It's reflective of what independent filmmakers are doing in the '80s and '90s. A lot of our work has no political bent. Those that do, tend to be left of center," he said.

"It's the traditional role of artists to be in opposition to the establishment and on the side of the underdog—whether it's the poor, or homeless or runaway kids."

Acknowledging that he was in "tricky territory," Mr. Weiss said there are a dearth of films having a conservative flavor.

"Out of the 1,600 films submitted to 'P.O.V.' over the last four years, fewer than five have been from conservatives."

By last season, "P.O.V." had won a slew of awards including two Emmys, a Peabody, a DuPont and an Ohio State Award.

Now, the question for Mr. Weiss is whether the series has a future.

"It's a little early to tell. I think potentially the series is in danger. It may be there are too many stations that would just as soon wish that 'Tongues Untied' and 'Stop the Church' would go away," he says.

Mr. Weiss says he believes that the future may depend on upcoming regional meetings of PBS stations and advisory panels.

"It comes down to which stations decide to run 'P.O.V.' or what kind of time slots they give the series. That's where stations really make their votes," said Mr. Weiss.

"The battle over 'Tongues Untied' showed there are considerable forces that want to shut down the series as quickly as possible.

"If we lose the support of a lot of stations, PBS wouldn't have any choice but to have to be responsive to the stations." #

PBS erred, says 'Frontline' producer

CHICAGO—PBS stations and the system itself made a mistake when they decided not to run two "P.O.V." films recently, says David Fanning, executive producer of PBS's "Frontline."

"It was not a smart idea, I don't think," Mr. Fanning said, for stations to refuse to air "Tongues Untied" and for the system to yank "Stop the Church."

"We have to respect the audience. They can decide what they watch and can change the channel," he said.

Mr. Fanning was instrumental in developing "P.O.V." In 1986, he helped "P.O.V." Executive Producer Marc Weiss raise the money needed to start the program.

Public television needs a series where ideas flow freely, where "a thousand flowers bloom," said Mr. Fanning, who is touring the country promoting the 10th season of "Frontline."

Mr. Fanning says "Frontline's" producers don't seem worried that the "P.O.V." controversy will affect their program.

"We occupy different parts of the television landscape," he said.

"Frontline" is PBS's main public affairs program, and in its nine years has tackled its share of controversial topics. No "Frontline" show has ever been pulled by PBS.

Mr. Fanning says "P.O.V." pro-

ducers take a more personal approach to their films than "Frontline's" journalists, but that is no reason to not run the program.

"Personal films are full of per-

sonal flaws, and if you accept point-of-view material, you must be prepared to—short of libel and outright obscenity—as I said earlier, let a thousand flowers bloom." #

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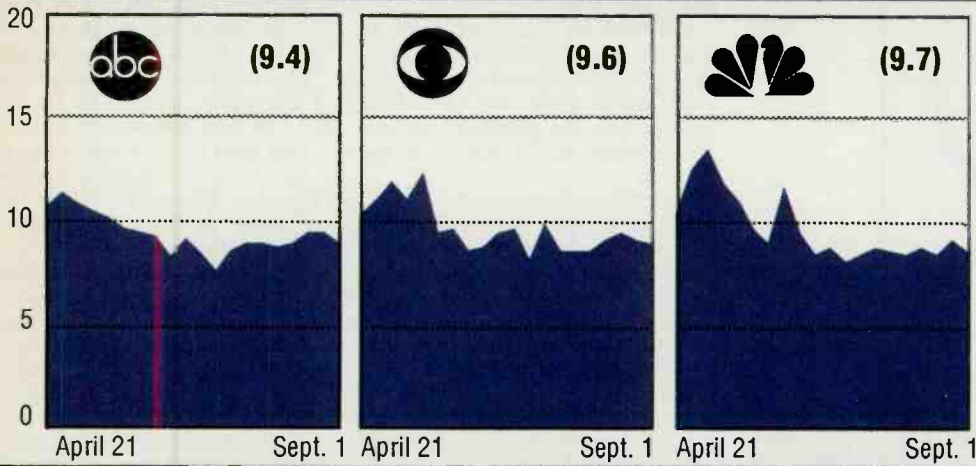
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NETWORK PRIME TIME



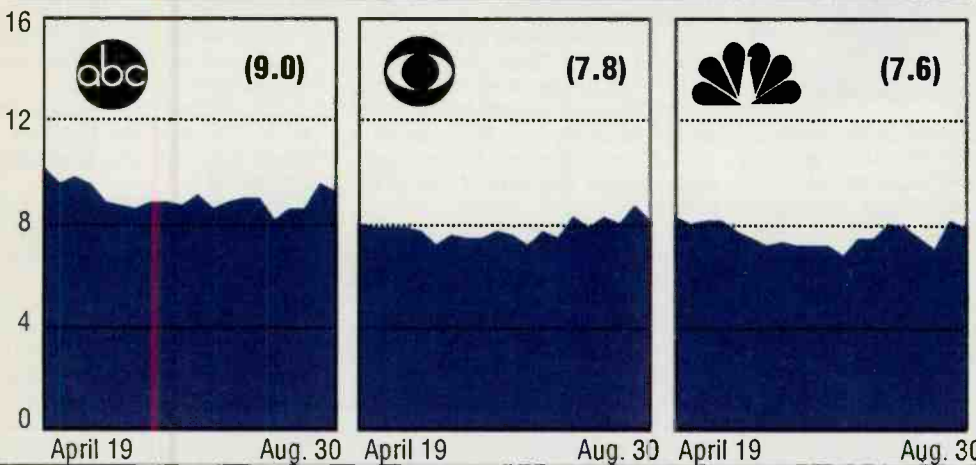
IN THE SPOTLIGHT

Television advertising volume (in millions)

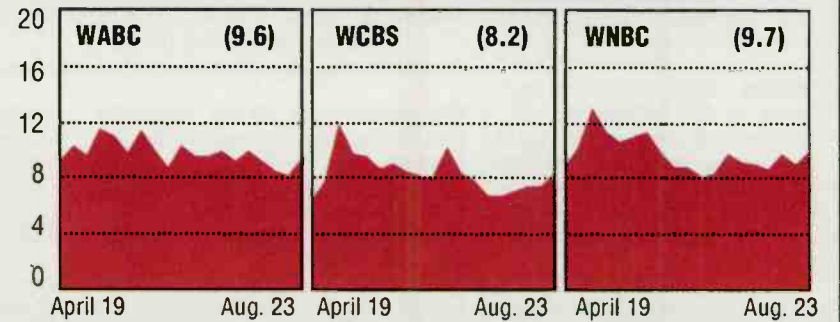
	Network	Spot	Local
1950	\$85	\$31	\$55
1955	\$550	\$260	\$225
1960	\$820	\$527	\$280
1965	\$1,237	\$892	\$386
1970	\$1,658	\$1,234	\$704
1975	\$2,306	\$1,623	\$1,334
1980	\$5,130	\$3,269	\$2,967
1985	\$8,060	\$6,004	\$5,714
1990	\$9,383	\$7,788	\$7,856

Source: McCann-Erickson

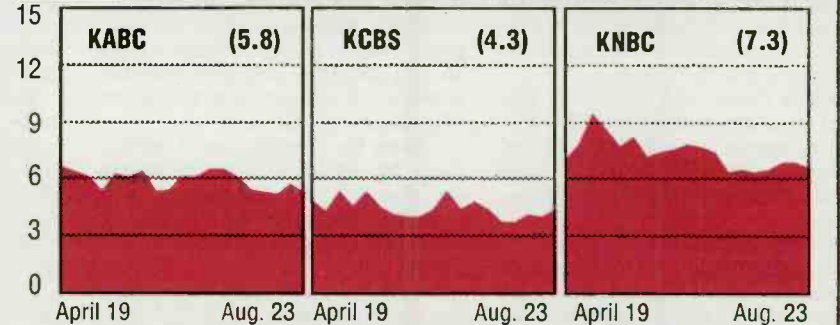
NETWORK EVENING NEWS



NEW YORK 11 P.M. NEWS



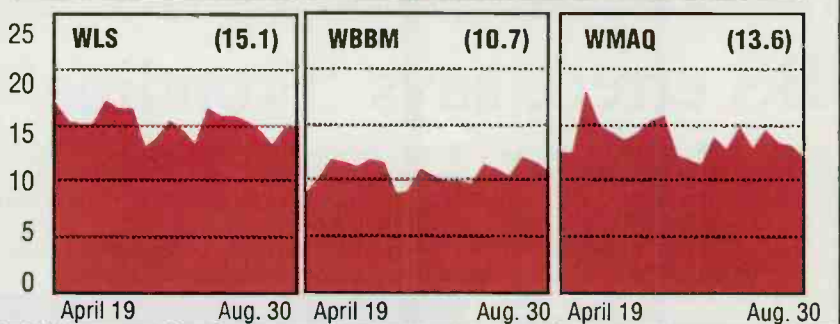
LOS ANGELES 11 P.M. NEWS



PRIME-TIME DEMOGRAPHICS FOR AUG. 26 TO SEPT. 1

Men 18-49			Women 18-49		
Rank	Program	Network Rating/Share	Rank	Program	Network Rating/Share
1.	Cheers	NBC 9.5/27	1.	Roseanne	ABC 13.3/35
2.	Roseanne	ABC 8.8/25	2.	Designing Women	CBS 13.0/31
3.	Coach	CBS 8.2/22	3.	Murphy Brown	CBS 11.7/30
(t)	Murphy Brown	CBS 8.2/23	4.	Cheers	NBC 11.0/29
5.	Designing Women	CBS 7.9/22	5.	Coach	ABC 10.9/28
6.	Northern Exposure	CBS 7.1/21	6.	Northern Exposure	CBS 10.5/27
7.	Rescue: 911	CBS 6.4/21	7.	Who's the Boss?	ABC 10.3/29
8.	Simpsons	Fox 6.3/23	8.	A Different World	NBC 10.0/29
9.	Who's the Boss?	ABC 6.2/19	9.	The Cosby Show	NBC 9.4/31
(t)	Wings	NBC 6.2/18	10.	Beverly Hills, 90210	Fox 8.8/23
11.	In Living Color	Fox 6.0/21	(t)	Davis Rules	ABC 8.8/23
(t)	Married With Children	Fox 6.0/19	(t)	Full House	ABC 8.8/28
13.	Best of Cops #2	Fox 5.9/17	13.	Wings	NBC 8.6/23
(t)	Davis Rules	ABC 5.9/18	14.	Doogie Howser, M.D.	ABC 8.4/23
(t)	Unsolved Mysteries	NBC 5.9/21	(t)	Major Dad	CBS 8.4/24
16.	L.A. Law	NBC 5.8/18	16.	L.A. Law	NBC 8.3/24
(t)	Major Dad	CBS 5.8/18	17.	CBS Tuesday Movie	CBS 8.1/22
18.	Full House	ABC 5.7/19	(t)	Wonder Years	ABC 8.1/23
(t)	20/20	ABC 5.7/22	19.	Rescue: 911	CBS 7.3/22
20.	Beverly Hills, 90210	Fox 5.6/16	20.	Dinosaurs	ABC 7.2/22
			(t)	Evening Shade	CBS 7.2/22
			(t)	Fresh Prince of Bel Air	NBC 7.2/22
			(t)	Unsolved Mysteries	NBC 7.2/22

CHICAGO 10 P.M. NEWS



RATINGS/SHARES OF PRIME-TIME PROGRAMS FROM AUG. 26 TO SEPT. 1

1. Roseanne	ABC 16.3/27	(t) Golden Girls, 8:30	NBC 10.9/24	(t) Married With Children	Fox 8.6/17	73. Morton & Hayes Special	CBS 6.0/10
2. Designing Women	CBS 15.0/25	(t) Law and Order	NBC 10.9/20	50. Burt Reynolds Conversations	CBS 8.5/16	74. America's Most Wanted	Fox 5.8/13
3. Murphy Brown	CBS 14.8/25	27. 20/20	ABC 10.8/23	51. Anything But Love	ABC 8.4/15	75. Cops	Fox 5.7/14
4. Cheers	NBC 14.5/25	28. Fresh Prince of Bel Air	NBC 10.7/20	52. CBS Sunday Movie	CBS 8.0/15	76. World's Greatest Stunts	Fox 5.3/11
5. Coach	ABC 13.7/23	29. Dinosaurs	ABC 10.6/20	53. Best of Cops 2	Fox 7.8/15	77. NBC Movie of the Week	NBC 5.2/11
(t) Who's the Boss?	ABC 13.7/24	30. Beverly Hills, 90210	Fox 10.5/18	(t) CBS Friday Movie	CBS 7.8/16	(t) Real Life With Jane Pauley	NBC 5.2/11
7. Full House	ABC 13.4/25	(t) Rescue: 911	CBS 10.5/19	(t) Sisters	NBC 7.8/18	79. ABC News Special	ABC 5.1/12
8. Northern Exposure	CBS 12.5/22	32. ABC Monday Night Movie	ABC 10.2/18	56. In Living Color	Fox 7.7/16	(t) Life Goes On	ABC 5.1/12
9. In the Heat of the Night	NBC 12.2/20	33. Murder, She Wrote	CBS 10.0/21	57. Quantum Leap	NBC 7.6/14	81. Best of the Worst	Fox 5.0/11
(t) 60 Minutes	CBS 12.2/29	34. L.A. Law	NBC 9.9/18	(t) Roc	Fox 7.6/15	(t) Totally Hidden Video	Fox 5.0/11
11. A Different World	NBC 12.1/22	35. All in the Family, 20th Ann.	CBS 9.8/18	59. Married People	ABC 7.5/15	83. Hunter	NBC 4.8/10
(t) Unsolved Mysteries	NBC 12.1/23	(t) Dear John	NBC 9.8/21	(t) thirtysomething	ABC 7.5/14	(t) Planet of the Turtloid	CBS 4.8/11
13. The Cosby Show	NBC 12.0/23	(t) Perfect Strangers	ABC 9.8/21	61. American Detectives	ABC 7.3/12	(t) Sunday Comics	Fox 4.8/9
(t) Major Dad	CBS 12.0/21	38. Golden Girls	NBC 9.7/23	(t) NBC Monday Night Movies	NBC 7.3/13	86. Super Bloopers & Jokes	NBC 4.6/11
15. CBS Tuesday Movie	CBS 11.8/21	(t) Primetime Live	ABC 9.7/18	63. ABC Sunday Night Movie	ABC 7.1/14	87. Expose	NBC 4.2/9
16. Davis Rules	ABC 11.6/20	40. Night Court	NBC 9.4/16	(t) NBC Sunday Night Movie	NBC 7.1/14	88. Scene of the Crime	CBS 4.1/9
(t) Empty Nest	NBC 11.6/25	41. Perfect Strangers Special	ABC 9.3/19	65. ABC Saturday Night Movie	ABC 7.0/16	89. Parker Lewis	Fox 3.9/9
18. Wonder Years	ABC 11.5/21	42. 48 Hours	CBS 9.1/17	66. Fantastic Facts	CBS 6.8/15	90. Taz-Mania Prime	Fox 3.1/7
19. Matlock	NBC 11.3/21	43. Funniest Home Videos	ABC 9.0/19	(t) Fox Night at the Movies	Fox 6.8/12		
(t) Wings	NBC 11.3/19	(t) Blossom	NBC 9.0/16	(t) Roc, Encore	Fox 6.8/12		
21. Evening Shade	CBS 11.2/21	(t) Seinfeld	NBC 9.0/16	69. Cops 2	Fox 6.5/14		
22. Family Matters	ABC 11.0/25	(t) Simpsons	Fox 9.0/17	(t) Trials of Rosie O'Neill	CBS 6.5/11		
(t) Growing Pains Special	ABC 11.0/23	(t) Top Cops	CBS 9.0/17	71. Father Dowling Mysteries	ABC 6.4/12		
24. Doogie Howser, M.D.	ABC 10.9/19	48. MacGyver	ABC 8.6/16	(t) Prime Time Pets	CBS 6.4/14		

CALENDAR

September

Sept. 10, **International Advertising Association Day**, London Hilton on Park Lane, London. Information: Norman Vale or Richard Corner, 212-557-1133.

Sept. 10-14, **Central Education Network** on-site program screening, Red Lion Hotel, Salt Lake City. Information: Dinah Huff, 708-390-8700.

Sept. 11, **News & Documentary Emmy Awards** sponsored by the National Academy of Television Arts & Sciences, Waldorf Astoria Hotel, New York. Information: Trudy Wilson, 212-586-8424.

Sept. 11-13, **"Media Criticism: Watching the Watchdogs,"** national seminar sponsored by The Poynter Institute for Media Studies, at the institute, St. Petersburg, Fla. Information: Bob Steele or Lesly Stevens, 813-821-9494.

Sept. 11-14, **"NAB Radio 1991"** convention sponsored by the National Association of Broadcasters, Moscone Convention Center, San Francisco. Information: Susan Grossberg or Lynn McReynolds, 202-429-5350.

Sept. 12, **"Celebrate the Winners"** reception for Cable Television Administration and Marketing Society Award winners sponsored by the New York chapter of CTAM, HBO Media Center, New York. Information: Dennis Patton, 516-364-2222.

Sept. 12, **"European TV Sports"** Kagan International seminar, Hotel Intercontinental, London. Information: Genni Russell, 408-624-1536.

Sept. 12-13, **Cabletelevision Advertising Bureau Cavalcade '91**, Kansas City Airport Marriott, Kansas City, Mo. Information: Steve Raddock, 212-751-7770.

Sept. 13, **USA Network** local ad sales seminar, Hyatt Regency Ohio Center, Columbus, Ohio. Information: Karen Yashon, 312-644-5413.

Sept. 13, **"Television 1992—Forecasting the Year Ahead,"** forecasting sales revenues seminar, Television Bureau of Advertising, New York. Information: Mike Paske, 212-486-1111.

Sept. 13, **"Media Globalization: From Prophecy to Fact of Life"** conference sponsored by Pennsylvania State University, National Press Club, Washington. Information: Kimberly Yarnell or Vicki Fong, 814-865-7517.

Sept. 13-15, **International Television Festival: The Best of Banff**, sponsored by the Center for Communication, General Electric Auditorium and the Macklowe Conference Center, both in New York. Information: Irina Posner, 212-836-3050.

Sept. 14-16, **ShowBiz Expo East**, Meadowlands Convention Center, Secaucus, N.J. Information: Mary Anderson, 213-668-1811.

Sept. 16, **"U.S. Government A/V Contracting: Winning Your Share"** seminar, Old Colony Inn, Alexandria, Va. Information: A.D. Wallace, 202-347-3825.

Sept. 16-18, **Kentucky Cable Television Association** annual fall convention, Campbell House Inn, Lexington, Ky. Information: Randa Wright, 502-864-5352.

Sept. 17, **Technical seminar** sponsored by the Bluegrass chapter of the Society of Cable Television Engineers, Cambell House Inn, Lexington, Ky. Information: Liz Robinson, 606-299-6288.

Sept. 18, **Technical seminar** sponsored by the Rocky Mountain chapter of the Society of Cable Television Engineers, Tele-Communications Inc., Denver. Information: Steve Flessner, 303-721-5390.

Major events

NAB Radio

San Francisco Sept. 11 to 14
Info: Susan Grossberg or Lynn McReynolds, 202-429-5350.

RTNDA

Denver Sept. 25 to 28
Info: Leslie Breen, 202-659-6510.

Atlantic Cable Show

Atlantic City Oct. 1 to 3
Info: Jan Sharkey, 609-848-1000.

MIPCOM

Cannes, France Oct. 10 to 14
Info: Barney Bernhard, 212-689-4220.

SMPTE

Los Angeles Oct. 26 to 29
Info: Alan Ehrlich, 914-761-1100.

Western Cable Show

Anaheim, Calif. Nov. 20 to 22
Info: Mary Pittelli, 301-206-5393.

INTV

San Francisco Jan. 7 to 10
Info: Angela Giroux, 202-887-1970.

NATPE

New Orleans Jan. 20 to 24
Info: Nick Orfanopoulos, 213-282-8801.

Sept. 18, **Technical seminar** sponsored by the Sierra chapter of the Society of Cable Television Engineers, Roseville Community Center, Roseville, Calif. Information: Eric Brownell, 916-372-2221.

Sept. 19, **"Community Programming . . . Looking Through America's Window"** sixth annual Diamond Awards, Director's Guild Theatre, Hollywood, Calif. Information: Marlene Godinez, 213-699-3558.

Sept. 19, **News-maker luncheon** sponsored by the International Radio & Television Society with Al Sikes, chairman, Federal Communications Commission, Waldorf Astoria Hotel, New York. Information: Maria De Leon, 212-867-6650.

Sept. 19, **"Promotion Campaigns: From the Conception of the Idea to the Evaluation of the Campaign"** seminar sponsored by the International Radio & Television Society, NBC, New York. Information: Maria De Leon, 212-867-6650.

Sept. 19-20, **Cabletelevision Advertising Bureau Cavalcade '91**, Dallas Marriott Park Central, Dallas. Information: Steve Raddock, 212-751-7770.

Sept. 20, **Broadcast Financial Management Association** regional seminar, Fairmont Hotel, New Orleans. Information: Patti Foley or Cathy Lynch, 708-296-0200.

Sept. 20-21, **"Portland Creative Conference: A Celebration of Film & Television,"** Portland Center for the Performing Arts, Portland, Ore. Information: Sandi Serling, 503-225-1130.

Sept. 20-21, **Radio Advertising Bureau** radio training program, Holiday Inn-Downtown, Providence, R.I. Information: Laura Morandin, 212-254-4800.

Sept. 21, **"A Salute to Arthur C. Nielsen Jr."** tribute sponsored by the Museum of Broadcast Communications, Chicago Hilton and Towers, Chicago. Information: John Iltis, 312-337-6012 or Joan Dry, 312-987-1512.

Sept. 23, **Women in Cable 1991** Gala Event, sponsored by the Wash-

ington chapter. Radisson at Mark Center, Alexandria, Va. Information: Blair Zucker, 703-739-3630.

Sept. 23, **Television Academy Hall of Fame** induction ceremony, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Information: Murray Weissman or Robert Wargo, 818-763-2975.

Sept. 23-24, **Cabletelevision Advertising Bureau Cavalcade '91**, Holiday Inn, Foster City, Calif. Information: Steve Raddock, 212-751-7770.

Sept. 23-25, **Great Lakes Cable Expo**, Cobo Hall, Detroit. Information: Diane Drago, Holly Mills or Laurie Joseph, 517-482-9350.

Sept. 23-27, **Image World New York** exposition and seminar program for professionals involved with computer-aided graphics, multimedia or presentations, Jacob K. Javits Convention Center, New York. Information: JoAnn Minsker, 800-248-5474.

Sept. 24, **National Academy of Cable Programming** Fall Forum luncheon, Waldorf Astoria Hotel, New York. Information: Eileen Murphy, 202-775-3629.

Sept. 24, **Engineering Emmy Awards** for technical and scientific achievements, sponsored by the National Academy of Television Arts & Sciences, Marriott Marquis Hotel, New York. Information: Trudy Wilson, 212-586-8424.

Sept. 24, **"Environment and the Media: It's Not Easy Being Green,"** seminar sponsored by the Center for Communication, at the center, New York. Information: Jodi Goalstone, 212-836-3050.

Sept. 24, **"Cellular Telephone Values"** Kagan seminar, Park Lane Hotel, New York. Information: Genni Russell, 408-624-1536.

Sept. 24, **Advertising Law & Business Conference**, Parker Meriden Hotel, New York. Information: Clark Rector, 202-898-0089.

Sept. 24-25, **Interactive Telephone in Media and Marketing** conference, Marriott Marquis, New York. Information: Kurt Indvik, 714-493-2434.

Sept. 25, **Drop-in luncheon** sponsored by the New York chapter of the National Academy of Television Arts & Sciences with Thomas Rogers, NBC Cable and Business Development, Copacabana, New York. Information: Ellen Muir, 212-768-7050.

Sept. 25-26, **"1991 Cable TV: New Values Through Technology"** Kagan seminar, The Grand Hyatt, New York. Information: Genni Russell, 408-624-1536.

Sept. 25-28, **Radio-Television News Directors Association International** 46th annual conference and exhibition, with Bernard Shaw, anchor, CNN; Jane Pauley, news correspondent, NBC; and Mike Wallace, news correspondent, CBS. Denver Convention Center, Denver. Information: Leslie Breen: 202-659-6510.

Sept. 26-27, **"Spectrum '91: Capitalizing On Diversity,"** conference sponsored by the National Association of Minorities in Cable and the National Cable Association, Waldorf Astoria Hotel, New York. Information: Carol Vernon or Licet Ariza, 202-775-3629.

Sept. 27-28, **Radio Advertising Bureau** radio training program, Ramada Inn-East, Columbus, Ohio. Information: Laura Morandin, 212-254-4800.

Sept. 27-30, **World Advertising Conference** sponsored by the International Advertising Association, Palacio de Congresos, Barcelona, Spain. Information: Norman Vale, 212-557-1133.

Sept. 30-Oct. 1, **Minnesota Cable Communications Association** annual meeting and convention, Saint Paul Hotel, St. Paul, Minn. Information: Mike Martin, 612-641-0268.

October

Oct. 1, **"When Edits Lead to Libel,"** seminar sponsored by the Center for Communication, at the center, New York. Information: Jodi Goalstone, 212-836-3050.

Oct. 1-3, **Atlantic Cable Show**, Atlantic City Convention Center, Atlantic City, N.J. Information: Jan Sharkey, 609-848-1000.

Oct. 2, **Drop-in luncheon**, sponsored by the New York chapter of National Academy of Television Arts & Sciences with Jonathan Crane, BBC/New York, Copacabana, New York. Information: Ellen Muir, 212-768-7050.

ducers, Writers & Directors general membership meeting, Chasen's, Los Angeles. Information: David Levy, 818-792-0421.

Oct. 2, **"Media Mergers and Acquisitions"** Kagan seminar, The St. Regis Hotel, New York. Information: Genni Russell, 408-624-1536.

Oct. 2-4, **Pacific Northwest Cable Show**, Red Lion Inn on Quay, Vancouver, Wash. Information: Ken Young, 406-628-2100.

Oct. 2-6, **National Broadcast Association for Community Affairs'** 1991 national convention, Royal Sonesta, New Orleans. Information: Cheryl Marks, 813-576-4444.

Oct. 3-4, **Cabletelevision Advertising Bureau Cavalcade '91**, Holiday Inn-East, Columbus, Ohio. Information: Steve Raddock, 212-751-7770.

Oct. 3-5, **Television Programming Conference**, Tradewinds Hotel, Tampa, Fla. Information: Steve Pozezanac, 800-248-8994 or 219-424-5555.

Oct. 3-6, **Sportel 1991** international sports/TV program market, Hotel Loews, Monte Carlo. Information: Liliane or William Vitale, 201-869-4022.

Oct. 4-5, **Radio Advertising Bureau** radio training program, Holiday Inn-Pacific Highway South, Seattle. Information: Laura Morandin, 212-254-4800.

Oct. 6-10, **"The Reshaping of Mass Communications"** world communications summit, Centre de Congres Le Regent, Crans-Montana, Switzerland. Information: Norman Vale or Richard Corner, 212-557-1133.

Oct. 6-11, **"Ethical Decision Making"** broadcast seminar sponsored by The Poynter Institute, The Poynter Institute, St. Petersburg, Fla. Information: Lesly Stevens, 813-821-9494.

Oct. 7-8, **Cabletelevision Advertising Bureau Cavalcade '91**, Boston Marriott Newton, Newton, Mass. Information: Steve Raddock, 212-751-7770.

Oct. 7-15, **Telecom '91** telecommunications exhibition and forum sponsored by the International Telecommunication Union, Palexpo, Geneva, Switzerland. Information: 81-3-3347-6933.

Oct. 8-10, **Mid-America Cable TV Association** annual meeting and show, Hilton Plaza Inn, Kansas City, Mo. Information: Patty O'Connor, 913-841-9241.#

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Butler: DAB decision is important

(Continued from Page 36)

There are some very thorny technical issues to be sorted out, a lot of compromises that could be made, and we are dealing in a very political arena.

Sorting out the politics from engineering and economics is a very complex thing. You can never really separate politics from profit from technology in this industry.

The industry needs to flush out as many alternatives as possible and nurture some of the less economically vibrant alternatives just to see if they can grow. But no decisions are going to be made fast.

EM: Does it bother engineers that the technical issues are not always the deciding factor in such controversy?

Mr. Butler: The more factors you can become aware of, the more likely you can influence the outcome.

Even the best technology in the world will fail if it doesn't have the financial backing, so there's more than the technical question at stake.

Making the wrong decision on DAB could be a real disaster for the industry. That's one of the reasons it's so emotional, as NAB can attest.

Our job is to put forth the best technical picture of the alternatives and their costs and compromises and realize the final decision is made on a lot of other factors.

EM: That's a pragmatic approach?

Mr. Butler: Yes, the only approach you can take. If you're not a pragmatist in this industry, you may not be alive tomorrow.

EM: How about other digital equipment in the station, and especially the need for less maintenance?

Mr. Butler: Digital technology as a whole won't put more engineers out of work. Analog equipment is really at the point where it's extremely reliable also.

It's an unavoidable trend. Digital itself is not the culprit. Engineers can become more than just fix-it folks. We can be the technical consultants. If the need for maintenance goes down, we must concentrate on other areas.

As I get older I have to keep reminding myself that change is not a threat—it's an opportunity. #



Digital products on the market include Orban's Optimod-FM 8200 (top) and Harris' Digital 50 FM Exciter.

Manufacturers push digital gear

(Continued from Page 36)

proach: the Dynamax DRC 1000, which records audio onto a 3½-inch floppy disk.

Both systems use audio data bit reduction, which has fostered another industry debate.

Audio purists don't like any form of compression at all, while those who see it as a necessity are debating which compression algorithms are the best.

One thing is clear—radio studios may no longer be a single-format habitat.

While stations everywhere embraced the endless loop cart in the 1970s, PC-based systems, recordable CDs, floppy disks and even DAT tape may have to peacefully co-exist in the industry.

"Stations are free to pick and choose, and I don't know if we'll see any standardized format for some time, if at all," notes ITC's Mr. Helling.

While stations want the benefits of digital performance, it is still difficult to get them to pay for the extra horsepower.

There is an initial cost differential to replacing analog gear with digital, but Mr. Wright notes that it's not a one-to-one relationship.

"It's not just cost of acquisition any more, you also have to look at cost of ownership. You can speed the time of production and cut

maintenance costs," Mr. Wright says.

Once the source material has gone digital, it's only logical to move up the audio chain to the delivery system.

The studio-to-transmitter link was up until very recently considered the weakest link in the chain, since it limited the bandwidth to 15 KHz.

Stations playing CDs with 20 KHz frequency response had no way to push the benefits of better dynamic range and lower signal-to-noise ratios through to the transmitter. This year, two companies solved the problem with digital studio-to-transmitter links (STLs).

Moseley Associates introduced the DSP 6000, a digital add-on to its traditional STL which allows for digital encoding at the send end and decoding at the receive end in the usual 950 MHz STL frequency.

Again, through audio compression, the digital information has been made to fit the 300 KHz bandwidth allotted for STLs. And Dolby Laboratories is poised to enter the RF field for the first time, with its introduction of a digital STL at the NAB Radio 1991 show.

The DP 5500 is a complete digital STL system which, for its compression, uses the Dolby AC-2 algorithm.

"More robust signal over longer distances"

is the advantage of digital STLs, says Jamal Hamdani, marketing director of Moseley.

"Also, better performance, digital quality and because of the performance, perhaps a cost savings over analog."

Once at the transmitter site, stations want to reap the benefits of processing the signal.

There's a lot of debate over the effects of processing on a digital signal, but it has not stopped processor manufacturers from entering the digital realm.

Orban Division of AKG Acoustics has introduced the digital Optimod-FM, while two other companies, Cutting Edge Technologies with its Unity 2000 and Audio Animation's Paragon are offering other solutions.

The processors offer the consistency of digital performance, without the need to worry about temperature and other variables. They also offer memory to retain settings.

The debate over loudness continues, but the promise of digital quality may get programmers thinking more of offering better signals.

With a lower noise floor to begin with, you may not have to pump the signal up as much. And the digital signal can go one step further.

Harris now offers its Digital FM Exciter to extend the digital chain to the transmitter, and QEI Corp. has also introduced a digital stereo generator, the 710. #

JOB

Broadcast TV

WDZL-TV in Miami is seeking a **production director**. At least five years of production experience and a strong working knowledge of state-of-the-art equipment are required. Send resume to Mike Stopnick, program manager, WDZL-TV, 2055 Lee St., Hollywood, Fla. Phone: 305-949-3900.

KLTV in Tyler, Texas is seeking a **local sales manager** with at least three years experience, strong sales and creative skills. Send resume to Shelly Martin, general sales manager, KLTV, P.O. Box 957, Tyler, Texas 75711. Phone: 903-592-3871.

WPBT-TV in Miami is seeking a **news operations supervisor** with at least three years experience in either a television news or television production facility. Computer background desirable. Send resume with salary requirements to Michele Wiechelt, human resources, WPBT-TV, P.O. Box 2, Miami, Fla. 33261-0002. Phone: 305-949-8321 ext. 406.

WWTW/WWUP-TV in Cadillac, Mich., is seeking an **account executive** with television experience. Send or fax resume to Mark Featherston, local/national sales manager, WWTW/WWUP-TV, P.O. Box 627, Cadillac, Mich. 49601. Phone: 616-775-3478. Fax: 616-775-3671.

KXAS-TV in Fort Worth, Texas, is seeking a **floor manager** with previous production experience and a college degree or equivalent experience. Send resume to Jim Borden, production supervisor, KXAS-TV, P.O. Box 1780, Fort Worth, Texas 76101-1780. Phone: 817-536-5555.

KCPM-TV in Chico, Calif., is seeking an **assistant chief engineer** with strong maintenance abilities for UHF transmitter. Send resume to Roger Mills, chief engineer, KCPM-TV, 180 E. 4th St., Chico, Calif. 95928. Phone: 916-893-2424.

WWMT-TV in Kalamazoo, Mich., is seeking an **assistant director** with experience in TV news production, technical ability with video switchers, character generators and digital

effects generator. Send resume and salary requirements to Rob Gray, studio operations manager, WWMT-TV, 590 W. Maple St., Kalamazoo, Mich. 49008. Phone: 616-388-3333.

Journalism

WFIE-TV in Evansville, Ind., is seeking to fill two positions:

Weekend anchor/reporter with at least two years experience.

Weathercaster/feature reporter with at least two years experience as both a weather talent and reporter.

Send resumes and tapes to C.J. Beutien, news director, WFIE-TV, P.O. Box 1414, Evansville, Ind. Phone: 812-426-1414.

WSFA-TV in Montgomery, Ala., is seeking a **reporter/morning news anchor** with at least three years TV news experience, including some anchor and live shot experience. Send resume to Phil Grossman, news director, WSFA-TV, 10 E. Delano, Montgomery, Ala. 36105. Phone: 205-281-2900.

Radio

WQZZ-AM in Columbia, Tenn., is seeking an **account executive** with at least one year broadcast sales experience. Send resume to Colleen Isaac, general sales manager, WQZZ-AM, 609 W. 7th St., Columbia, Tenn. 38401. Phone: 615-381-7100.

Other

The Arbitron Co. in Chicago is seeking an **account executive** with at least four years sales experience in broadcasting or related field. Duties include marketing local market report service, monitoring service and PC applications to TV stations in the Midwest. Send resume to Jim Mocariski, vice president, The Arbitron Co., 211 E. Ontario, Suite 1400, Chicago, Ill. 60611. Phone: 312-266-4155. #

Send job openings to John Glynn at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill. 60611. Phone is 312-649-5414.

Classified Advertising

To place a Classified ad in New York call Tina Sposato (212) 210-0204. In L.A. call Lisa Padilla (213) 651-3710.

Help Wanted

REPORTERS/ANCHORS: Make sure your tape/resume gets you that job! Affiliate news director critiques your tape and resume. Entry level & up. Send \$37.00 (tapes returned) to Coastal News, P.O. Box 62, Bridgeport, WV 26330. EOE.

DIRECTOR INFORMATION SERVICES: Create, manage, and implement advertising, marketing, on-air promotions, sales promotion, public relations, sports promotion, and special events. Skills in budgeting, writing, and conceptual advertising required. Resumes to: Jane Riley, Dept. EM, KCBS Radio, One Embarcadero Ctr., 32nd Floor, SF, CA 94111. An Equal Opportunity Employer

PRODUCER: For EMMY winning newscast at WCNC-TV, the NBC affiliate in Charlotte, NC, which is also the home of the new NBC News Channel. We seek a strong writer who is competitive, creative and not a mechanic. Live and SNG savvy is critical. Our requirements include at least 5 years producing experience and a college degree. If you meet these requirements, send references and a non-returnable tape showing your creative capabilities to Ken Middleton, News Director, WCNC-TV, P.O. Box 18665, Charlotte, NC 28218. EOE M/F

GENERAL SALES MANAGER: KGSW-TV, New Mexico's #1 Fox affiliate/independent, has an opportunity for a creative people motivator with strong communication skills. Position requires supervision of local, regional and national sales effort and staff. Heavy emphasis on local sales. Excellent opportunity for a positive leader with strong management and market research skills. KGSW-TV is group owned by the Providence Journal Company and located in a great place to live. Good salary, incentive package and benefits. Replies will be completely confidential. Submit resume/salary history with cover letter outlining experience to Erick Stefens, President and General Manager, KGSW-TV, P.O. Box 25200, Albuquerque, New Mexico 87125. EOE, M/F.

Help Wanted

ENTRY LEVEL REPORTERS: Send non-returnable tape and resume to: WOWL-TV, 840 Cypress Mill Road, Florence, AL 35630. No phone calls.

PRODUCTION MANAGER: 3-5 years management experience preferred, strong directing background, knowledge of latest production techniques and digital equipment, good people skills and a team player. Send your resume to: Carolyn Simmons, c/o WDSU-TV, 520 Royal Street, New Orleans, LA 70130. E.O.E.

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PRODUCER: Producer with Major Market TV experience needed for half-hour weekly magazine show. Must be creative, self-starter, familiar with longer form stories. Must be able to supervise production from start to finish. Send resumes and tapes to: David Friend, 7 Lincoln Square, NY NY 10023. No telephone calls or faxes, please. We are an Equal Opportunity Employer

ASSIGNMENT EDITOR: Must be aggressive. Looking for someone to help make news team number one. If you're hooked on sun, sweat, hardwork, and making a difference, this is the perfect job! If you're a "Nine to Five"...DO NOT APPLY. Quality of experience more important than quantity...but, prefer two years minimum. This person is News Director's right arm. Must be able to organize and control newsroom. Send resume to: Jenny Grzelak-Martinez, News Director, WEVU-TV, 3451 Bonita Bay Boulevard, Bonita Springs, Florida 33923. No phone calls, please.

Help Wanted

ACCOUNT EXECUTIVE: WWTW/WWUP-TV in Cadillac, Michigan is seeking an experienced television account executive to handle an "A" list from the Cadillac office. Send or fax resume to Mark Featherston, Local Sales Manager, WWTW/WWUP-TV, P.O. Box 627, Cadillac, MI 49601. Phone: (616) 775-3478. Fax: (616) 775-3671

NEWS DIRECTOR: ABC affiliate in Florence/Myrtle Beach, SC, market has immediate need for a News Director. We're looking for a community-minded leader with an extensive news background. Previous experience as a News Director not necessary. Send resume to: Mike Reed, General Manager, WPDE-TV 15, 3215 South Cashua Drive, Florence, SC 29501-6303, or FAX to (803) 665-4907.

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President/General Manager
WTOG - TV
365- 105th Terrace NE
St. Petersburg, FL 33716
No telephone calls accepted.
—EOE M/F—

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CREATIVE SERVICES MANAGER: Aggressive growing Fox affiliate needs dynamic, energetic, organized and creative person. Market covers five states and is a marketing challenge. Big Kids Club, live sports productions, News in 92, and great programming are there for the right person! Fax resume and send tape (No Calls) to Steven Engles, KBSI-TV, 806 Enterprise, Cape Girardeau, MO 63701. FAX (314) 334-1208. EOE

WEVU-TV, ABC affiliate in Naples/Ft. Myers is seeking an experienced Photojournalist. Must be aggressive and dedicated. We offer fun, sun and hard work in a growing news operation. One year minimum experience shooting and editing. Send 3/4 inch non-returnable tape to: Jenny Grzelak-Martinez, WEVU-TV, 3451 Bonita Bay Blvd., Bonita Springs, FL 33923. No phone calls please.

Business Opport.

BARTERED AVAILS WANTED: Proven 900 promotions available on a joint venture basis. Excellent income potential. Phone number: 415-839-2778.

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Jeff Reisman
Executive Producer-RTNDA News
Electronic Media
220 East 42nd Street
New York, NY 10017
Telephone #212-210-0748

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Deadlines: Copy must be in typewritten form in the New York office by noon Tuesday prior to publishing date. Prepayment required for straight advertising.

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Minimum of 5 years New York network ad sales experience required. Must have strong client and agency contacts and a proven track record in New York selling network television advertising, preferably cable. Reply with letter and resume in confidence to:

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5

TRAFFIC MANAGER

WCVB-TV BOSTON, CHANNEL 5, HAS AN IMMEDIATE OPENING FOR AN EXPERIENCED TRAFFIC MANAGER.

REPORTING TO THE VICE PRESIDENT OF SALES, THE SUCCESSFUL CANDIDATE WILL BE RESPONSIBLE FOR MANAGING AND TRAINING A DEPARTMENT OF SIX IN ALL TRAFFIC DEPARTMENT FUNCTIONS.

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INTERESTED APPLICANTS SHOULD SEND THEIR RESUME AND SALARY HISTORY TO: WCVB-TV, CAROL NICHOLSON BOLLING, HUMAN RESOURCES MANAGER, 5 TV PLACE, NEEDHAM, MA 02192. (NO PHONE CALLS PLEASE.)

EQUAL OPPORTUNITY EMPLOYER. WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY.

ABC, NBC easing ad content policies

(Continued from Page 3)

serious issue with the characterization that we faced advertiser pressure to loosen rules for competitive claims," he said.

"If you ask any advertiser, we are tough but fair. We take our public interest responsibility seriously."

Rick Gitter, vice president of advertising standards for NBC, said the formal revision of network advertising guidelines is a "periodic thing."

"Advertisers ask us to review our guidelines regularly, weekly, even daily," Mr. Gitter said.

"And we do. But we have not relaxed substantiation claims. There is no cause for celebrating that people will just get commercials

on the air willy-nilly."

ABC initially sent out its proposed new guidelines in July, asking advertisers and agencies for comment.

The proposed guidelines are also being distributed this month to affiliated TV and radio stations.

Some advertisers are wary of any changes in policy.

Chuck Bachrach, senior vice president and director of network and programming for Rubinf Postaar Associates, Los Angeles, said any relaxation of commercial standards would most likely be financially motivated.

"For advertisers, it is great to have more flexibility in what you can do in commercials. But if the network business gets healthy

again, they will probably get tougher again," Mr. Bachrach said.

"American TV is so far behind European TV as to what's allowed in commercials. We hold ourselves to be progressive, but French and Italian commercials make us look like we're in the Dark Ages."

ABC updated their written commercial standards in 1982 and 1986 and described the latest rewrite as a "usual happening every five years."

The network expects to receive all comments by the end of the month and complete the new guidelines by year end.

CBS issued a statement last week that said the network has operated under guidelines similar to those reported to be proposed by

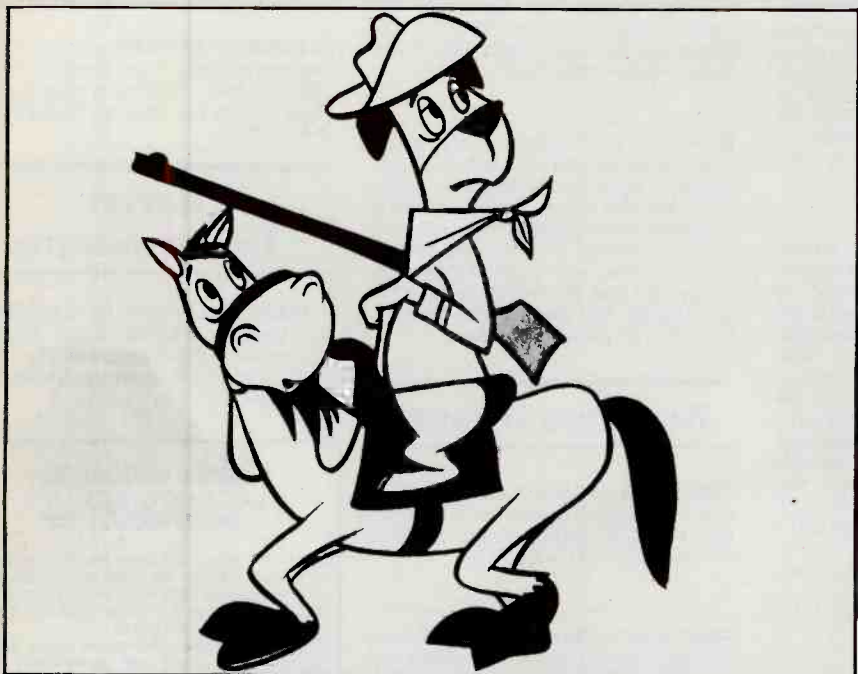
ABC.

Mr. Dzodin said the network receives in excess of 50,000 commercial submissions each year, of which about 40,000 are new commercials.

Of those 50,000, about half are given final approval, but that doesn't mean half are rejected. Often an advertiser decides to pull the ad after network comments or poor results from testing.

Of those approved, only 125 to 250 a year are challenged because of comparative claims and slightly more than half of those challenges are upheld with the commercial being pulled off the air, Mr. Dzodin said.

"On a percentage basis, this system works," he said. #



The Hanna-Barbera Productions' library includes such animated characters as Huckleberry Hound.

TBS, Hanna-Barbera in talks

(Continued from Page 3)

Mr. Lindner, however, gained control of Spelling Entertainment, the owner of Worldvision, through his Florida-based Charter Co., which bought Aaron Spelling's stock in April.

The stock purchase gives Mr. Lindner the ability to make decisions affecting Worldvision without approval of the Spelling board.

Since then, several companies, including MCA's Universal Cartoon Studios, The Walt Disney Co., L'Oreal and Hallmark, have shown an interest in the property, but Hanna-Barbera could be of more value to Turner Broadcasting, because of its particular programming needs.

TBS Chairman and President Ted Turner said in a statement, "We are extremely excited about the prospect of adding the resources of Hanna-Barbera to Turner Broadcasting's programming assets."

"The Hanna-Barbera programs have provided thousands of hours of family viewing enjoyment and we look forward to this tradition continuing through

the resources of TBS."

Securities analysts say the animation company could fetch between \$300 million and \$400 million.

Of interest to TBS is the Hanna-Barbera library, which includes more than 6,500 half-hour episodes of animated shows featuring such characters as the Flintstones, the Jetsons, Yogi Bear and Scooby Doo.

Hanna-Barbera also has three new shows that will premiere this fall including ABC's "Pirates of Dark Water," NBC's "Yo, Yogi" and Fox Children's Network's "Tom & Jerry Kids' Show."

Some industry sources say they believe Turner will use the library to help program a new all-animation cable network. But Turner executives are mum about specific plans.

Scott Sassa, president of Turner Entertainment Networks, has said the company is interested in creating new cable networks, but has remained vague about what those networks might be.

"I think there's room for us to have another network, but I'm not going to say what it is," he said. #

Meredith sinking money into cable

(Continued from Page 4)

HLTs, as cable properties usually are classified.

Some feel funding for cable system acquisitions is still scarce.

"I don't think it has loosened up," says Elizabeth Hope, senior vice president, National Westminster Bank U.S.A., New York. "There has been no change in HLT requirements."

However, she said, if the Meredith-New Heritage partners are able to maintain a 2-to-1 or 3-to-1 debt-to-equity ratio, as Mr. Rehm says they plan to do, "there is more flexibility and availability of financing."

Rick Michaels, chairman and chief executive officer of Tampa, Fla.-based broker Communications Equity Associates, calls the deal very positive, but says it may raise false hopes.

"Sellers see a lot of people coming

into the market," he said, "and their expectations go up. I don't know that prices really are up."

Mr. Rehm said Meredith decided to enter this partnership because "we think cable has an extremely bright future."

He said the following characteristics cable make cable attractive as an investment: ad revenue potential; pay-per-view and other new technologies; and predictable cash flow.

"Looking at the fundamentals of the business," said Mr. Rehm, "the growth of cable can't be seen with over-the-air television properties."

However, Meredith plans to keep its TV stations, he said.

The cable properties purchased by the partnership will be managed by New Heritage, whose executives previously ran cable company Heritage Communications. #

WTHR ends shift test

(Continued from Page 3)

NBC had nothing technically in place beyond the end of October (when daylight-saving time ends in the East)," Mr. Corken said.

"With the time change, on the last Sunday in October, there would be no (network) feed to allow me to go 7 to 10 in prime time," Mr. Corken said.

The Indianapolis market does not implement daylight-saving time, which allowed the station to air the 8 p.m. (ET) feed at 7 p.m., local time, during the summer.

By returning the network schedule to 8 to 11 p.m., WTHR will move

the new syndicated version of "Candid Camera" to 5 p.m., followed by local and network news from 5:30 to 7 p.m.

"Hard Copy" will air at 7 p.m., "Entertainment Tonight" at 7:30 p.m., and NBC's prime time from 8 to 11 p.m., followed by local news.

Even though the experiment is over, Mr. Corken says he hopes an early prime time will catch on.

"KCRA is one, then there will be two, three, four, etc. Once it starts, I don't see it ending."

However, Mr. Damiano said, "We'll take a close look at what happens in Sacramento." #

Povich, Rivera gear up syndicated launches

(Continued from Page 3)

the competition.

"Because we're going to be on a day delay, we'll have a show that's booked, but if there's a story in the

papers that everyone is talking about, we can make the attempt to go after it at a time when people are still interested," she said.

The target audience for "Povich"

is "a woman who is at home," according to its host.

"Like a lot of shows, we have to constantly try to feel our connection with that audience and the kinds of

stories they want to see.

"It's not an educational process; we're dealing with a talk show," says Mr. Povich.

As for Mr. Rivera, "I think 'Now It Can Be Told' is going to be my legacy," he said.

"I've been frustrated, because I'm an investigative reporter," Mr. Rivera said. "I love the talk show dearly, but it's a different kind of journalism. You can't hit daytime (audiences) over the head with hard reporting. You would be talking to yourself."

Each edition of "Now It Can Be Told" will be anchored by Mr. Rivera, and will feature "a big piece, an interview section, a second piece, and then the closer," says Al Primo, executive producer.

An occasional half-hour will be devoted to a single "powerful" story, Mr. Primo said, including today's opening episode, in which Mr. Rivera talks to former President Gerald Ford about his pardon of Richard Nixon.

Mr. Primo said he doesn't want the word "tabloid" used to describe "Now It Can Be Told"

"The whole aura of tabloid is something we're very sensitive about, and go out of our way to avoid," he said.

"We want everybody to look at this program in the same way they think of '60 Minutes,' '20/20' and 'Nightline,'" said Mr. Primo. "We certainly don't want them to think of this program as 'Entertainment Tonight.'" #

CBS, 'Murphy' duo sign pact

(Continued from Page 3)

other two can come from other writers and producers under the Shukovsky/English banner.

That's a critical element to ensure that Shukovsky/English will be able to produce enough programs to fuel their own future distribution arm.

The producers will use the deal to launch their own independent production and distribution company

using The Carsey-Werner Co. and other independents as models.

But the first project from the pact is expected to be from Ms. English.

"They'd really like to get a Diane English show off the ground as the first out of the gate from our company," says Mr. Shukovsky.

Fall 1992 will probably be the soonest the series will hit the air.

The producers and CBS officials

will meet this week to discuss future projects.

The producers say they hope to eschew agency-packaged talent deals, bureaucratic layers and other elements they say unnecessarily inflate production costs.

Although the Shukovsky/English arrangement is the latest in a spate of big-ticket deals, network officials see few such pacts in the future. #

Judicial ads spark D.C. controversy

(Continued from Page 1)

Sexy Romp," refers to Sen. Kennedy's involvement in the Chappaquiddick incident, charges Sen. Biden with plagiarism and links Sen. Cranston to the savings and loan scandal.

The 30-second broadcast spot is a condensed version of the longer ad. It omits references to Sens. Cranston and Biden and is less vicious in its attacks against Sen. Kennedy.

Andy Monday, general sales manager of Jones Intercable, said the content of both spots "really wasn't a question."

"The buy was offered to us and we took it," said Mr. Monday, who supervises the advertising sales of four Jones systems.

Mr. Monday said he agreed with charges by critics that the longer ad is "sleazy," but said that didn't affect his decision to use both spots.

Jones' Alexandria system will begin airing the 60-second ad this week.

Tom Herwitz, vice president and general manager of Fox station WTTG, said his station agreed to use the 30-second spot but not the 60-second spot.

Both versions were put through a rigorous legal review process, said Mr. Herwitz, and the longer spot did not meet the requirements of the station.

The 30-second spot, he said, was very close to what would have been considered unacceptable.

"The station is put in a difficult position with these ads," said Mr. Herwitz.

"We don't use our own sensibilities and values," he said. "That wouldn't be the appropriate role for a broadcaster."

Mr. Herwitz said that if a broadcaster based advertising decisions on value judgments, there could be some "very scary implications."

For example, he said, broadcasters might decide to run or not run

ads on controversial topics such as nuclear weapons, abortion and capital punishment.

"That's not our call," he said.

Allan Horlick, general manager of NBC affiliate WRC, said he decided late last Thursday to use the 30-second spot.

"The first (60-second) ad was more in the way of an attack on other individuals and not so much a discussion of the issues," said Mr. Horlick.

"The second (30-second) ad spoke more generally to the issues and wasn't an attack on other individuals," he said.

CBS affiliate WUSA was approached by the conservative groups about running the ad, but chose not to, according to a sales representative. Station officials were not available for comment.

The ad's sponsors said last week they have no intention of stopping the ad, despite a call from White House Chief of Staff John Sununu asking them to do just that.

Greg Mueller, a media consultant for the Conservative Victory Committee, told ELECTRONIC MEDIA the group wanted to alert viewers to the nature of the Senate Judiciary Committee.

"It's a reminder to the American people that these are the sort of people who are going to be judging Judge Thomas," Mr. Mueller said.

"If they want to hold him to their ethical standards, we're going to hold them to our ethical standards," he said.

The group is also considering doing ads attacking Sen. Howard Metzenbaum, D-Ohio, over his ethics.

"We're going to watch how he proceeds on this," Mr. Mueller said, referring to the senator's vote on Mr. Thomas. #

Doug Halonen in Washington contributed to this report.



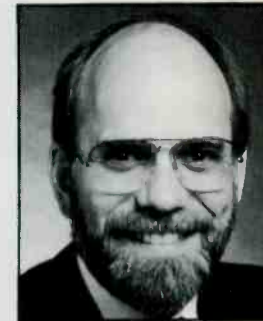
BILL FRANK



EDWARD KARLIK



ROGER OTTENBACH



MICHAEL LIFF

INTV elects 7 to board

The Association of Independent Television Stations last week announced the results of its annual board of directors election.

Bill Frank, president and general manager of KCOP-TV in Los Angeles, was one of three incumbent board members to be elected to a second consecutive two-year term. The other two are Edward

Karlik, president and chief operating officer of Chase Communications in Hartford, Conn.; and Ed Trimble, vice president and general manager of KTVT-TV in Dallas/Fort Worth.

Four new members were also elected for a two-year term: J. Daniel Sullivan, president of Clear Channel Television in Hous-

ton; David Pulido, vice president and general counsel of ABRY Communications; Roger Ottenbach, general manager of KCPQ-TV, Seattle/Tacoma; and Michael Liff, vice president and general manager of KABB-TV in San Antonio.

The election results are effective immediately. #

Retransmission fight hits Hill

(Continued from Page 1)

ters was clearly pumped up by their prospects.

"My sense is that the American public is becoming increasingly aware of a legislative solution to their concerns, and that Congress will respond affirmatively," says Jim May, executive vice president of the NAB.

As it stands, the proposed rules have won a ringing endorsement from key Senate leaders. The rules are now included in wide-ranging cable TV legislation approved 16-3 by the Senate Commerce Committee last May.

The bill is generally expected to be approved by the full Senate, perhaps before the end of this month.

Sources here last week said that Rep. Dennis Eckart, D-Ohio, an emerging star on the House telecommunications subcommittee, has also privately agreed to sponsor the rules in the House of Representatives.

It's unclear whether retransmission consent would stand alone in a House bill, or be included in larger cable regulation legislation.

Under the retransmission consent regulations in the pending Senate bill, cable TV operators would be required to carry local broadcast signals on up to one-third of their channels for the first year the legislation is in effect.

At the end of the year, broadcasters would choose between continued must-carry assurances or the right to negotiate for compensation from cable.

Cable systems would not have to pay broadcasters who designate themselves as must-carry stations.

Broadcasters who opt for marketplace negotiation may win carriage fees, but have no guarantee of being carried on the cable system if negotiations fall through.

In addition, broadcasters would be stuck with their decisions for three-year installments, after which the legislation would let them choose between must-carry and marketplace negotiations again.

Broadcasters say they need the revenues the rules could provide to ensure their ability to compete with cable for the best programming.

Yet cable TV operators charge that the rules are anti-consumer in that they could force their subscribers to start paying for something they now get free.

They say the rules would give too much away, allowing broadcasters to choose between the security of must-carry or profits of new retransmission consent rules.

"It's a heads-I-win, tails-you-lose concept for broadcasters," said Robert Sachs, senior vice president for corporate and legal affairs for multiple system operator Continental Cablevision.

Despite the enthusiasm of broadcasters for the rules, sources here say a variety of as yet uncertain variables could still impede them, including NCTA's ongoing national advertising campaign against the rules.

By some accounts, the cable TV industry's campaign, which has spurred a counter-campaign sponsored by NAB, has resulted in many congressional offices being "inundated" with constituent mail.

Broadcasters charge that cable's campaign, which alleges that retransmission consent would spur skyrocketing cable bills, is misleading and backfiring on cable on Capitol Hill. "It appears to have further strained cable's credibility quotient, which is already subject to some question," says NAB's Mr. May.

In response, Eileen Murphy, an NCTA spokeswoman, said, "It's our feeling that the campaign has been extremely effective. It has generated many inquiries from congressional offices, and our feedback from Capitol Hill is that many constituents have called their legisla-

tors to express concern."

Nonetheless, in a political victory for broadcasters, the respected Consumer Federation of America has sided with NAB on retransmission consent.

"We think that with the strong regulatory provisions in the legislation, the net result for consumers will be cable rate reductions," said Gene Kimmelman, CFA legislative director.

Meanwhile, cable TV's sole public supporter on the issue in the House as of last week appeared to be Democrat Rep. Pat Schroeder, who represents the cable stronghold of Denver.

"The people who subscribe to cable in our district think this is ridiculous, and we agree with them," an aide to Rep. Schroeder said.

'I continue to believe that the prospects for cable legislation, including retransmission consent, are excellent in the Senate this fall.'

—Jim May, NAB

Cable TV industry representatives say little should be made of their lack of public support.

"People are going to be reluctant to come out and publicly criticize their local broadcaster," said Bob Thomson, vice president of government affairs for multiple system owner Tele-Communications Inc.

"After all, these are the dominant television companies in their marketplace," Mr. Thomson said.

Still another imponderable is where the Bush administration will come down on the issue.

At this point, some observers doubt the administration will take a position on retransmission consent, on grounds that there's little need to step between two warring industries over such an arcane issue.

"We haven't any position as yet. That is not to say that the administration will not develop one," said a spokeswoman for the Department of Commerce's National Telecommunications and Information Administration, which often formulates administration positions on communications issues.

Bush administration representatives have threatened to veto the Senate cable TV legislation that contains the retransmission consent regulations.

A more immediate hurdle for broadcasters may be that Rep. Bill Hughes, D-N.J., who chairs the House copyright subcommittee, has told ELECTRONIC MEDIA that he'll insist on the right to review retransmission consent regulations in his subcommittee.

Broadcasters would prefer that the legislation be considered in the House Energy and Commerce Committee, which oversees most communications legislation.

Not the least of the broadcasters' concerns is that Rep. Schroeder, cable's one sure congressional ally so far, sits on the copyright subcommittee, and hostile congressional subcommittees have been known to stall or derail legislative initiatives.

Still, broadcasters remain upbeat.

"I continue to believe that the prospects for cable legislation, including retransmission consent, are excellent in the Senate this fall," said NAB's Mr. May. #

AT PRESS TIME CONTINUED

an August 1988 court decision in favor of NBC.

● ATLANTA—In a defeat for CNN, a federal court of appeals here on Thursday reversed a lower court's preliminary injunction that barred Video Monitoring Services, a New York news monitoring company, from taping broadcasts by CNN.

● WASHINGTON—The Federal Trade Commission staff Friday endorsed FCC proposals to relax rules that currently prohibit a company from owning more than 12 radio stations nationwide and more than one AM and one FM station in a market.

● NEW YORK—Paramount Communications Sept. 5 named Lawrence Small, president and CEO designate of the Federal National Mortgage Association, a director.

● NEW YORK—The ABC News special "National Town Meeting" with Mikhail Gorbachev and Boris Yeltsin averaged a 6.9/19 according to Nielsen overnight ratings in 25 metered markets. The special aired live at midnight on the East Coast and at 9 p.m. on the West Coast.

● NEW YORK—USA Network's Thursday coverage of Jimmy Connors' victory over Paul Haarhuis in the U.S. Open tennis tournament quarterfinals earned a 5.9 rating equal to 3.39 million households, one of the highest-rated live telecasts ever recorded by USA.

● WASHINGTON—President Bush is scheduled to address by satellite the NAB's Radio 1991 convention in San Francisco. NAB said his remarks will be made Sept 12 at 11 a.m. (PT). #

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