

Electronic Media

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OCTOBER 23, 1989

HDTV

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A special report begins on Page 16.



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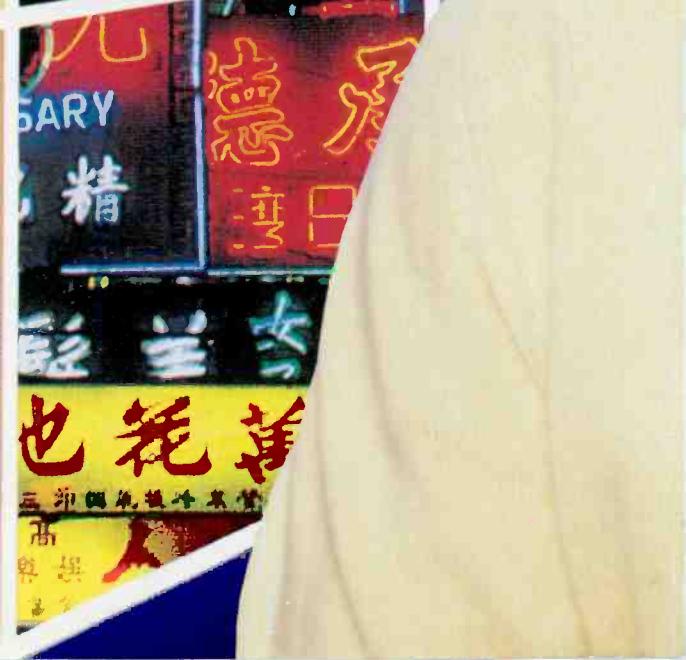
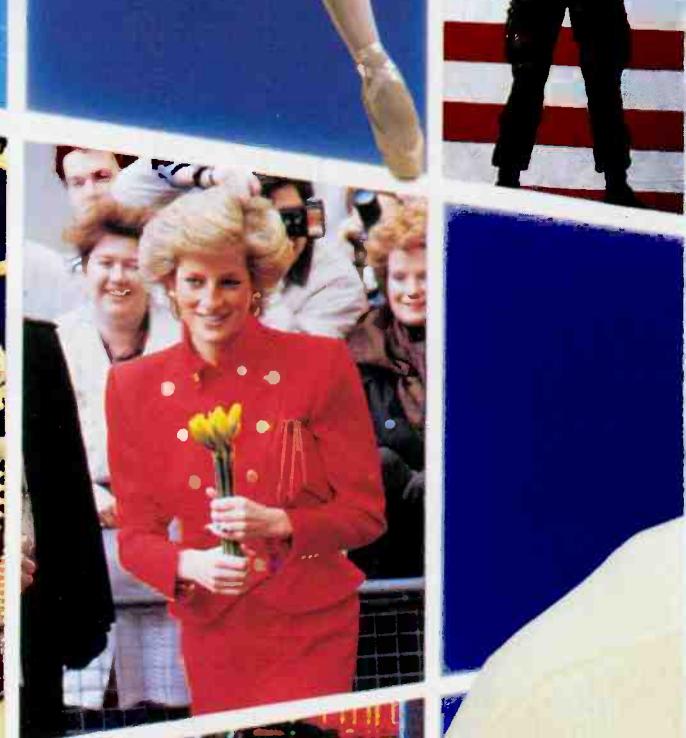
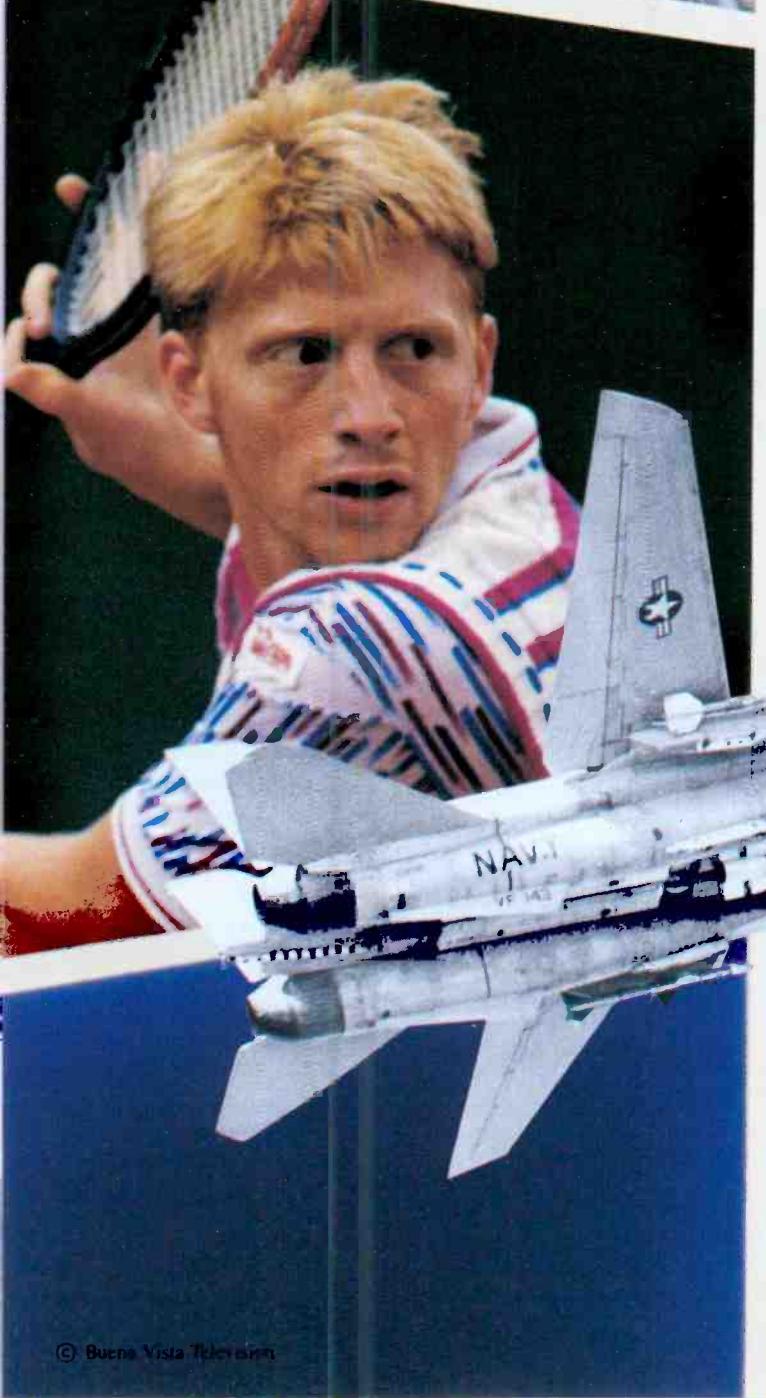
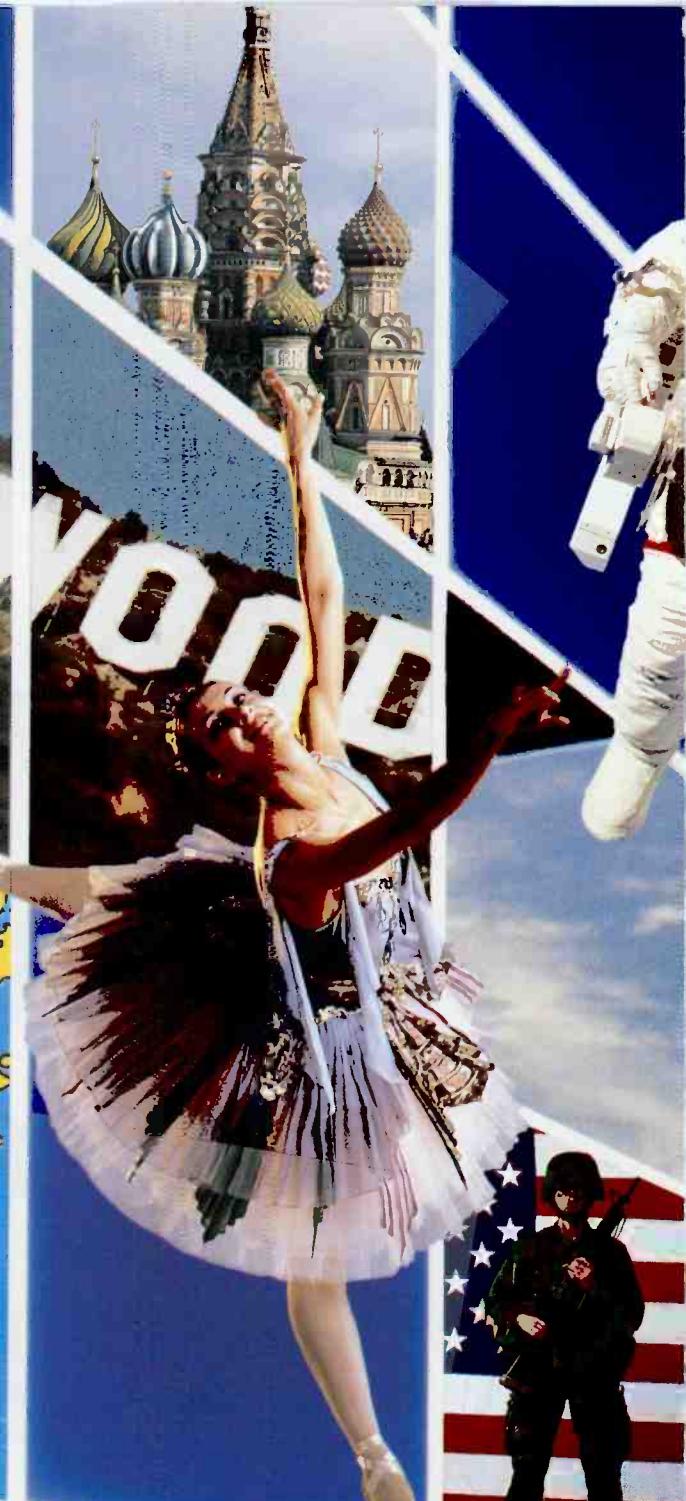
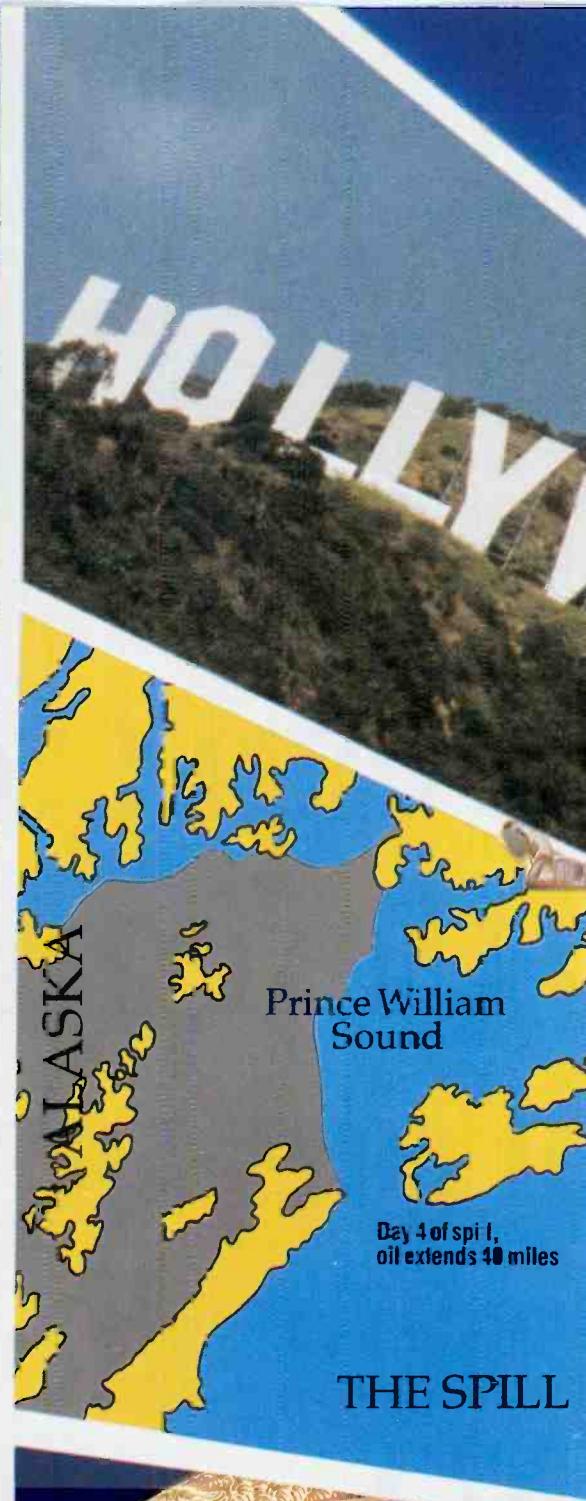
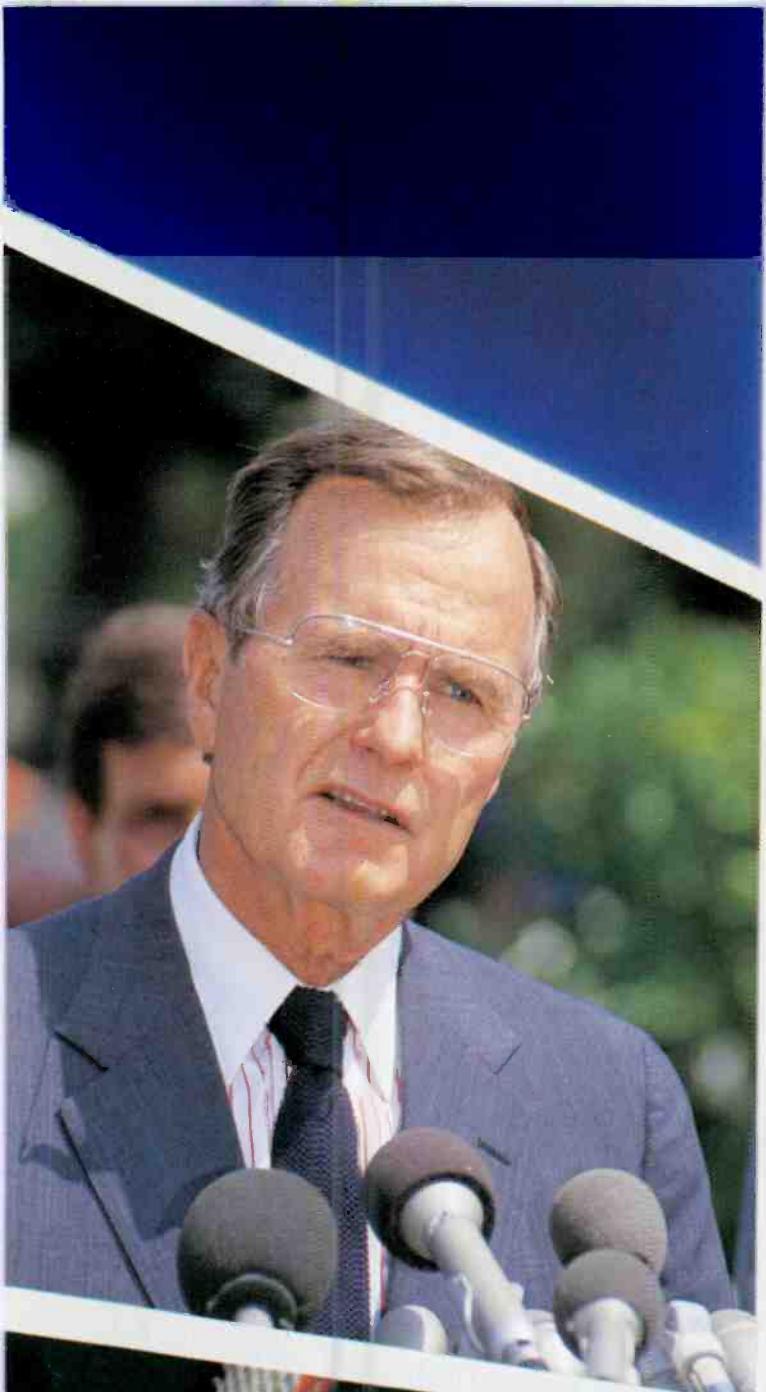
Put all these elements together and you have a long-term franchise that will be a top programming value for years to come. Put them all together and you have **THE CHALLENGERS.**



Buena Vista
Television



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you the content
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OCTOBER 23, 1989

After the quake

Disaster tests news operations

By DOUG HALONEN
Washington bureau chief

SAN FRANCISCO—The newsroom crew at Capital Cities/ABC-owned KGO-TV here gave itself a round of applause at 3:30 p.m. last Wednesday.

For the past 22 hours and 20 minutes, the station's news team, with the assistance of draftees

Affiliates upset, Page 3.
Local reaction, Pages 42, 43.

from other departments, had been offering area viewers around-the-clock, commercial-free news on the aftermath of Tuesday's devastating earthquake.

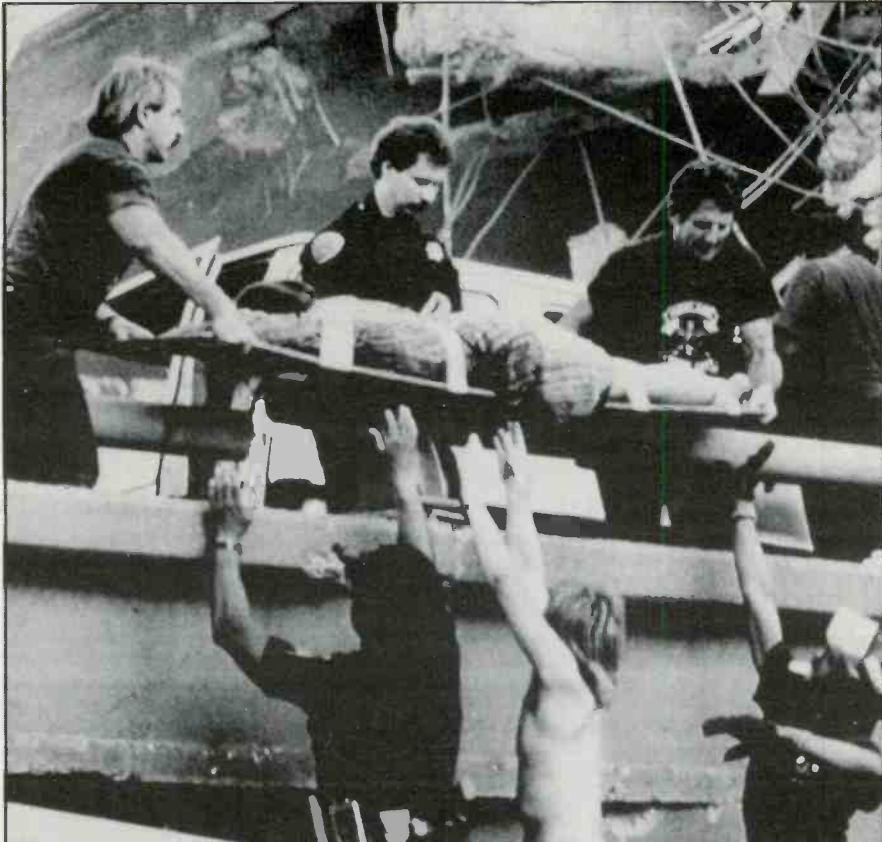
Now the crew was getting a short break in the action, cutting live to Peter Jennings, who was anchoring ABC-TV's East Coast feed for a special news program from this stricken city.

"It's the longest continuous coverage we've ever done on anything," said Harry Fuller, KGO's news director.

"We've got 4.5 million viewers who want to know what the hell happened."

What had happened, of course, was a major earthquake that struck the San Francisco Bay area just as the third game of the World Series was about to begin.

(Continued on Page 42)



Rescue teams scramble to extract a victim from the collapsed Cypress Freeway in West Oakland, Calif., after last week's earthquake.

Fox fights Paramount, MCA plan

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—Fox Broadcasting Co. this week will begin striking back at efforts by Paramount Communications and MCA to launch a national broadcast program service of their own.

Though there were reports by late Friday that the plan was unraveling, there's no question that Paramount and MCA salesmen have been pitching FBC affiliates on the idea of forming Premier Program Service, which would begin in January 1991 with a Wednesday movie night and a Friday series slate.

Under the current plan, a third night of programming, on Thursdays, would follow in July 1991.

Speculation about the forming of a "fifth network" effort by the two studios has been rising ever since MCA and Paramount joined a month ago to form Premier Advertiser Sales, a barter sales operation.

(Continued on Page 44)

On assignment: One reporter's quake ordeal

By DOUG HALONEN
Washington bureau chief

SAN FRANCISCO—Let's put it this way: I thought I was dead.

I had been taking a nap in my room on the 15th floor of the San Francisco Hilton, trying to recharge my batteries for a business dinner that had been scheduled that evening.

Shortly after 5 p.m., I awoke to the sound of a violent pounding on the walls.

Still half asleep, I thought the kids in the next room, who had gotten loud before, were banging on the walls, and I was angry.

A moment later, one of the lamps in the room fell over, the

TV set popped out of its cubbyhole in the armoire and the whole room started rocking gracefully back and forth in

what seemed to be a horrifyingly large arc.

When the window started buckling, I ran for the bathroom, where water was sloshing up out of the toilet bowl and the mirror was shaking. I ducked into the tub,



DOUG HALONEN
EM bureau chief

(Continued on Page 43)

AT PRESS TIME

ABC taps Europe chief

NEW YORK—Capital Cities/ABC on Thursday appointed Richard Spinner, president and general manager of its Philadelphia station, WPVI-TV, to head its European operations beginning Jan. 1. Mr. Spinner, a 22-year veteran of the network, will work to expand the company's growing equity interests and influence abroad in anticipation of the opening of the European marketplace in 1992. He will report to Jack Healy, president of ABC Distribution. His successor at WPVI had not been named at press time.

FCC exploring indecency

WASHINGTON—The FCC is scheduled Thursday to launch a fact-finding effort on program indecency to build a record on the issue before imposing a rule. Currently, a law calling for a 24-hour ban on off-color broadcasts has been stayed in the U.S. Court of Appeals here pending a decision on (Continued on Page 44)

Qintex unit files for Chapter 11

By DIANE MERMIGAS
Senior reporter

Qintex Entertainment filed for Chapter 11 protection last week after its parent company, Qintex Australia Ltd., was unable to provide financing for a critical debt.

One immediate result of the bankruptcy filing was the resignations of David Evans, Qintex Entertainment president and chief executive officer, and Roger Kimmel, one of nine Qintex Entertainment board members.

Mr. Kimmel said he was resigning from the board because his "participation in evaluating the company's role in a potential MGM acquisition was no longer necessary."

(Continued on Page 44)

NEWS SUMMARY

Fox Broadcasting Co. this week will begin striking back at efforts by Paramount Communications and MCA to launch their own national broadcast program service—using FBC affiliates. (Page 1)

Qintex Entertainment last week filed for Chapter 11 protection after parent company Qintex Australia Ltd. failed to provide financing for a critical debt. (Page 1)

In the earthquake's aftermath, news media in San Francisco scrambled to pull together enough power and equipment to stay in operation and keep residents informed. (Page 1)

On assignment in San Francisco, ELECTRONIC MEDIA's Doug Halonen experienced the quake firsthand. (Page 1)

ABC's World Series baseball coverage enabled the network to break NBC's 68-week streak of ratings victories. (Page 3)

The U.S. Court of Appeals last week turned down the cable industry's request to delay the Jan. 1 starting date for the syndicated exclusivity rules but the court is still considering the constitutionality of the rules. (Page 3)

Several large syndicators last week confirmed that they would not participate in the December screenings, a move that could jeopardize the event's existence. (Page 3)

Network earthquake coverage raised critical questions about the relationship between affiliates and various satellite news services. (Page 3)

Michigan broadcasters and cable systems are linking to explain the syndicated exclusivity rules to viewers. (Page 3)

Sony Corp. appeared to be moving ahead last week in its acquisition of Columbia Pictures Entertainment and Guber-Peters Entertainment, though the three parties are awash in lawsuits. (Page 4)

One month into the fall season, CBS is the first to bump a new series off its schedule. The network is reworking its Monday night lineup and dropping "The People Next Door." (Page 4)

A television reporter was arrested for theft and commercial bribery after she and a colleague allegedly demanded payment from two Colorado Springs, Colo., retailers in exchange for exposure on a public affairs program aired by ABC-affiliate KRDO-TV. (Page 8)

Joel Chaseman, chairman and chief executive officer of Post-Newsweek Stations, last week said he is resigning to become a broadcast entrepreneur. (Page 8)

A new bill introduced by Sen. John Danforth, R-Mo., requiring cable operators to air programs geared toward children and to limit advertising during children's programming, is expected to meet with little opposition from the Senate or the industry. (Page 25)

"Hunter" and "Highway to Heaven," the two hour-long series that began their off-network runs this season, are meeting with mixed results in their first five weeks in syndication. (Page 37)

Buena Vista Television unveiled its latest first-run effort last week, a topical game show strip called "The Challengers," which it hopes to launch either in January or September. The program will be hosted by Dick Clark, who will also serve as co-executive producer. (Page 37)

CNBC's penetration has reached 13 million subscribers in its first seven months of operation. Tom Rogers, president of NBC's cable and business development, said he expects CNBC to reach 300 million subscribers and to turn a profit by its fourth year. (Page 41)

Dean McCarthy, vice president and director of program services at rep firm HRP, died Oct. 14 from complications due to lung cancer. He was 63. (Page 41)

The United States Telephone Association convention was cut short by last week's earthquake, but industry members vowed to continue working to enter the TV business. (Page 41)

ABC, which stood to lose a significant amount of ad revenue and large audiences had the World Series been canceled, will avoid the loss as long as Major League Baseball stands by its decision to resume the World Series games. (Page 42)

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TCI-Showtime deal raises ire in Senate

By ADAM BUCKMAN
Staff reporter

Though it's being billed as a "pro-competitive" move, Tele-Communications Inc.'s agreement to buy half of Showtime Networks for \$225 million last week set off antitrust complaints from two U.S. senators.

Sen. Albert Gore, D-Tenn., called the agreement an "alarming" example of "runaway vertical integration," and said it would be scrutinized at upcoming Senate hearings on cable TV.

At the same time, another U.S. senator, Howard Metzenbaum, D-Ohio, declared that the deal raises concerns about the concentration of media power in too few hands.

Sen. Metzenbaum was making his concerns known last Thursday in a letter to Assistant U.S. Attorney General James Rill.

"The senator is not crazy about this deal," a spokeswoman for Sen. Metzenbaum said.

Citing possible antitrust violations, Sen. Gore, an outspoken critic of cable TV and a member of the Senate communications subcommittee, said the problem is that TCI is now big enough to control both the programming and the delivery



SEN. AL GORE
TCI-Showtime deal is "alarming"

system.

"This is an alarming development in TCI's relentless drive to dominate the marketplace," Sen. Gore said in a statement.

"If the Congress needs a final straw to provide evidence for legislation, this may be it."

Officials of TCI defended their

agreement to buy half of Showtime as a "pro-competitive" investment that would make Showtime stronger in its fight with rival HBO, a situation that they said would ultimately benefit viewers.

They portrayed TCI's purchase of 50 percent of Showtime as a "non-controlling, non-managerial, passive" investment.

"It should be seen as a pro-competitive, rather than an anti-competitive investment," said Bob Thomson, vice president of government affairs for Denver-based TCI.

"My sense is that the pro-competitive nature of this investment is understood or will be understood by the vast majority of thoughtful members of the House and Senate."

Under the terms of last week's agreement, TCI will buy 50 percent of Showtime Networks, a unit of Viacom International, for \$225 million, pending the completion of a definitive agreement plus regulatory approval.

When a definitive agreement is reached, the transaction might include other investors who would share in TCI's acquisition, TCI said.

Mr. Thomson said TCI has made no decision on whether to offer eq-

(Continued on Page 44)

USA movie talks fall through

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—USA Network was poised to acquire rights to a second multimillion-dollar theatrical film package, but the deal fell through unexpectedly late last week.

Sources said USA had progressed in its talks with Twentieth Century Fox Film Corp. about acquiring the rights to its 21-title Century XV package, which includes "Big," "Working Girl," "Wall Street" and "Broadcast News."

But late last week, Barry Diller, chairman of Fox, Inc., vetoed the deal because of efforts by USA co-owners Paramount Communications and MCA Television to lure Fox affiliates with their proposed "fifth network."

Had the deal gone through, it would have been another major coup for USA, which three weeks earlier beat out broadcasters when it bid nearly \$60 million on a 26-feature Touchstone Pictures package distributed by Buena Vista Television.

The derailed deal for Fox's Century XV package would have given FBC affiliates a window on the

theatricals before they aired on USA.

Sources said USA was willing to pay \$40 million for the 21-feature package.

Executives from USA and Fox last week had little to say on the matter.

David Kenin, USA's senior vice president of programming, said he was in discussions with "several" distributors for upcoming movie packages.

"We have a number of options, and we hope to have a mega-announcement soon. We are very interested in building our library for the next decade," Mr. Kenin said.

Among the companies USA has recently discussed film packages with are Orion Television and Orbis Communications.

Michael Lambert, president of domestic syndication at Twentieth Century Fox Film Corp., declined comment on the matter.

Sources close to the negotiations said Fox would now most likely offer the package in the traditional syndication market.

Sources said Fox officials were hoping that network affiliates might be interested in the package because of the high-grossing titles involved. #

Cable officials gather in Tucson

By KATHY CLAYTON
Staff reporter

TUCSON, ARIZ.—Analysts and investors offered bullish predictions for cable and broadcast TV at a communications conference here last week.

Audience shares and cable consolidation were among the topics as speakers from both the cable and broadcast industries shared their views during the session sponsored by Bear, Stearns & Co., the New York investment firm.

CORRECTION

An article on Page 3 of the Oct. 16 issue incorrectly described the 1985 sale of KMTG-TV, Springfield, Mo. The station sold for \$8 million. #

David Poltrack, senior vice president of planning and research for CBS Inc., predicted a slowdown in the broadcast networks' declining ratings.

By 1993, he said, the networks will probably draw a 63 share of the audience.

In the first four weeks of this season, they averaged a 71 cumulative share.

He also predicted consolidation of basic cable networks in the coming decade.

Several cable panelists agreed with that assessment.

"I think the advantage is with the larger guys," said Robert Hughes, chairman of Austin, Texas-based Prime Cable.

He said he welcomes new entrants into the cable business, including utilities and telephone companies.

Prime Cable is currently trying to buy Group W Cable in Chicago with Pacific Telsis Group of San Francisco, one of the seven regional phone companies.

"I'd rather see the telcos come in and play by our rules than bully their way in," Mr. Hughes said. "And I think most operators agree with me."

Leonard Tow, chairman of Century Communications in New Canaan Conn., said he'd welcome the phone companies as long as he can enter the local telephone business.

There was also plenty of talk about Tele-Communications Inc.'s purchase of half of Showtime Networks.

Cable operators hailed TCI's move, saying it will preserve competition between Showtime and rival HBO. #

Syndicators pull out of winter screenings

By WILLIAM MAHONEY
and THOMAS TYRER
ELECTRONIC MEDIA staff

LOS ANGELES—Several major syndicators have withdrawn their support from the December screenings and will not participate in the event this year, a move that could jeopardize the event's existence.

The screenings, which are held in Los Angeles and New York, are a forum for syndicators to preview their new first-run fare and upcoming film packages to representatives of as many as 250 stations.

Held annually since the early 1980s, the screenings are organized by rep firms and broadcast groups, who send invitations to syndicators to appear at various screenings during a two-week period in mid-December.

But last week, Buena Vista Television, MCA TV, Paramount Domestic Television and MGM/UA Telecommunications confirmed that they wouldn't take part in the event this year.

Several other companies are still debating whether or not they'll participate, including Warner Bros. Domestic Television Distribution, LBS Entertainment and Columbia Pictures Television.

The companies that backed out all took part in the screenings last year but now say they question the usefulness of the event.

At the screenings, the syndicators face a large group of broadcasters with only a limited amount of time to make their presentation.

Syndicators say they prefer to concentrate their sales efforts on one-on-one presentations that can be tailored to a specific market or station.

They say that, in the past, participating in the screenings has sometimes backfired in

terms of launching new first-run series.

"In that environment, it only takes one or two people to express that inclination of a negative reaction to a show, and it seems to be pervasive," said Dick Cignarelli, executive vice president of domestic television distribution at MGM/UA Telecommunications.

Normally, he said, "We pay our salespeople, hand pick our sales and spend inordinate amounts of money on presentations to go to the marketplace in a controlled environment and make a presentation that we design."

The screening groups have had a serious

(Continued on Page 43)



Wide World Photos

San Francisco Giants-Oakland A's Series games on ABC propelled the network ahead of NBC.

ABC hits a homer NBC's winning streak snapped at 68

By THOMAS TYRER
Staff reporter

LOS ANGELES—Despite its ratings woes for the first two games of the World Series, ABC's baseball coverage enabled the network to break NBC's 68-week winning streak.

In the week ended Oct. 15, ABC scored ratings wins on Tuesday, Wednesday and Friday nights, and the World Series games on Saturday and Sunday improved the network's performances on those two nights enough to push it ahead of NBC for the week.

ABC won the weekly ratings period with a 14.8 Nielsen Media Research rating (percentage of TV homes) and 25 share (percentage of sets in use).

NBC came in second for the first time since June 1988 with a 14.0/24 and CBS placed third with a 12.5/21.

In season-to-date ratings through Oct. 18, NBC led with a 15.1/25, ABC was next with a 14.0/24 and CBS trailed with a 12.7/21.

ABC's telecast of the World Series' first game on Saturday, Oct. 14, scored a 16.2/30, earning the du-

(Continued on Page 43)

Quake uncovers sticky affiliate, cable relationship

By DIANE MERMIGAS
Senior reporter

Network coverage of last week's devastating earthquake raised critical questions about the relationship between affiliates and various satellite news services.

NBC in particular faced angry reaction from some of its affiliates, who saw video from NBC affiliate KRON-TV on CNN before it appeared on NBC.

"It was a frustrating and disheartening first hour for us because we saw the live news coverage from KRON and our Sacramento affiliate, KCRA-TV, on Cable News Network," said Don Browne, director of news at NBC News.

"But there was no way the network could access it. We were exasperated by the fact that there suddenly was no hookup between us and them."

NBC News last week was still in the throes of investigating the confusing situation that forced the network to air prime-time entertainment instead of hard news in the immediate aftermath of the earthquake.

As best as people at NBC could tell, officials of Chronicle Broadcasting-owned KRON were forced to "unplug" NBC's satellite uplink from the station so that all of the available electrical power could be used to fuel the station's live local broadcasts.

KRON officials pointed out, however, that they were back on the air within 30 to 40 minutes, while NBC was still airing an entertainment show.

In the meantime, CNN beamed the broadcast signals from KRON and KCRA to its own satellites and transmitted them live internationally, sources said last week.

"This was a natural disaster and everyone was flying by the seat of their pants. The things that happened to us were completely out of our control," said Mr. Browne.

"All we can do is work with KRON to establish a backup power system there, and I don't know if it will come to that. But this was not a case of an affiliate deliberately feeding another network first."

Nonetheless, some NBC affiliates were livid over their network's failure to provide them with immediate earthquake cov-

erage when all other major television news networks—CBS, ABC, CNN and Group W's Newsfeed—were up and running.

"The initial coverage was terrible, and the angst on this subject is pretty high not only among affiliates but at NBC News," said Eric Bremner, president of broadcasting for King Broadcasting Co., which owns Seattle NBC affiliate KING-TV.

"In that initial 90 minutes, there was a mad scramble by affiliates to just make do. It was terrible for all of us and the network, and we're sure they will be discussing the findings of their investigation with us. Something will have to be done," Mr. Bremner said.

The snafu that kept NBC off the air drove some of its affiliates into the waiting arms of other competitive, supplementary news services like Conus Satellite Services, Group W's Newsfeed and CNN.

"It was dramatic evidence of how strong network-affiliate ties have to be. They are the network's backbone," Mr. Bremner said.

CBS, too, was initially upstaged by its San Francisco affili-

(Continued on Page 44)

Court nixes exclusivity rules delay

By LAURA MALT
Staff reporter

WASHINGTON—The Court of Appeals here last week turned down the cable industry's request to delay the Jan. 1 starting date for the syndicated exclusivity rules.

The decision came Oct. 17, the day after a spirited court debate that ran more than 30 minutes over schedule.

"I am greatly disappointed," said Jack Cole Jr., lawyer for United Video, which is appealing the Federal Communications Commission's rules.

"The industry might as well gear up to comply with the syndex regulation."

Jeff Baumann, lawyer for the National Association of Broadcasters, said, "We are pleased that the court denied the petitioners' stay of the syndex ruling, and we are particularly encouraged that the denial came one day after the oral argument of the case and after the court had been fully briefed on the merits."

Although it turned down the request for a delay, the court is still considering the constitutionality of the syndicated exclusivity rules. However, sources on the case said last week's decision is a strong indication of the way the judges are leaning.

"That (decision) can only mean they decided to rule for the FCC on the appeal," said Jim Ewalt, execu-

tive vice president of the Community Antenna Television Association.

CATA and Tribune Broadcasting Co. are appealing the rules with United Video.

The rules will require cable oper-

(Continued on Page 44)

Stations, cable set campaign

By ADAM BUCKMAN
Staff reporter

Broadcasters and cable systems in Michigan are getting together to explain the syndicated exclusivity rules to viewers.

The Michigan Association of Broadcasters and the Michigan Cable Television Association agreed last week to conduct a joint public relations campaign on the matter.

Although details of the campaign have yet to be

(Continued on Page 44)

CBS shifts Monday night series

By THOMAS TYRER
Staff reporter

LOS ANGELES—One month into the new season, CBS's Monday night comedy "The People Next Door" became the first fatality last week as the new program was yanked in favor of last summer's trial series "Doctor, Doctor."

During its five-week run, Lorimar Television's "The People Next Door" averaged a 12.2 Nielsen Media Research rating (percentage of TV homes) and

a 19 share (percentage of sets in use) in its Monday 8:30 p.m. (ET) time period, but the series lost viewers each week.

The program, which focused on a cartoonist whose imagination came to life, aired its fifth and final time last Monday, earning an 10.4/16, down 29 percent from the 14.6/23 scored by its Sept. 18 premiere.

In season-to-date rankings through Oct. 15, the program placed 53rd out of 85 weekly series.

"Doctor, Doctor," which is produced by Reeves

(Continued on Page 41)

Sony nears finish line in flurry of lawsuits

By DIANE MERMIGAS
Senior reporter

Sony Corp. appeared to be moving ahead last week in its acquisition of Columbia Pictures Entertainment and Guber-Peters Entertainment amid a barrage of litigation.

At issue is whether Peter Guber

and Jon Peters will be released from their exclusive five-year contracts with Warner Communications to head a rejuvenated Columbia for Sony under "exclusive" five-year contracts.

Sony has said its attorneys have determined that the producers can, in fact, manage Columbia without violating their pact with Warner.

However, industry sources say it will be awkward for Messrs. Guber and Peters to be producing powerful film hits like "Batman" for Warner while trying to improve Columbia's own film and television fortunes.

The two-week struggle to work out a release settlement with Warner collapsed Oct. 13 when Warner, Sony and Guber-Peters all filed lawsuits in Los Angeles Superior Court alleging, among other things, breach of contract.

Sources say Warner sought more concessions than Sony was willing to offer to secure the contractual release of Messrs. Guber and Peters.

Among the concessions discussed were lucrative film rights, a transfer to Warner of full ownership of a Burbank, Calif., studio it now owns with Columbia and a cash payment.

Warner, which was the first to file suit, is seeking \$1 billion in damages and an injunction barring the producers from accepting top management posts at Columbia when Sony completes its \$5 billion acquisition of the studio next month.

In its suit, Warner confirms that since 1983, Guber-Peters has generated more than \$5 million in profits for Warner from their combined projects, but underscored the "trust and confidence" that had cemented the producers' longtime relationship with the studio.

Last week, a representative for the producers said they continue production and post-production on more than 50 projects for Warner.

The countersuit by Messrs. Guber and Peters seeks a minimum \$100 million in damages and an injunction barring Warner from interfering with their business deals with Sony.

The lawsuits focus on whether an exclusive five-year contract signed by the producers with Warner in March allows Messrs. Guber and Peters to become managing heads of Columbia.

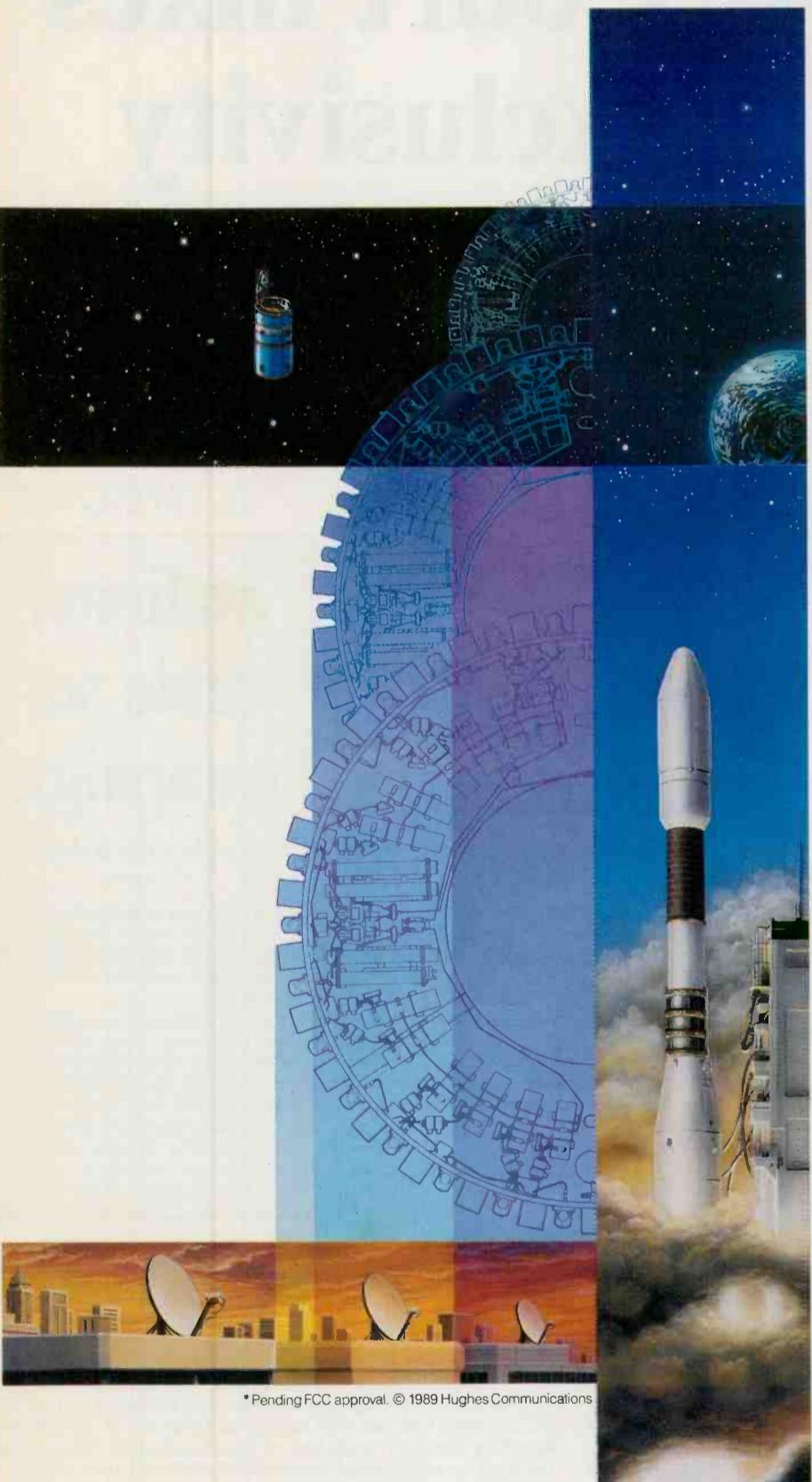
Sony and Guber-Peters contend that the duo is contracted to Warner only as executive producers. Messrs. Guber and Peters also contend they have a longstanding verbal agreement with the producers to terminate their contractual arrangement if they were offered the opportunity to manage a major studio.

Sources close to the situation said Messrs. Guber and Peters were continuing to work closely with Columbia executives in preparation for taking command of the studio.

Sony has said it will make Mr. Guber the operating head of Columbia and place both producers on its board of directors.

In its suit, Warner says the producers have been enticed with the "most lucrative and expensive package of financial inducements in the history of the film industry" including initial annual salaries of \$2.7 million each, \$50 million in deferred compensation, lavish fringe benefits, "an unprecedented 8 percent share of future appreciation of Columbia's market value" and a promise to purchase their production company for \$200 million.

The Los Angeles court is expected to rule on the injunction requests within the next several weeks. #



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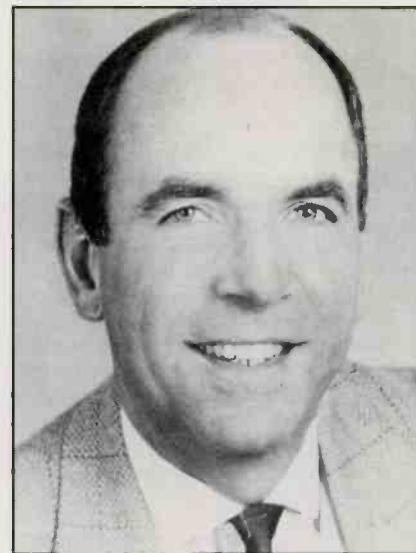
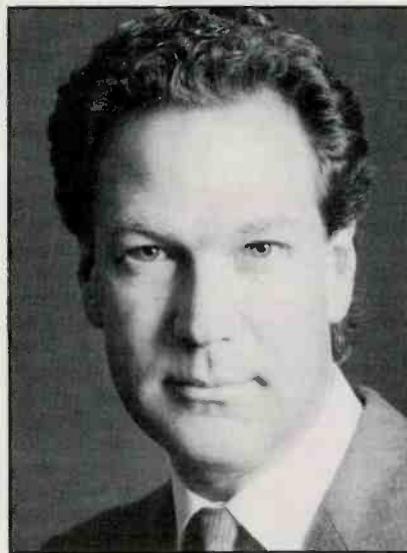
Quake makes rivals into roomies

The top executives from two different major syndication companies found themselves in the unusual situation of sharing the same hotel room last Tuesday night after the earthquake hit San Francisco. **Michael Lambert** and **Dick Robertson**, who hold the posts of president of domestic syndication at Twentieth Century Fox Television and president of Warner Bros. Domestic Television Distribution, respectively, were sitting in a sky box at Candlestick Park enjoying the beginning of the third game of the World Series when the quake struck. In the confusion that ensued, the two found themselves paired in search of a hotel room to spend the night, since the San Francisco airport was shut down. There were few rooms to be had, but the duo eventually reached San Francisco's Sofitel International Hotel, where Mr. Lambert reports that he went through one of his toughest negotiations ever to secure bunks for the two of them.

Meanwhile, 750 miles away, **Preston Padden**, president of the Association of Independent Television Stations, found himself stranded at the Salt Lake City airport, unable to get to the United States Telephone Association conference in San Francisco because the San Francisco airport was closed. The INTV chief was on his way to discourage the former Bell telephone companies at the USTA meeting from getting into the cable business. The former Bell companies have been lobbying lawmakers to let them televise existing programming and offer new programming ever since they were barred from doing so in the wake of AT&T's breakup. Jim Ewalt, executive vice president of the Community Antenna Television Association, saw the incident as an act of God. "I think that it (the earthquake) is God's way of saying he doesn't like what Preston Padden and INTV are saying," he observed.

One buzzword among game show producers with projects in development right now is **interactivity**. Although a project called "Hotline" from MGM/UA Telecommunications, a first-run game show with interactive elements, was

THE INSIDER



Stranded in San Francisco after the earthquake, Michael Lambert (left) says he did some heavy negotiating to get a hotel room for himself and Dick Robertson.

aborted earlier this year, game show producers are aggressively exploring how they can work the element into their future projects. "There's absolutely no doubt in my mind that interactivity will be upon us one of these days," says veteran producer/host Dick Clark, who has been involved in more than 30 series. Australian game show producer Reg Grundy, whose company has produced more than 70 series, adds, "I think that it is a wonderful technological thing in search of a show and of course we are up to our necks in it."

Cable brokerage firms continue to bolster their efforts to snag business overseas. Daniels & Associates executives returned last week after a trip to the United Kingdom to pur-

sue some business deals. Meanwhile, Communications Equity Associates is, among other things, looking for equity partners to buy a 400,000-household cable franchise, which is held by City Center Cable Communications, a British company.

Officials at the **Cowboy Television Network** insist that the planned new basic cable service is still going ahead, despite more than two months of delays in organizing a press conference to officially unveil the project. An insider at Cowboy Television Network, which is backed by country singer Willie Nelson, says the service is still on track and has been besieged with inquiries from companies interested in striking programming deals. The Austin, Texas-based service is due to sign on as a 24-hour channel by the end of the year. The source says CTN expects to announce more details soon.

Insight Communications, the multiple system operator that's selling systems in the United States reaching a total of 200,000 subscribers, at the end of last week was expected to issue a memorandum of information detailing the properties that are on the block. Insight plans to get involved in cable service in the United Kingdom after selling off its properties in the United States.

Though touted as one of this season's rookie hits, ABC's new Tuesday night comedy "Chicken Soup," a Carsey-Werner Co. production starring comedian Jackie Mason, doesn't enjoy a sterling reputation with at least one prominent TV critic. In a conversation with *The Insider*, Howard Rosenberg of the Los Angeles Times described Mr. Mason's character as "very stereotypical, whose laughter is derived entirely from his demeanor and his accent, the same way the laughter over Stepin Fetchit was derived entirely over his demeanor and his accent. As a Jew, he offends me." Mr. Rosenberg said. "I hate 'Chicken Soup.' "#

—Written by William Mahoney from bureau reports

TV reporter arrested in alleged payoff scam

By KATHY CLAYTON
Staff reporter

COLORADO SPRINGS, Colo.—A television reporter and a colleague were arrested after allegedly demanding payment from two businessmen in exchange for an appearance on a public affairs program that airs on ABC affiliate KRDO-TV here.

Reporter Beth Ramos pleaded not guilty after being charged with theft and commercial bribery—felony charges that could land her in prison for up to 10 years if convicted, according to Detective Brian Grady of the Colorado Springs Police Department.

Deputy District Attorney Lovice Riffe said preliminary testimony alleges that Ms. Ramos and Christopher Tafolla, who was not employed by the station, demanded money from two local retailers in exchange for exposure on "Scene 13," a KRDO public affairs program that airs weekdays at 7 a.m.

KRDO Station Manager Neil Klocksiem declined to discuss the matter with ELECTRONIC MEDIA last week.

Ms. Ramos' attorney, Richard Tegtmeier, also declined comment.

A Feb. 26 trial date has been set in the District Court of El Paso County, where Colorado Springs is located.

According to Ms. Riffe, Mr. Tafolla allegedly approached two retailers, telling them they could appear on the KRDO program and receive a videotape of the show for a fee.

Mr. Grady said the matter apparently came to the attention of KRDO officials when one of the businessmen called Mr.

Klocksiem to complain about the show airing at 7 a.m., when he claimed he had been told it aired at 10 a.m.

The incident, as well as another alleged and similar situation, took place in August, Ms. Riffe said.

Information about the fees that were allegedly charged by Ms. Ramos and Mr. Tafolla surfaced at that time, Ms. Riffe added.

The station contacted the police and district attorney's office when they realized the situation was a criminal matter, Mr. Grady said.

He said the police went to the station and interviewed Mr. Klocksiem and were given a canceled check from one of the local businessmen, made out to Ms. Ramos in the amount of \$600.

Further investigations revealed that another local businessman allegedly paid \$450 to be on KRDO's "Scene 13," Mr. Grady said.

That check was said to have been left blank and Mr. Tafolla allegedly filled in his name and cashed it, Mr. Grady said.

Mr. Grady said Ms. Ramos contends that co-defendant Mr. Tafolla negotiated for each show and that she didn't have knowledge of those negotiations.

As is standard procedure at stations, KRDO employees are not allowed to accept gratuities, and no fee is charged for persons appearing on any public affairs program.

In addition to the other charges, Mr. Tafolla is being charged with criminal impersonation because he allegedly gave the retailers the impression he worked for the station when, in fact, he did not, Ms. Riffe said. #

Chaseman resigning from Post-Newsweek

By LAURA MALT
Staff reporter

WASHINGTON—Joel Chaseman, chairman and chief executive officer of Post-Newsweek Stations, last week said he is resigning to become a broadcast entrepreneur.

"I've been underemployed and rather bored and going crazy," he told ELECTRONIC MEDIA. "I have a lot of ideas, and most of them are too small for the Post" to undertake.

Effective Jan. 1, G. William "Bill" Ryan, 48, will assume Mr. Chaseman's posts, leaving his current position as general manager of WFSB-TV, Hartford, Conn.

Mr. Chaseman, 63, has been with the company since 1973. Before joining Post-Newsweek, he organized and became president of Group W Productions, whose credits included "The Mike Douglas Show" and "The Merv Griffin Show."

His broadcast beginnings included work as a major league sports announcer, program manager and network narrator.

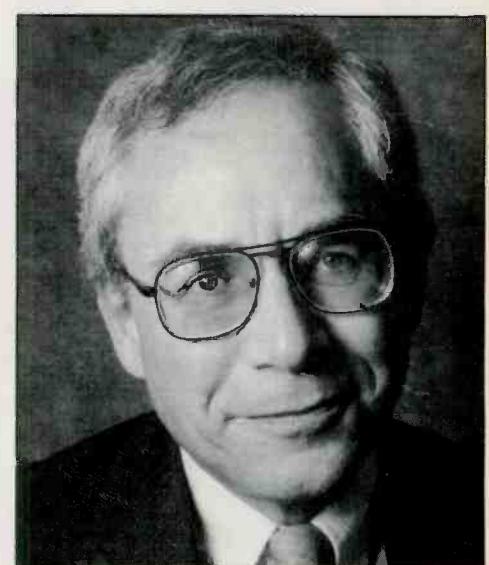
"I'm not retiring," he said. "I have at least as much energy as I always had. Now I figure the next 16 years will be doing entrepreneurial stuff."

He said he is considering forming a company with other investors to buy radio stations. He also said he has a stake in a small TV production company.

He also mentioned some future involvement in the travel industry and in a "franchise overseas," but said he couldn't elaborate on these plans. "These things I can't do if I'm still working with the Post," he said.

Looking back over his career, he said the most dramatic change in the business has been the entry of women and minorities into broadcast management.

"What that leads to is more interesting peo-



JOEL CHASEMAN
Has entrepreneurial ambitions

ple at every level of broadcast management," he said.

He also discussed "a different generation of ownership" that has bought broadcast stations at high prices and now is trying to squeeze a profit out of its investments.

"Broadcasters have learned to draw the line rather than simply spend whatever it takes to buy a show."

But he said there were trade-offs in the form of networks not being as willing to "do extra things" for their affiliates, broadcasters carrying "commercials they shouldn't carry," and carrying too many commercials. #

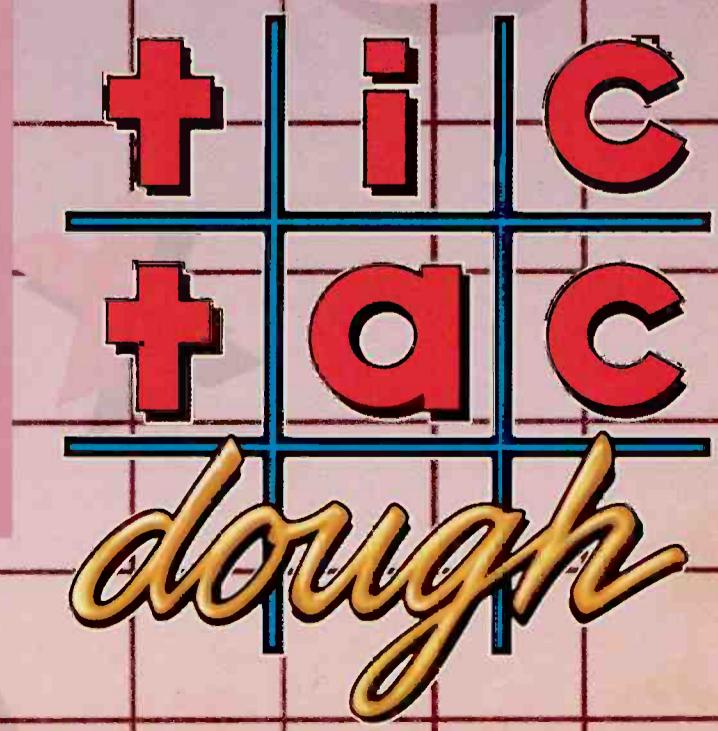
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HIGHWAY TO HEAVEN	+35%
HUNTER	+33%



THE #1 NEW STRIP.



Source: NSI Metered Market Overnights-Marketrak Report,
week of 9/18-9/24/89 vs Oct. '88 time period share.
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Earthquakes and hurricanes

When natural disaster strikes, even those who normally disdain television and radio suddenly find that they cannot get along without either.

Within the past 30 days, this was proved twice—once in Charleston, S.C., devastated by Hurricane Hugo, and then again last week when a major earthquake rocked San Francisco.

In both cases, local broadcast stations faced a dual challenge: surviving the disaster themselves while somehow getting news crews out to gather the critical information people needed to survive.

As it happened, the hurricane on the East Coast did far more actual damage to Charleston stations than the earthquake did to outlets on the West Coast. But in both cases the staffs of the local TV and radio stations scrambled to get back on the air or stay on the air, and to keep the community in touch with itself.

Though the nation's viewers and listeners may not be aware of it, the efforts made by local stations

showed up in homes across the country. As they always do, all three networks and CNN relied heavily on their local affiliates for video and information in their coverage of the earthquake.

In the case of both hurricane and earthquake, one of the big problems is maintaining communications. With phone lines down and roads damaged or blocked, just gathering the information and getting it out again becomes a major logistical nightmare.

This meant viewers saw plenty of raw footage, and had to sift through it along with the reporters themselves to separate facts from rumors. There were no pretty packages, no special effects, no carefully polished scripts.

But as viewers who stayed up late last Tuesday night could see, despite fires and power outages and buckled freeways, despite all the various obstacles, TV broadcasters and cablecasters once again were able to demonstrate the real strength of their communications media. #

LETTERS TO THE EDITOR

Fairness doctrine's history sheds light on debate

Not to drag you into a protracted debate, but Mr. Harvey Jassem (as well as others) might benefit from a brief history of the "Broadcast Editorial," or lack thereof.

In January of 1941, in the "Mayflower Decision," the FCC said that the "Public Interest could never be served by any broadcast facility being used to advocate the causes of the license." Ergo, editorials were not permitted. Specifically. At least that's the way the broadcast community interpreted it and the way the FCC administered it.

But the FCC, like any other good bureaucracy, couldn't keep its house in order. On June 2, 1949, the FCC, presided over by acting Chairman Rosel Hyde, said broadcasters could editorialize, but only if they were prepared to adhere to a "fairness standard" defined by the government.

Broadcasting, in an editorial on June 13, 1949, said it best: "The FCC, in our view, takes the wrong road. The right to editorialize imparts the right to be un-

fair . . . One thing is clear. The opinion does give broadcasters the chance to live dangerously. Stations which venture into editorializing in politics and on public affairs may find themselves in hot water on license renewals—because fairness and balances are chameleons. What might be fair today could be construed as *unfair* a year hence." A more certain method of keeping editorials off the air, short of the outright ban of the Mayflower decision, could hardly have been devised.

But to get closer to Dr. Jassem's point in 1960 in a document entitled "Report and Statement of Policy, re: En Banc Inquiry," the FCC came a full 180 degrees by suggesting that "editorializing by licensees" is a major element necessary to meet the public interest.

But now the "fairness standard" had become the "fairness doctrine" and as Dr. Jassem points out, "primers" were being published. An essential item since the so-called fairness doctrine changed with each

new challenge and adjudication. The fairness doctrine to this day cannot be found clearly delineated in the code. It is rather scattered around as notes and interpretations and primers loosely attached to Section 315 and subject to change with each new bureaucratic breeze.

Now Dr. Jassem may find in all of this an invitation to bold and forthright journalism, but when you consider the fact that right up until August 14, 1987, the license of one of the most bold and forthright stations in the country, operated by one of the oldest and most respected broadcast groups in the country, hung on a "fairness" challenge, you might tend to think otherwise. Those of us who have had to live with it certainly do.

On August 4, 1987, 46 years too late, the FCC, under the direction of the court and much to the dismay of a Congress grown comfortable with a placid broadcast media they could and did slap around any time they needed a high-visibility whipping boy, finally corrected the blunder. FCC general counsel, Diane Killory, said: "What this commission now concludes is that the framers had it right. No matter how good the intention, there is no way for government to restrict freedom of speech or the press and foster a robust and unfettered exchange of ideas . . . If we must choose whether editorial decisions are to be made in the free judgment of individual broadcasters or imposed by bureaucratic fiat, the choice must be for freedom."

No reading of the fairness doctrine can make it otherwise.

3 affiliates cooperated in Charleston

While your account of Charleston, S.C., local television stations' bouts with Hurricane Hugo ('Local TV endures Hurricane Hugo's Damage,' Oct. 2 issue, Page 3) was certainly intriguing for its focus on ABC affiliate WCBD and NBC affiliate WCIV, I am surprised that you missed the boat on one of "the big three."

When my electricity was restored some 15 hours after the storm wreaked havoc on our state's "holy city," I trained my antenna towards Charleston to pick up one of the two stations back on the air—WCSC, the CBS affiliate. It aired several hours'

worth of footage that their videographers had been shooting since daybreak.

A WCIV personality noted two days after Hugo that the media were not in competition with each other but were working together to provide vital information. Russell Shaw should have treated his report in the same manner.

Olin P. Jenkins
Instructional Television Center
Coordinator
Dent Middle School
Columbia, S.C.

Joe Meier
retired broadcaster
Danville, Calif.

QUICK TAKES

Would you like to see the World Series someday televised exclusively on cable?



James Cownie
president
Heritage Communications
Des Moines, Iowa

"I think the World Series, the Super Bowl and a number of other very important sporting events should always be available on over-the-air TV. Cable can provide excellent supplemental coverage of major league sporting events, but not the creme de la creme."



Benjamin Sciortino
senior vice president
Multimedia Cablevision
Wichita, Kan.

"Surely. To have excellent live programming like the World Series could do nothing but enhance cable's viewership."



Michael Tallent
president
Storer Communications Cable Division
Miami

"I think it would be unwise for cable to seek exclusivity for events like the World Series. Certain events should remain on free TV because they are such a big part of American culture. Limiting viewership would be wrong."

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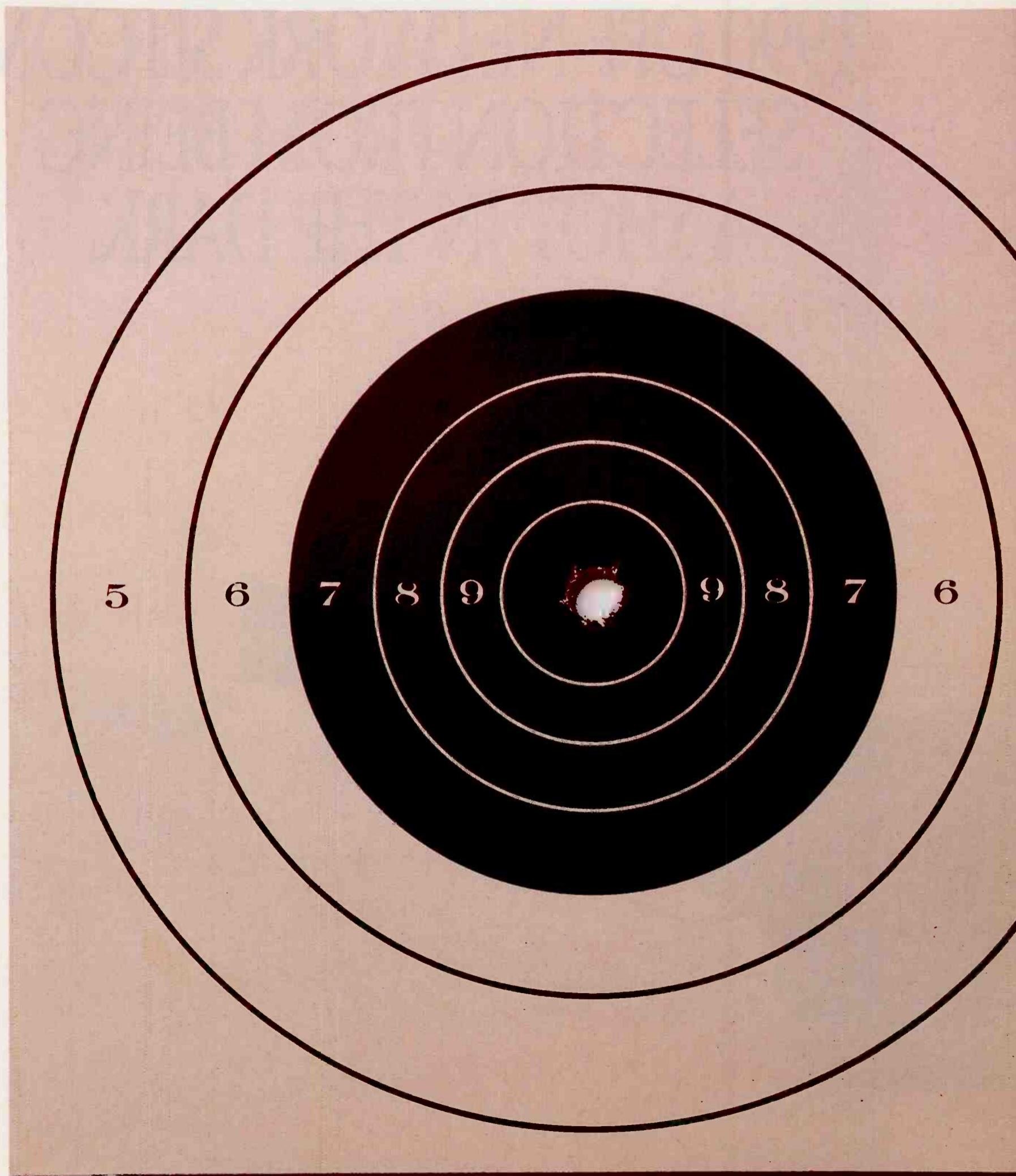
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HOW TO KEEP YOUR
1990 OFF-NETWORK SITCOM
SELECTION FROM BEING
A SHOT IN THE DARK.



TURN ON



THE LIGHTS.

5

For years, programming executives have argued about why so many high-priced sitcoms that were hits on the network miss the target by a mile in syndication.

In reality, it's all quite simple. To score big as a strip, a once-a-week prime time hit has to have an audience made up of the same type of people who watch sitcoms five days a week.

That's why "ALF," "Head of the Class," "The Hogan Family" and "Perfect Strangers" from Warner Bros. will shine in your '90-'91 sitcom line-up. They all have prime time comps made up of the viewers that you need for sitcom success — the same type of people that watch syndication's longest running successes. So our hits on the network now will continue to be stripping winners for years to come.

Need help aiming your '90-'91 line-up away from the disappointments and towards the bull's-eyes? Let Warner Bros.' comedies take a shot at reaching your target audience.

Funny Shows. Serious Business.



ALF



Head of the Class



The Hogan Family



Perfect Strangers



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HDTV: A SPECIAL REPORT

Stations try to bring HDTV in focus

By LAURA MALT

Staff reporter

Though it promises to be one of the biggest revolutions ever to hit TV, broadcasters anxious to prepare for the arrival of high-definition television are finding it very ill-defined indeed.

With more than a half-dozen different HDTV systems still vying for acceptance as the national standard, broadcasters say it's difficult to make even the most preliminary plans.

"I think what you're trying to do is shed some light on something when the bulb is missing," says Greg DePriest, vice president of the Association of Maximum Service Telecasters.

Depending on which HDTV standard is adopted, the cost of converting a TV station or production studio to the new technology will vary widely.

But some of the added expense and impact of HDTV can already be anticipated. Because of the tremendous clarity and detail the technology provides, it's clear it will affect everything from lighting and cameras to makeup and set design.

CBS's HDTV taping of "The Littlest Victims," broadcast in April, illustrates some of HDTV's peculiarities.

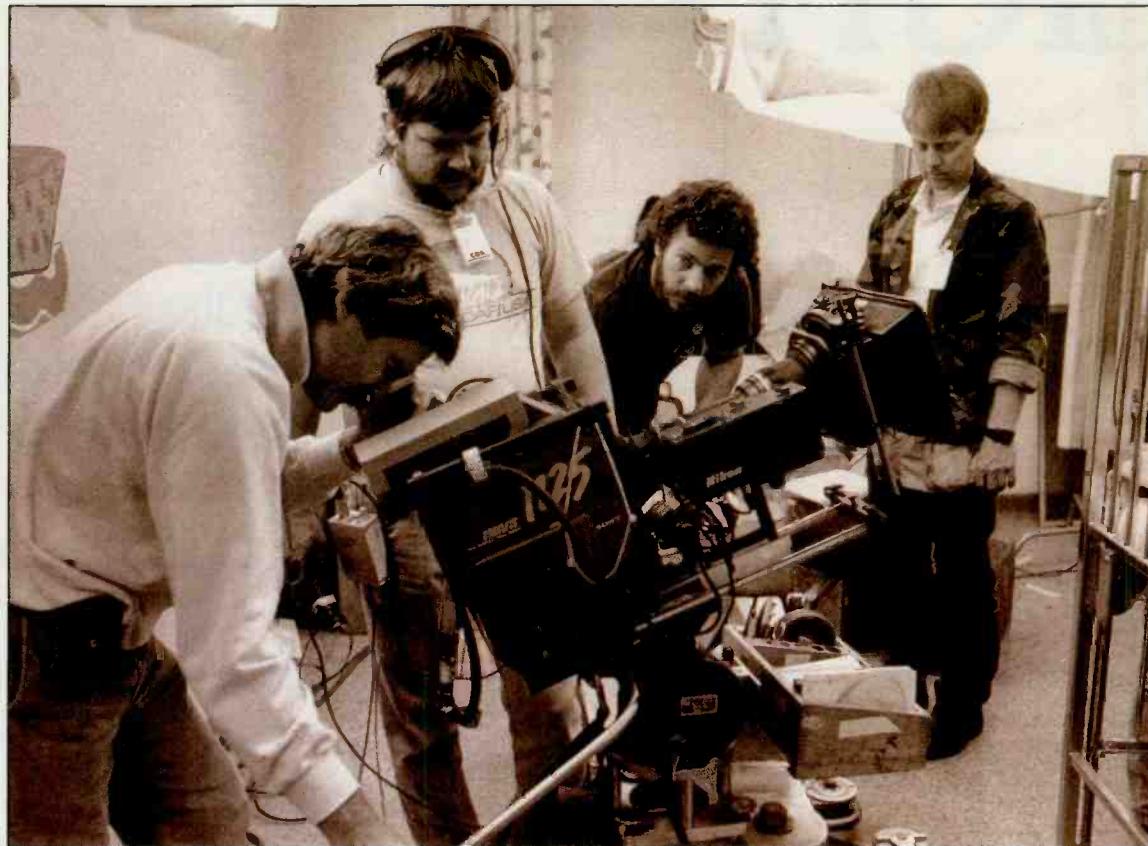
The special on children with AIDS was shot in an Atlanta pediatric hospital. Rupert Stow, who recently retired from his post as CBS's director of production systems, remembers one scene in a ward.

"The director saw a tiny piece of masking tape on the floor," he says.

"He said, 'Let's do it again.' 'Let's do it again' is terrible. It's time (consuming). It would never have been seen in (today's) photography."

Many people who have worked with HDTV share Mr. Stow's view that broadcasters should budget extra time for makeup, lighting and details once HDTV is in use.

He estimates that setting up shoots took about half of



CBS encountered some of HDTV's peculiarities during production of a special, "The Littlest Victims."

production time.

In some of the experiments from the mid-1980s, producers noticed that HDTV needed more light than today's videotape.

Subsequent generations of equipment, however, have alleviated that problem.

But the sheer clarity and detail of HDTV continues to astonish first-time viewers.

"The sets they've got today, they're drab, they've got scratches, they've got dings," says Ron Yergovich, production manager of engineering for WTTW-TV in Chicago, which shot the 1988 promotional HDTV video "Playing Chicago."

"They look wonderful on camera, however. You can't say that anymore (with HDTV)."

A TV station may be faced with buying a new set, an expense that could cost up to \$30,000 by Mr. Yergovich's estimation.

And, as Mr. Stow observed, paying attention to detail means more retakes, which means more time.

"Time is money," says Mr. Yergovich.

Another problem presented by HDTV—though technology may eventually solve it—involves the length of time available on one videotape.

Today's 1-inch tapes last one to 1½ hours and sell for as low as \$55.

An HDTV tape lasts about 20 minutes, says Ed Dalton, director of engineering for WETA-TV in Washington, which taped the 1986

promotional video "The Sights and Sounds of Washington."

"We're talking about almost tripling those prices," he says.

Additionally, station managers should figure in the cost of camera pickup tubes, the components that convert light into electronic images.

Today's broadcast camera needs three tubes, each of which lasts up to 4,000 hours and costs about \$2,000.

High-definition camera tubes last about 1,000 hours and cost about \$15,000, according to Mr. Dalton's experience.

On top of that is the cost of test equipment.

"It's something I fear a lot of people would overlook until the last minute, and then that's

another \$20,000 they hadn't anticipated," he says.

"We're talking about some pretty significant costs all the way around."

In the field, electronic news gathering crews will probably face challenges they have never had before.

Lynne Harris, the producer of WETA's video, says the cables were a problem. HDTV cameras must be attached to their power source—in Ms. Harris's case, a Winnebago motor home—by a cable approximately 300 feet long.

Washington authorities required her to obtain permits to run the cables over city sidewalks and to park the Winnebago.

To tape a Washington Redskins football game, her crew had cables running from the motor home down stadium hallways and aisles to the field. Even so, the cameras had only enough cable to move from the 50-yard line to the end zone.

"It is a great irritation," says CBS's Mr. Stow, relating how crews scrambled to move cable out of the way for a long dolly shot.

The additional cables will require more cable capacity in stations, but how much is uncertain.

At least one station isn't taking any chances.

WVTM's chief engineer, John Krauser, recently arranged for the construction of a false floor in the station to accommodate HDTV cables.

Mr. Krauser also is taking out walls to create more airflow in preparation for the heat that the high-energy HDTV cameras will produce.

"It (HDTV cameras' greater power consumption) is a design consideration people will have to think about," says National Association of Broadcasters staff engineer Lynn Claudy.

Cameras operators will also face problems focusing and handling their equipment.

Because the HDTV camera's viewfinder is the same size as those

(Continued on Page 32)

Various influences sway HDTV's future

Because of the medium's impact on a wide assortment of businesses and interests, the major players in the HDTV scramble stretch from the obvious to the unexpected. The major influences in the U.S. high-definition television industry include:

THE GOVERNMENT

Congress:

HDTV Caucus: Bipartisan, 35-member congressional liaison to industry for HDTV. The group also holds HDTV events and provides information on HDTV to other members of Congress. Contact: Jon Cowan, aide, office of Rep. Mel Levine, D-Calif., 202-225-6451.

Department of Commerce:

Advanced Television Services Advisory Committee: A group of 10 industry representatives advising the Secretary of Commerce on ways to encourage the launching of a U.S. HDTV industry. Contact: Nancy Mason, executive secretary, 202-377-1551.

National Telecommunications Information Administration: Advisory agency to the Secretary of Commerce. In April 1988 came out with the Darby Report,

which predicted that between 1992 and 2010, HDTV receiver and VCR sales would reach \$70 to \$150 billion. Contact: Bill Booher, spokesman, 202-377-1551.

Department of Defense:

Defense Advanced Research Projects Agency: This agency will award \$30 million in grants for HDTV receivers and displays. Five firms were named last June: NewCo, Raychem Corp., Texas Instruments, Projectavision and Photonics Technology. So far, the only dollar amount awarded has been \$1 million to Projectavision. More contracts are to be announced. Contact: Jan Bodanyi, spokeswoman, 202-695-0192.

Federal Communications Commission:

Advisory Committee on Advanced Television Service: Private sector group that recommends HDTV policy and standards to the FCC. Contact: Dick Wiley, chairman, 202-429-7010.

FCC's Mass Media Bureau: Jurisdiction includes HDTV private-sector regulation. Contact: Bill Hassinger, assistant bureau chief for engineering, 202-632-6460.

FCC's Office of Engineering and Technology: Agency's in-house office for studying HDTV technology

issues. Contact: Tom Stanley, bureau chief, or Bruce Franca, deputy chief engineer, 202-632-7060.

Department of Justice:

In coordination with the Commerce Department, the Justice Department is drafting measures to loosen antitrust laws so that major U.S. firms could form consortiums on high technologies such as HDTV. Contact: Barry Grossman, chief, communications and finance section, antitrust division, 202-272-4247.

Department of State:

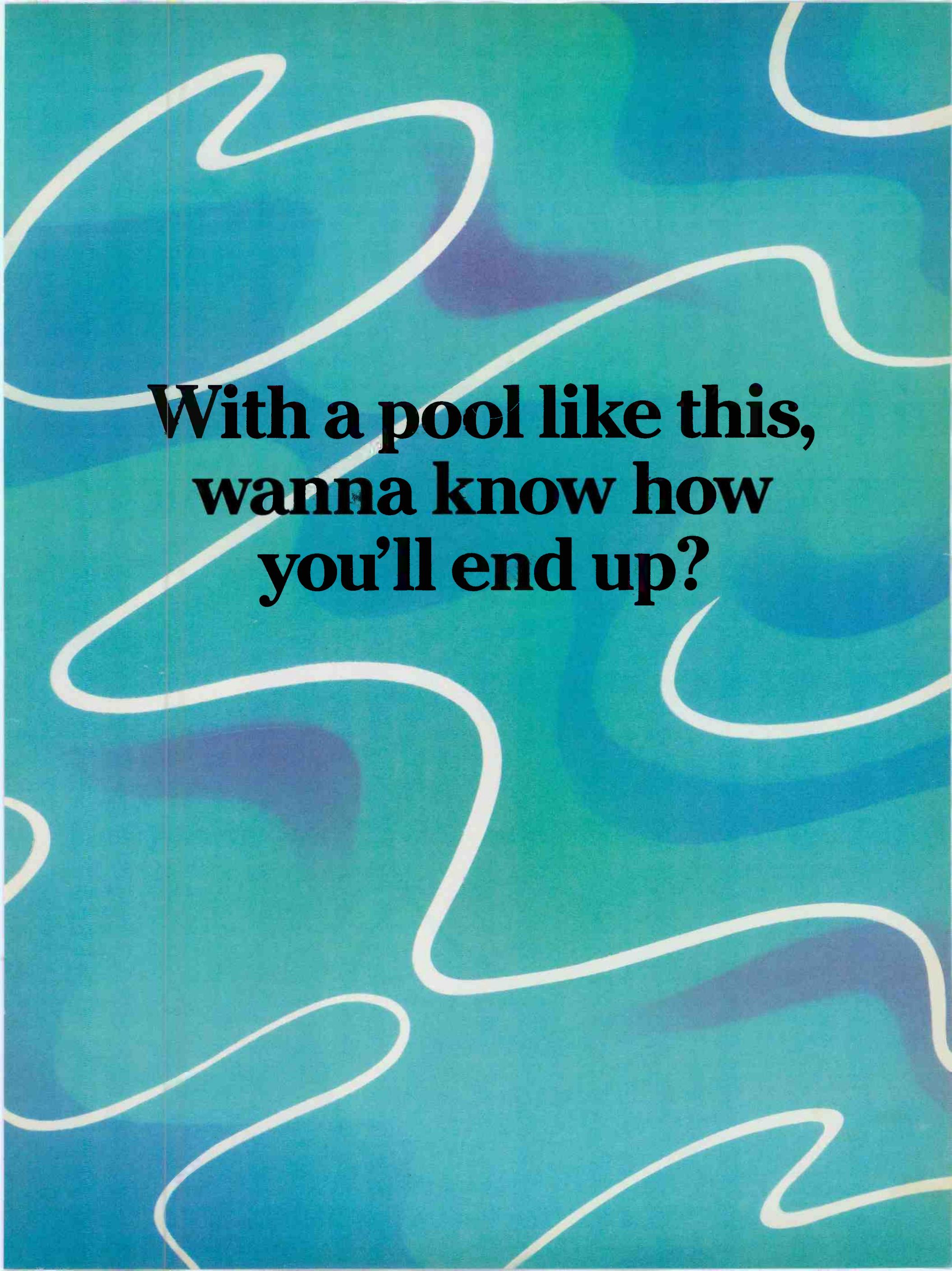
Responsible for U.S. participation in the international standards organization.

U.S. CCIR National Committee: Industry and interagency group at the State Department that advises the department on HDTV for the international standards forum. Contact: Dick Shrum, head of the committee and director, office of radio spectrum policy, 202-647-2592.

THE INDUSTRY

Advanced Television Systems Committee: Multi-industry group formed by broadcasters, cable operators,

(Continued on Page 40)



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300 titles, almost half of which are available for the first time on broadcast television. And all of which are available on a unique program-only-what-you-like basis.

It's a gonzo concept, but you've got to love it. Because **THE MOVIE POOL** gives you complete flexibility, yet keeps your expenses on the shallow side. You'll be the coolest mogul in town. While your competition's getting burned.

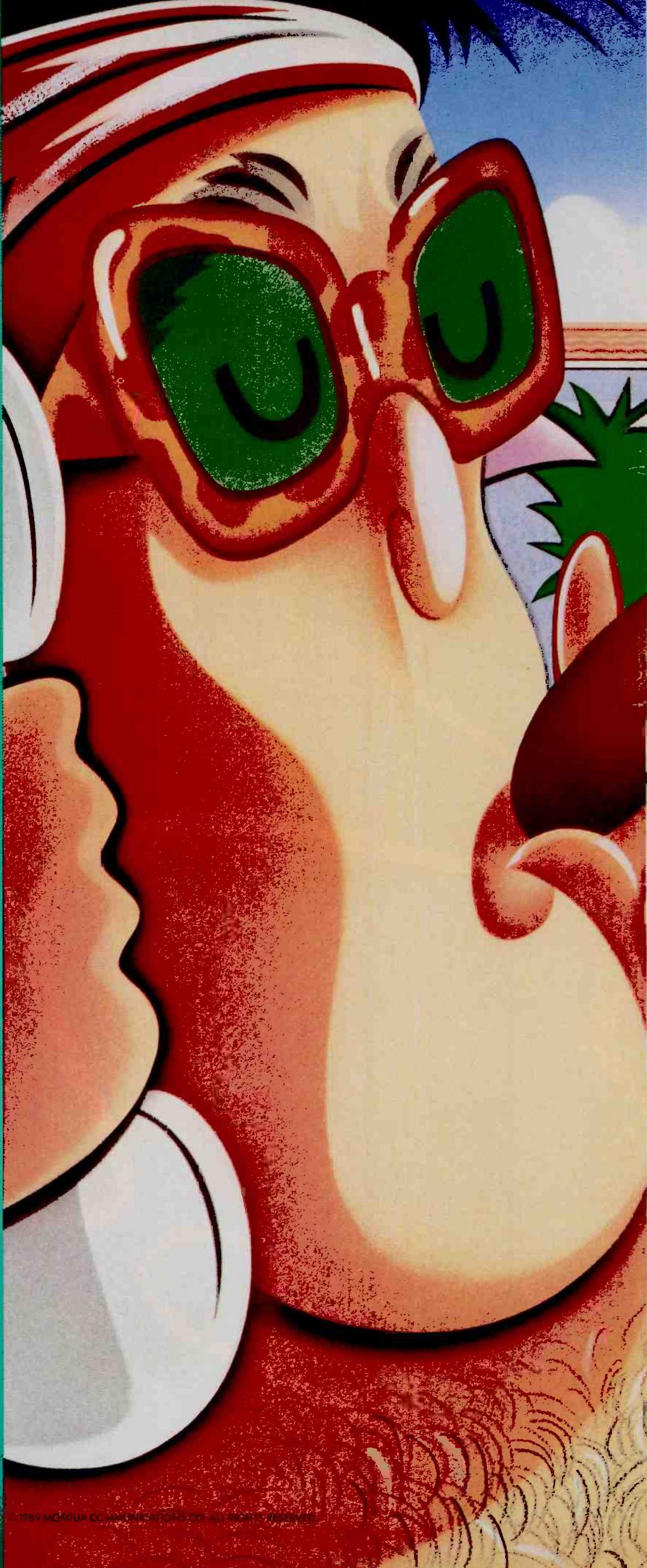


EVERYBODY INTO THE POOL!
AVAILABLE BEGINNING
JULY 1
1990

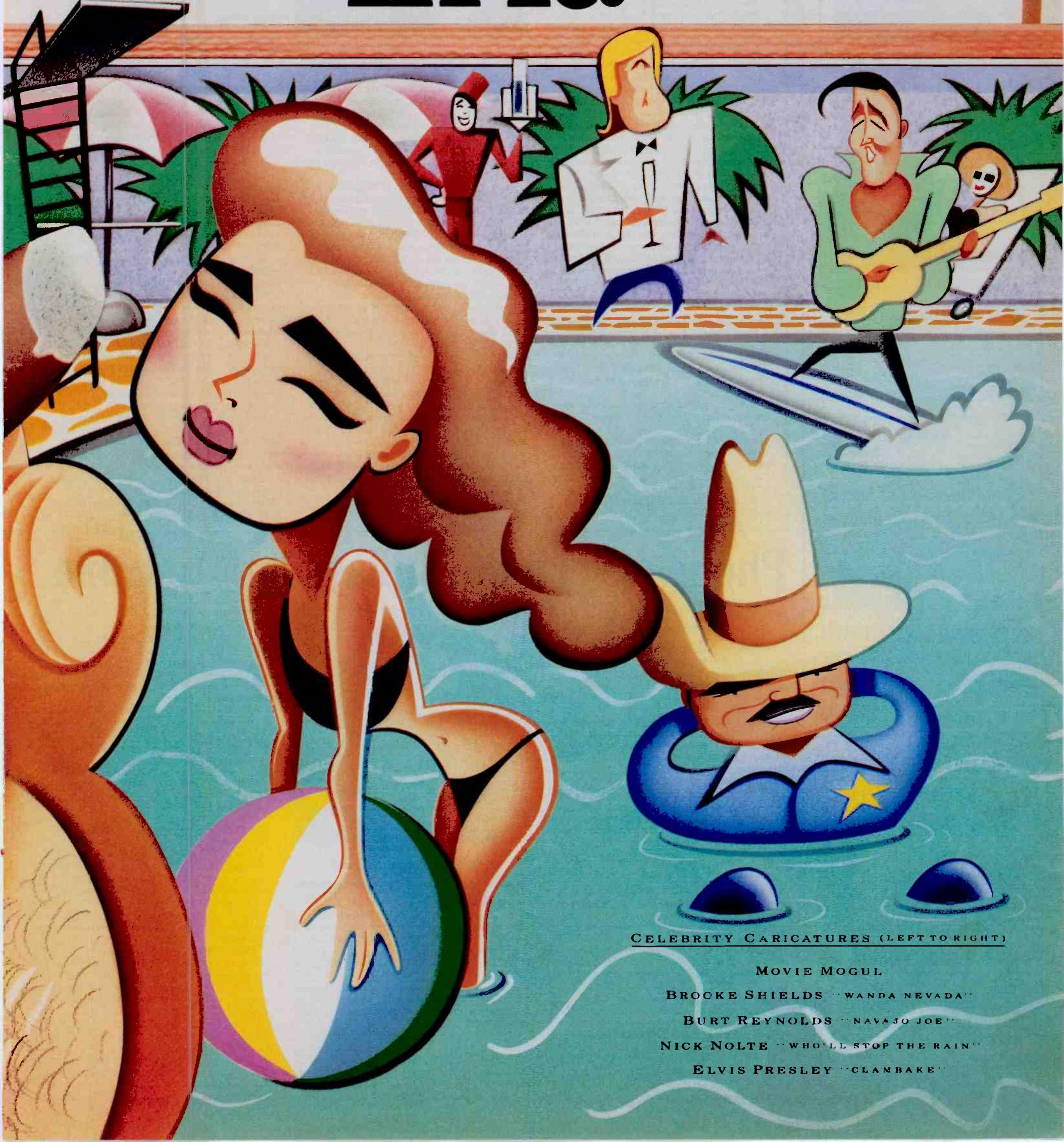
THE MOVIE POOL



SATURN TELECOMMUNICATIONS, INC.



Swimming in it.



CELEBRITY CARICATURES (LEFT TO RIGHT)

MOVIE MOGUL

BROCKE SHIELDS "WANDA NEVADA"

BURT REYNOLDS "NAVAJO JOE"

NICK NOLTE "WHO'LL STOP THE RAIN"

ELVIS PRESLEY "CLAMBAKE"

ELECTRONIC MEDIA stock index
 for the week ended Oct. 13

EM Index
5563.19
Down 423.92 points
Dow Jones Avg.
2569.26
Down 216.26 points
Winners

	Change from	Oct. 13	Oct. 6
CVN Cos.	\$20.62	+\$0.25	
Cablevision	\$46.12	+\$0.25	

Losers

	Change from	Oct. 13	Oct. 6
Home Shopping	\$3.88	-\$0.25	
Century Comm.	\$15.00	-\$0.25	
FNN	\$7.00	-\$0.38	
Jones Intercable	\$20.12	-\$0.38	
A.H. Belo	\$37.38	-\$0.38	
Playboy Enterprises	\$16.50	-\$1.00	
United Artists	\$21.75	-\$1.50	
Comcast	\$27.88	-\$1.50	
ATC	\$49.25	-\$1.50	
Multimedia	\$101.00	-\$1.50	
Carolco	\$10.00	-\$1.75	
Zenith	\$14.12	-\$1.75	
Knight-Ridder	\$52.12	-\$1.88	
TCI	\$18.62	-\$2.00	
Scripps Howard	\$72.00	-\$2.00	
Itel	\$25.50	-\$2.12	
General Instrument	\$35.25	-\$2.12	
Scientific-Atlanta	\$20.75	-\$2.25	
TBS	\$50.75	-\$2.88	
King World	\$32.00	-\$3.00	
Viacom	\$60.00	-\$3.00	
Washington Post	\$303.00	-\$3.25	
Media General	\$35.75	-\$4.00	
Times Mirror	\$35.50	-\$4.12	
General Electric	\$54.38	-\$4.50	
Disney	\$123.00	-\$4.88	
Gannett	\$39.50	-\$5.00	
Warner	\$61.50	-\$5.00	
MCA	\$62.00	-\$5.75	
Coca-Cola	\$64.75	-\$5.88	
Paramount Comm.	\$56.62	-\$6.00	
McGraw-Hill	\$67.25	-\$7.25	
Tribune Co.	\$50.00	-\$7.88	
CBS	\$198.88	-\$11.38	
Time Inc.	\$131.75	-\$11.75	
Cap Cities/ABC	\$526.00	-\$24.00	

Unchanged
 Wavetek
 Oct. 13
 \$4.88

 Closing figures are price per share.
 Source: Nordby International

Stock dive dampens merger mania


BUSINESS BEAT
Diane Mermigas

The stock market's 190-point dive on Oct. 13 will have a lingering impact on the merger and takeover game that has driven media and entertainment companies into a new era.

Wall Street experts are betting there will be fewer mega-deals done in the future, backed by far less debt.

One of the forces contributing to the market plunge was the collapse of the saturated and devalued junk bond market.

High-yield, high-risk bonds have been heavily relied upon to help finance many of the most expensive media deals in recent years. Trading of such bonds has become difficult and in some cases impossible.

Ideally, the high-stakes raiders and leverage-loving entrepreneurs will now begin to defer to corporations dedicated to long-term expansionism.

But even the strategic deal-maker will be forced to come up with more real money from equity players and from banks, which have become more skeptical about backing debt-ridden deals.

The events of Oct. 13 may also result in lower and perhaps more reasonable price tags for mergers or takeovers that do occur.

Major media and entertainment takeover prospects fell sharply Oct. 13. John Kluge's Orion Pictures fell 16 percent; Paramount Communications and MCA both declined 10 percent; and King World Productions and Dow Jones each declined 13 percent from previous trading levels.

By the middle of last week, takeover stocks had only slightly recovered. For instance, Paramount was trading at \$56 a share from its previous \$66 high; MCA was trading at \$61.50 a share from a previous \$71 high; and MGM/UA Communications Co. was at \$17 a share from a high of \$23 a share.

Even the high-priced stocks of blue chip media concerns had a slow comeback. Capital Cities/ABC was trading at \$512 a share from a previous \$553-a-share high; CBS Inc. was trading at \$196 a share from a previous high of \$221; and The Walt Disney Co. was trading at \$121 a share from a high of \$136.

What it all means is that price recovery will be slow and that investors and

corporations will continue to proceed with caution.

Ultimately, sales or takeovers involving the likes of Orion, MCA or McGraw-Hill could take longer to materialize.

For instance, Orion has been in discussions with interested buyers, some of whom are willing to pay as much as \$30 a share for the studio, which would go for \$1 billion-plus.

Even the most eager buyer might look at Orion's deflated trading price of \$22 a share during the middle of last week and decide that \$30 would be too generous. In that case, Mr. Kluge likely will hold off selling his 70 percent stake in Orion until he can get a bigger return on his investment.

However, the recent turn of events could see just the reverse occur at MGM/UA, where commanding shareholder Kirk Kerkorian recently terminated an agreement to sell the studio to Qintex Australia Ltd. for \$25 a share over sticky questions of financing and technicalities.

While the collapse of the deal has opened the door for new suitors such as Fox Inc., analysts say they expect MGM/UA to now sell for considerably less per share.

Rumors persisted last week that Fox was indeed negotiating to acquire MGM/UA and its film library for about \$19 a share. Fox officials and owner Rupert Murdoch declined comment, as did MGM/UA.

If true, a \$19-a-share offer for MGM/UA might not look so bad since the studio's stock is trading at only \$17 a share—especially if MGM/UA and Qintex can't make amends.

"Some kind of an MGM/UA deal could get done yet, if for no other reason than uncertainty about what will happen next in the market and how that will affect the price of stock," warned one industry analyst who asked not to be identified.

But other entertainment issues such as MCA and Paramount, where principals are in less of a hurry to sell out on the downside, may find other ways of occupying their time.

In a market of lower prices, Paramount may realize some new opportunities for investing some of its billions—a move that would fulfill its expansionist vision and make it less of a takeover prospect.

For the most part, however, the erratic whims of the stock market appear to be leaving media and entertainment issues unscathed. Most of all, cable company stocks have remained nearly unchanged.

"Media stocks in general are being affected by industry restructuring. Cash flow multiples are a notch lower than they were, so target takeover prices will be lower," said Harold Vogel, first vice president of Merrill Lynch. "It all could slow down consolidation for the moment."

However, several factors work in the favor of media and entertainment stocks being able to rebound more quickly than other industry issues.

Media and entertainment stocks generally increase in price and have, compared to other stocks, been relatively stable.

They also have been enjoying the support of investors who are betting on industrywide restructuring and continued consolidation, analysts such as Mr. Vogel note.

The mixed bag of third quarter earnings results reported so far by media concerns isn't expected to have much of an impact on stock prices since Wall Street has been moving away from valuating these industries solely on earnings.

Also working in the favor of many media stocks is the expectation by Wall Street that such companies will maintain, if not improve, their cash flow positions through the remainder of the year.

"These are stocks that have been through major shaking-out before," Mr. Vogel said. "They generally follow the market and are in line with the market." #

Phone official downplays link to cable

By KATHY CLAYTON

Staff reporter

DENVER—A cable-operator-turned-phone-executive says he foresees a time when more telephone and cable companies will work together to build systems for each other.

But the relationship probably will end there, says Gary Bryson, a former American Television & Communications Corp. cable executive who is now president of the cable communications division of US West, one of the seven regional telephone companies. While many futurists have predicted that households eventually will be served by one wire that meets all communication and video needs, Mr. Bryson says that view is unrealistic.

"If the two (industries) can share plant, that's big money. It's in the public interest," he says.

"But I don't ever think there'll ever be one wire to the home. It's not economical and it gets rid of independence."

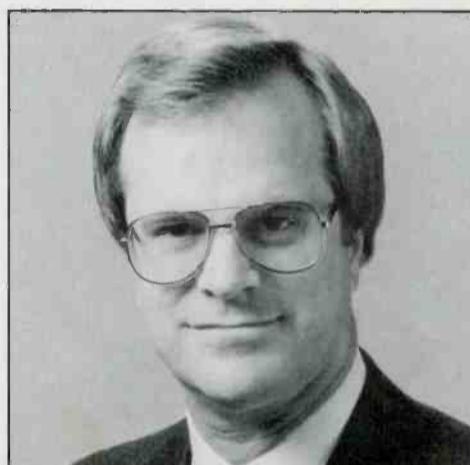
He said the one-wire theory ignores the reality of two stable businesses that are already established.

He says fiber-optic technology, which has the ability to provide a vast array of services, will become more economical for voice and data services but will not be as economical for broadband services for many years.

It will likely be the year 2000 before fiber technology gets to the home and 2010 to 2020 before it could be viable for both phone and video, he predicts.

Assuming the phone company has about 10 million households to serve, he says, it would take between \$4 billion and \$5 billion to offer fiber to the home for television use.

But by that time, he notes, most people will


GARY BRYSON
 Moved from ATC to US West

already have cable.

"Cable will be in its seventh decade with 30 years of serious programming experience . . . So what does a telco do? It doesn't sound like we'll wish to do it."

Mr. Bryson knows what it takes to run a cable system.

Before joining US West a year ago, he was executive vice president and co-president of ATC, the nation's second-largest multiple system operator.

Mr. Bryson was responsible for marketing and programming, and oversaw the engineering divisions as well as some individual systems.

Except for participating in upgrading systems, US West has no intention of getting

directly involved in cable operations in the United States, he says.

Instead, the company is getting involved in cable operations overseas, particularly in the United Kingdom and Hong Kong.

The United States and the United Kingdom are completely different animals, according to Mr. Bryson.

He says the United States already has separate and sophisticated phone and cable businesses, but the United Kingdom has virtually no cable service and a less-than-satisfactory phone network.

It wouldn't make sense for US West to get deeply involved in the cable business in this country when that business is already developed, he says.

However, the two industries could work together when building and upgrading distribution plant in the United States, he says.

"We've had lots of discussions (with cable operators) in Washington, Arizona and Nebraska about shared networks," he says. "We don't want to be operators, but want to work with distributing (signals) together."

By 1995, he says, both phone and cable plant throughout US West's 14-state region will need upgrading.

"We need to talk to those operators before either of us should do anything (as far as construction is concerned)," he says. "We could contract together so that projects are done together, putting a better new network in place."

At that point, the networks can be run separately by the cable operator and US West, he says.

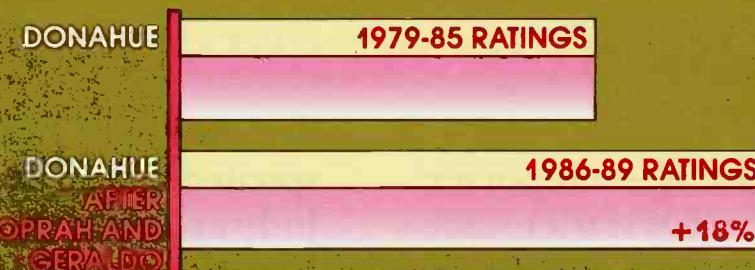
"It's going to take awhile to do because the technology, regulation and businesses are not ready. But we have to begin talking now." #

DONAHUE.

THE GOLD STANDARD IN TELEVISION TALK.

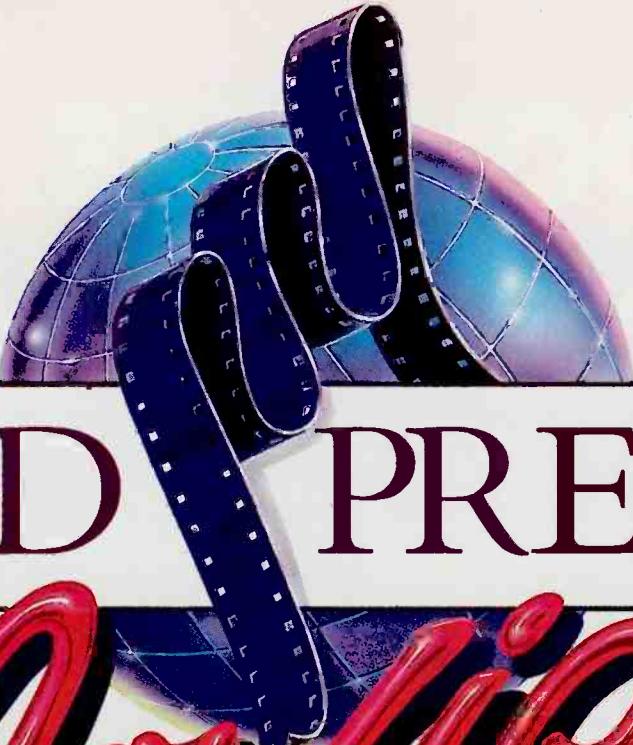


That standard remains unaffected by competition. Even when Oprah premiered in 1986 and when Geraldo hit the air in 1987, Donahue's ratings held firm. Because every day viewers tune to Donahue... it's a standing appointment!



SOURCE: ROSP, Nov. Feb., May 1979-89

12
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ENTERTAINMENT



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COME MEET THE
STARS AT NATPE!

FIRST-RUN MOVIES THE LBS EDGE

	HH RTG*
It Came Upon The Midnight Clear (The #1 rated made-for-syndication movie of all time)	18.1
Gidget's Summer Reunion	11.8
The Canterville Ghost	9.1
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Bonanza: The Next Generation	8.4

And for Christmas 1989!
It Nearly Wasn't Christmas

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CALENDAR

October

Oct. 23, **Washington and Hollywood: It's Time to Join Forces in the War on Drugs**, Academy of Television Arts & Sciences forum luncheon featuring guest speaker William Bennett, director of the office of National Drug Control Policy, The White House, Beverly Hilton Hotel, Beverly Hills, Calif. Information: Murray Weissman, 818-763-2975.

Oct. 23, **From Whistle Stop to Sound Bite: A Colloquium on Four Decades of Politics and TV** sponsored by the Annenberg Washington Program, Willard Office Building, Washington. Information: Steve Behrens, 202-393-7100.

Oct. 23-24, **Intelevision II conference**, sponsored by QV Publishing, Loews Santa Monica Hotel, Santa Monica, Calif. Information: Joel Schofield, 207-363-6222.

Oct. 23-25, **Federal Computer Conference** held in conjunction with the Defense & Government Computer-Graphics conference sponsored by Young & Associates. Presentation of theory, issues, products and services. Washington Convention Center, Washington. Information: Jean Young, 301-984-8586.

Oct. 23-25, **Satellite Communications Users** 11th annual conference, sponsored by Satellite Communications magazine, Washington Convention Center, Washington. Information: Kathy Kriner, 303-220-0600.

Oct. 23-27, **Technology seminar** for educators hosted by the Gannett Center for Media Studies, Gannett Center, New York. Information: Shirley Gazsi, 212-280-8392.

Oct. 23-28, **Manila '89**, Third World Advertising and Marketing Congress focusing on communication issues in a global marketplace, Philippines International Convention Center, Manila, Philippines. Information: Dee Fernandes, 212-682-8714.

Oct. 24, **Advertising sales workshops**, sponsored by MTV Networks, for cable systems' and interconnects' advertising sales/marketing management and account executives, Hershey Philadelphia Hotel, Philadelphia. Information: David Zugin, 212-944-5596.

Oct. 25, **USA Network local advertising sales** seminar, Sheraton Plaza, Orlando, Fla. Information: Pam Stuart, 212-408-9147.

Oct. 25, **Business and Technological Challenges in HDTV** conference sponsored by Electronic Engineering Times, Hyatt Regency, Washington. Information: Abbey Chakalis or Irene McCarty, 516-562-5717.

Oct. 25, **Women in Cable** New York chapter presents Beyond the Basics No. 4, Viacom Conference Center, New York. Information: Claire Stern, 212-532-6680.

Oct. 25, **Drop-in luncheon** sponsored by the New York Television Academy with guest speakers from The Comedy Channel, Copacabana, New York. Information: Ellen Muir, 212-765-2450.

Oct. 25, **The Battle for the Schoolroom: TV or Not TV** seminar sponsored by the Center for Communication. Guest speakers include Gary Rowe, vice president, Turner Broadcasting System's "CNN Newsroom," and Dr. Harold Morse, chairman and chief executive officer, The Learning Channel, GE Building, New York. Information: Irina Posner, 212-836-3050.

Oct. 26, **Advertising sales workshops**, sponsored by MTV Networks, for cable systems' and interconnects' advertising sales/marketing management and account executives, The Plaza Hotel, New York. Information: Elizabeth Miropol, 212-713-6457.

Oct. 26, **Technical seminar** sponsored by the Wheat State meeting group of the Society of Cable Television Engineers, Canterbury Inn, Wichita, Kan. Information: Mark Wilson, 316-262-4270.

Oct. 26, **USA Network local advertising sales** seminar, Grand Bay Hotel, Miami. Information: Pam Stuart, 212-408-9147.

Oct. 27, **International Radio and Television Society** newsmaiker luncheon, Waldorf Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Oct. 30-Nov. 1, **Entertainment '89**, second conference on interactive entertainment co-sponsored by Alexander & Associates and NYNEX Corp., Marriott Marquis, New York. Information: Sally Chin, 212-382-3929.

Oct. 31, **Radio Advertising Bureau** regional meeting geared to mastering promotion and sales, Hyatt Regency-Orlando, Orlando, Fla. Information: Joan Voukides, 212-254-4800.

Oct. 31, **Communications Day '89** sponsored by the International Television Association, trade show and expo, Westpark Hotel, Rosslyn, Va. Information: Dean Dykema, 301-229-2451.

November

Nov. 1, **Cable Insights Seminar** Jerrold and Cable Television Administration and Marketing Society for Canadian debut, "Taking the Mystery out of Cable Technology," Four Seasons Hotel, Toronto. Information: Jim Barthold, 215-956-6448.

Nov. 1, **Radio Advertising Bureau** regional meeting geared to mastering promotion and sales, JW Marriott, Washington. Information: Joan Voukides, 212-254-4800.

Nov. 1, **New York Television Academy** drop-in luncheon with guest speaker Jeffrey Reiss, chairman of Reiss Media Enterprises, Copacabana, New York. Information: Ellen Muir, 212-768-7050.

Nov. 2-3, **Advertiser Syndicated Television Association** first European conference on advertiser-supported programming and breakfast, "Where Do We Go From Here," London Park Lane Hilton, London. Information: Tim Duncan, 212-245-0840.

Major events

TvB

Los Angeles Nov. 13 to 15
Information: George Hoover, 212-486-1111.

Western Cable Show

Anaheim, Calif. Dec. 13 to 15
Information: Rhonda Gibson, 415-428-2225.

INTV

Los Angeles Jan. 3 to 6
Information: Natasha Schlipnikoff, 213-932-1200.

NATPE International

New Orleans Jan. 16 to 19
Information: Jane Eaton, 213-282-8801.

Monte Carlo

Monte Carlo, Monaco Feb. 13 to 18
Information: Andre Asseo, 45-62-31-00

Gateway Marriott, Arlington, Va. Information: Jim Sullivan, 212-826-3340.

Nov. 18, **Managers round table** exclusively for small- and medium-market general managers, Kansas City Airport Marriott, Kansas City, Mo. Information: Pascale Benson, 202-429-5402.

Nov. 21, **International Radio and Television Society** newsmaiker luncheon, Waldorf Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Nov. 28, **QV Publishing** sponsors "Cable Sports for the '90s," Hyatt Regency Tech Center, Denver. Information: Joel Schofield, 207-363-6222.

Nov. 28-29, **Institute for International Research** seminar, "Effectively Testing and Measuring Sales Promotion Techniques," Peat Marwick Executive Education Center, New York. Information: Jim Sullivan, 212-826-3340.

Nov. 28-Dec. 1, **Cable Television Administration and Marketing Society** sales management master course, Holiday Inn Galleria, Houston. Information: Randy Luetty, 703-549-4200.

Nov. 29-Dec. 1, **Seventh annual Private Cable Show**, Caesar's Tahoe, Lake Tahoe, Nev. Information: Nancy Toman, 713-342-9826.

Nov. 30-Dec. 1, **Telecommunications: Policy and Regulation in the New Administration** seminar sponsored by the Practising Law Institute, Grand Hyatt Washington, Washington. Information: Ann Tracy, 212-765-5700.

December

Dec. 4-6, **Magnetic and Optical Media Symposium** international technical conference, La Costa, Carlsbad, Calif. Information: Janet Moore, 800-248-5474. In New York, 914-328-9157.

Dec. 5-8, **Cable Television Administration and Marketing Society** Sales Management Master Course, Colony Square Hotel, Atlanta. Information: Randy Luetty, 703-549-4200.

Dec. 7, **The Television Marketplace** luncheon sponsored by the Academy of Television Arts & Sciences. Guest speakers include David Gerber, chairman and chief executive officer, MGM/UA Television Production Group, and Jerry Leider, chairman and chief executive officer, ITC Entertainment, Beverly Hilton Hotel, Beverly Hills, Calif. Information: Murray Weissman, 818-763-2975.

Dec. 13-15, **Western Cable Show** sponsored by the California Cable Television Association, Anaheim Convention Center, Anaheim, Calif. Information: Rhonda Gibson, 415-428-2225.

Dec. 14, **Technical seminar** sponsored by the Chesapeake chapter of the Society of Cable Television Engineers, Holiday Inn, Columbia, Md. Information: Doug Worley, 301-499-2930.

Dec. 14, **International Radio and Television Society** newsmaiker luncheon, Waldorf Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

January

Jan. 3-6, **Association of Independent Television Stations** conference, Century Plaza Hotel, Los Angeles. Information: Natasha Schlipnikoff, 213-932-1200.

Jan. 6-9, **Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. Information: Tom Lauterback, 202-457-4919.

Jan. 8, **International Radio and Television Society** newsmaiker luncheon, Waldorf Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Jan. 16-19, **National Association of Television Program Executives** 27th annual international convention, New Orleans Convention Center, New Orleans. Information: Jane Eaton, 213-282-8801.

Jan. 18-21, **Radio Advertising Bureau** 10th anniversary managing sales conference, "Sales: What Would Radio Be Without It," Loewes Anatole, Dallas. Information: Joan Voukides, 212-254-4800.

Jan. 31-Feb. 4, **Association for Educational Communications** national convention, Anaheim, Calif. Information: Karen Gourlay, 202-466-4780.

February

Feb. 1, **HDTV Conference**, sponsored by International Communications Industries Association, Anaheim Convention Center, Anaheim, Calif. Information: Guy Philbin, 703-273-7200.

Feb. 1-3, **INFOCOM International** sponsored by the International Communications Industries Association, Anaheim Convention Center, Anaheim, Calif. Information: Marcy Smith, 703-273-7200.

Feb. 2-11, **Seventh annual Miami Film Festival** sponsored by the Film Society of Miami, Gusman Theatre for the Performing Arts, Miami. Information: Fran Sommers, 305-573-0658.

Feb. 6-7, **Arizona Cable Television Association** annual meeting, Hyatt Regency, Phoenix. Information: Susan Bitter Smith, 602-257-9338.

Feb. 9, **International Radio and Television Society** newsmaiker luncheon, Waldorf Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Feb. 21, **32nd Annual Grammy Awards** sponsored by the National Academy of Recording Arts & Sciences, Shrine Auditorium, Los Angeles. Information: Sylvia Weiner, 213-849-1313.

Feb. 21-23, **Texas Show '90** convention and trade show for cable television, San Antonio Convention Center, San Antonio, Texas. Information: W.D. Arnold, 512-474-2082.

NEWS OF RECORD

The following are items released by the Federal Communications Commission from Oct. 11 to 17.

Radio station sales

City and station: Wilmington, Del., WDEL 1150 AM (5,000 watts).

Seller: Willis Shenk for the John F. Steinman Residential Trust, Lancaster, Pa.

Buyer: Willis Shenk for Steinman Stations, Lancaster, Pa.

Price: \$0.

Date granted: Sept. 12.

City and station: Raeford, N.C., WSMR 1400 AM (1,000 watts).

Seller: Faith Enterprises, Thomasville, N.C. D.W. Long, president.

Buyer: Gospel Tabernacle Enterprises, Fayetteville, N.C.

Price: \$150,000.

Date granted: Oct. 2.

City and stations: Carlsbad, N.M., KATK 740 AM (1,000 watts daytime, 500 watts nighttime) and KATK 92.1 FM (3,000 watts).

Seller: Radio Carlsbad, Carlsbad, N.M.

Buyer: Frank Nymeyer, Carlsbad, N.M.

Price: \$550,000.

Date granted: Oct. 2.

City and station: Independence, Mo., KCCV 1510 AM (10,000 watts daytime).

Seller: Bott Broadcasting Co., Independence, Mo. Richard Bott, president.

Buyer: Tavastock, Philadelphia. Ragan Henry, president and director; Michael Driscoll, vice president and director; Sheila Weiss, vice president, secretary and director; and Patricia Hussey, treasurer and director.

Price: \$700,000.

Notes of interest: At the time of filing, Messrs. Henry and Driscoll and Ms. Weiss and Ms. Hussey, principals of the applicant, were also officers, directors and shareholders of Ragan Henry Broadcast Group. Ragan Henry Broadcast Group was the sole general partner of Ragan Henry Communications Group Ltd., Ragan Henry National Radio Ltd., and Communications Management National Ltd. Ragan Henry Communications Group was the licensee of WMXB-FM, Richmond, Va.; WDIA-AM/WHRK-FM, Memphis, Tenn.; and WXLE-FM, Johnstown, Ohio. Ragan Henry National Radio was licensee of WKSG-FM, Mount Clemens, Mich. Communications Management National Ltd. was the licensee of WXTR-FM, Waldorf, Md.; and WWIN-AM/WWIN-FM, Baltimore/Glen Burnie, Md.

Date granted: Sept. 29.

City and stations: Columbia, S.C., WCOS 1400 AM (1,000 watts) and WCOS 97.9 FM (100,000 watts).

Seller: WCOS Inc., Columbia, S.C.

Buyer: Bancora Broadcasting Corp., Philadelphia. Ragan Henry, president and director.

Price: \$12.5 million.

Notes of interest: See KCCV-AM.

Date granted: Oct. 2.

City and station: Vero Beach, Fla., WAXE 1370 AM (1,000 watts daytime).

Seller: Palm Coast Communications, Vero Beach, Fla. James Pagano, president.

Buyer: Media VI general partnership, Vero Beach, Fla.

Price: \$0.

Date granted: Oct. 3.

City and station: Gastonia, N.C., WBIG 1450 AM (1,000 watts).

Seller: Beasley Broadcasting of Charlotte, Charlotte, N.C.

Buyer: C&C Broadcasting, Gastonia, N.C. Calvin Hastings, president and director.

Price: \$125,000.

Notes of interest: At the time of filing, Mr. Hastings held a half interest in WCSL-AM, Cherryville, N.C.

Date granted: Oct. 3.

City and station: Auburn, Wash., KBSG 1210 AM (10,000 watts daytime, 1,000 watts nighttime).

Seller: Auburn Broadcasters, Auburn, Wash.

Buyer: KBSG Inc., New York.

Price: \$1.5 million.

Notes of interest: At the time of filing, Viacom International was the parent of Viacom Broadcasting, VSC Communications, Viacom Broadcasting of Missouri and KBSG Inc. Viacom Broadcasting was the parent of Riverside Broadcasting Co., licensee of WLW-FM, New York; and of KIKK Inc., licensee of KIKK-AM/KIKK-FM, Pasadena, Texas, and Houston. Viacom Broadcasting was the licensee of WNYT-TV, Albany, N.Y.; and WVIT-TV, New Britain, Conn. VSC Communications was the licensee of KBSG-FM, Tacoma, Wash.

Date granted: Oct. 3.

City and station: Ripon, Wis., WCWC 1600 AM (5,000 watts).

Seller: Denovocom, Ripon, Wis.

Buyer: Wisconsin Radio Ltd., Fond du Lac, Wis.

Price: \$1.41 million.

Date granted: Oct. 4.

Proposed stations

Location: South Bend, Ind.

Station: 89.7 FM.
Applicant: Interfaith Christian Union, South Bend, Ind.

Location: Knoxville, Tenn.
Station: 542 AM.
Applicant: Channel 26 Ltd., Johnson City, Tenn.

Location: Laughlin, Nev.
Station: 93.5 FM.
Applicant: First Broadcasting Corp., Chicago.

Location: Montauk, N.Y.
Station: 94.9 FM.
Applicant: Montauk Communication Ltd., Remsenburg, N.Y.

Location: White City, Fla.
Station: 104.7 FM.
Applicant: Sam Idas, Fort Lauderdale, Fla.

Location: Clarksville, Ind.
Station: 93.1 FM.
Applicants: Irvin Davis, St. Louis; Valerie Cook, East Alton, Ill.; Lisa Jenkins, New Albany, Ind.

Location: Millersburg, Pa.
Station: 98.9 FM.
Applicants: Marnu Inc., Lebanon, Pa.; Douglas George, York, Pa.

Location: Martin, S.D.
Station: 102.5 FM.
Applicant: State Board of Directors for Educational TV, Vermillion, S.D.

Location: Royalton, Vt.
Station: 99.7 FM.
Applicant: Lisbon Communications, Bedford, N.H.

Location: Spangler, Pa.
Station: 97.3 FM.
Applicant: Raymark Broadcasting Co., Clearfield, Pa.

Location: Blairsburg, Ga.
Station: 89.5 FM.
Applicant: Ellards Nichols, Morganton, Ga.

Location: Clarksville, Ind.
Station: 93.1 FM.
Applicants: Clifford Burnstein, Hoboken, N.J.; KRB Broadcasting, Jeffersonville, Ind.; Michael Leep, Granger, Ind.

Location: Millersburg, Pa.
Station: 98.9 FM.
Applicant: Hepco Communications, Gratz, Pa.

Location: Jupiter, Fla.
Station: 105.5 FM.
Applicants: Sage Broadcasting Corp. of Manches-

ter, Stamford, Conn.; Sun Over Jupiter Broadcasting, New York; Jupiter Inlet Mariners Radio Service, North Palm Beach, Fla.; Tyler Communications limited partnership, Jupiter, Fla.; Rieke General Partnership, Lantana, Fla.; Great Red Spot, Hobe Sound, Fla.; Harold Martin, Stone Mountain, Ga.; Jupiter Radio, North Hollywood, Calif.; Intermart Broadcasting of Palm Beach, Jacksonville, Fla.; Triple J Properties, Jupiter, Fla.; Owens Broadcasting Limited, West Palm Beach, Fla.; Southern Media, Jupiter, Fla.; Pelican Broadcasting, Centerville, Mass.; Treasure Coast Media, Vero Beach, Fla.; Mary Meadows, Palm Beach Gardens, Fla.; Nephele Wing Domencich, West Palm Beach, Fla.; Beatrice Snyder, Jupiter, Fla.; Afro-American Broadcasters Ltd., Riviera Beach, Fla.; Power Reality, Naples, Fla.; Pal-Mar Radio Partners, Deerfield, Fla. #



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Senate considering bill to limit ads on kids' cable

By LAURA MALT
Staff reporter

WASHINGTON—New legislation aimed at regulating children's programming on cable will get a "very favorable reception" in the Senate Commerce Committee, said Sen. Al Gore, D-Tenn., after a hearing here last week.

Introduced earlier this month by Sen. John Danforth, R-Mo., the measure would require cable operators to air programs geared toward children, and to limit advertising during children's programming to 12 minutes an hour on weekdays and 10½ minutes an hour on weekends.

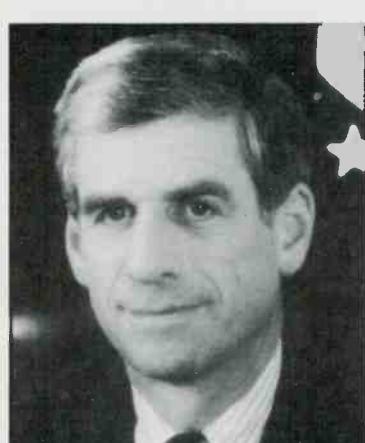
But cable programmers say the legislation isn't likely to affect them even if it becomes law.

"We complied with the proposed legislation before it was proposed," said Geraldine Laybourne, president of Nickelodeon and Nick at Nite.

Nickelodeon has eight minutes of advertising an hour during children's programming and four minutes an hour during preschoolers' programming, she said.

Another service, The Discovery Channel, has 9½ minutes an hour of commercials, said John Hendricks, chairman of Cable Educational Network, which runs The Discovery Channel.

In a letter to the committee, Jim Mooney, president of the National



SEN. JOHN DANFORTH
Sponsoring children's cable bill

limits on broadcasters. That compromise, originally introduced in the House by Rep. Ed Markey, D-Mass., had come under fire from Sen. Tim Wirth, D-Colo., who said it didn't go far enough.

Senate Democrats, spearheaded by Senate communications subcommittee chairman Daniel Inouye, D-Hawaii, beefed up the bill by requiring broadcasters to air programs geared to children.

The committee then passed the bill, but decided not to send it to the full Senate until after last week's hearing.

At the hearing, two Republicans who had opposed Sen. Inouye's version of the bill said they favored the Danforth amendment.

"No attempt to legislate children's programming would be particularly effective without addressing cable," said Sen. Larry Pressler, R-S.D.

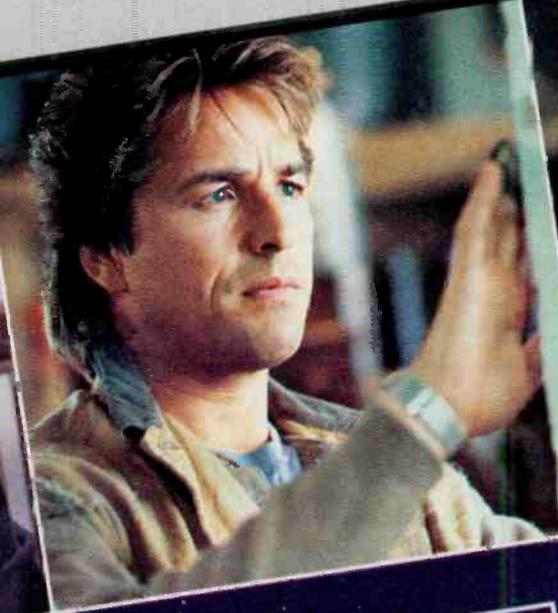
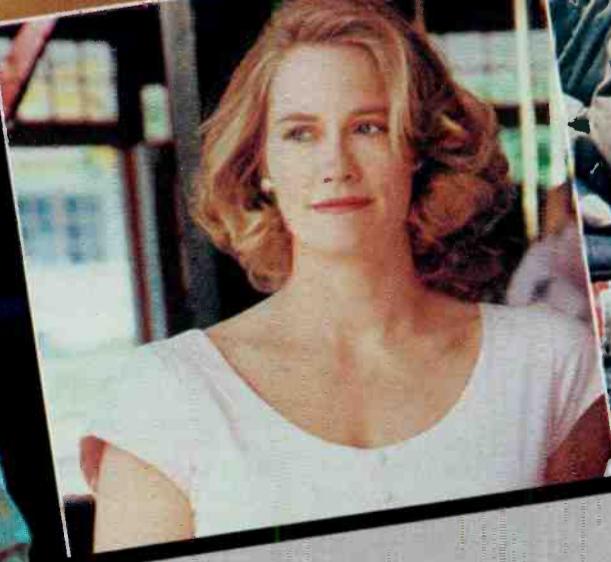
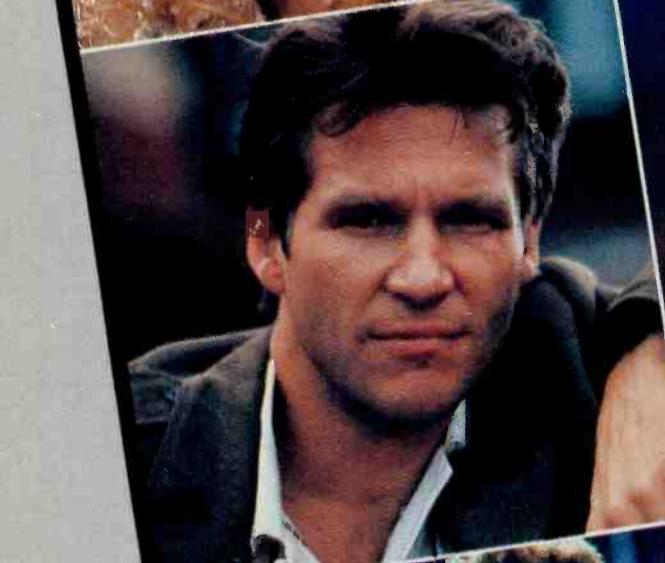
"It is not a cure-all, but it is a step in the right direction," said Sen. Conrad Burns, R-Mont.

Advertisers, however, vowed to continue fighting ad limits during children's programming.

The National Association of Broadcasters opposes Sen. Inouye's bill but had agreed to accept the compromise on Rep. Markey's bill.

The children's TV bill now goes back to the Senate Commerce Committee for a vote before it is considered by the full Senate. #

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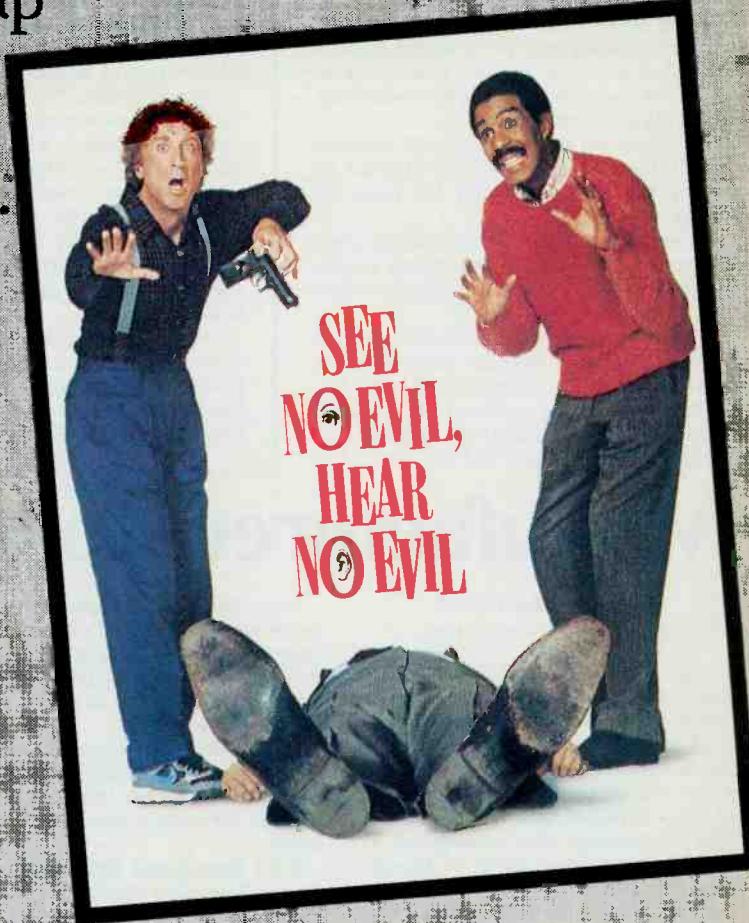
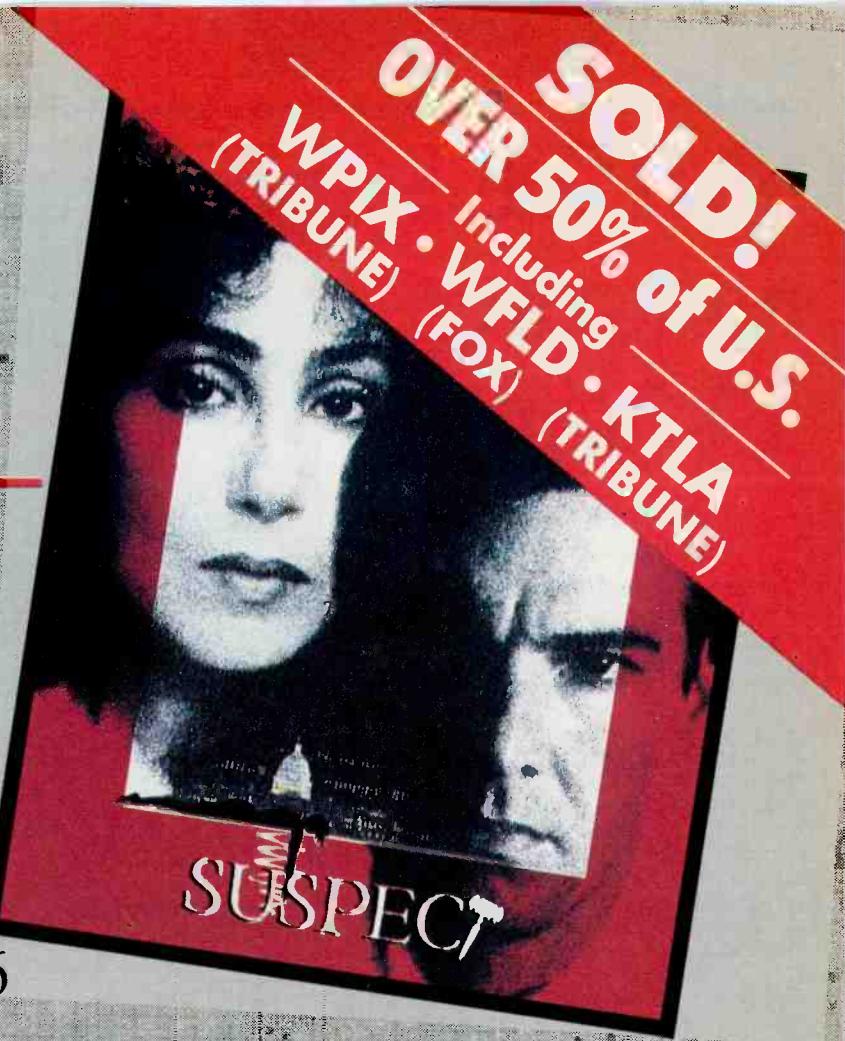
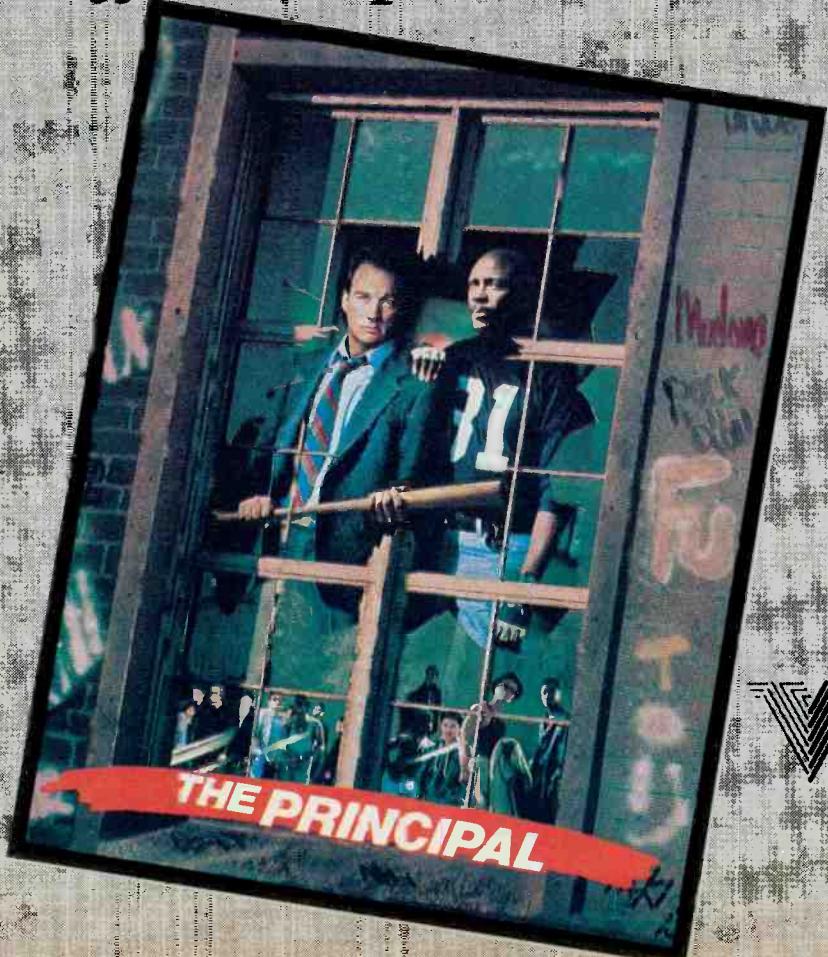
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SMPTE honoring TV's past

By EILEEN NORRIS

Special to ELECTRONIC MEDIA

A celebration of film and television technology of the past as well as a look into the future are highlighting the 131st Society of Motion Picture and Television Engineers conference, running through Wednesday in Los Angeles.

The technical conference and equipment exhibit are themed "Tradition and Technology—Partners in Progress" to honor the 100-year anniversary of the 35mm film format and the 50th anniversary of broadcasting in the United States, says John Baptista, SMPTE's current program chairman and vice president of engineering and technical services at Hollywood-based Consolidated Film Industries.

SMPTE's executive director, Lynette Robinson, says the group expected to draw about 1,000 engineers to the conference's technical sessions and another 10,000 SMPTE members to the equipment exhibits—an increase in attendance from previous conventions.

"There's a growing interest in technology in the industry," Ms. Robinson says. "And there are just more people using advanced information techniques in their work."

Industry experts from 13 countries are scheduled to present more than 170 papers during the technical program at the Los Angeles Convention Center.

A survey of some of the industry's hottest topics is being covered in the 22 technical sessions.

Each session features six to 10 presenters offering papers on topics such as high-definition television, film production and computer-interactive television and graphics techniques.

Mr. Baptista said he expected sessions on HDTV and a Wednesday tutorial on digital technology to draw the most interest.

In addition, about 230 manufacturers of motion picture and television equipment are displaying their state-of-the-art wares.

The conference was scheduled to open Saturday with a keynote address by J. Phillip Samper of Eastman Kodak Co. and a welcoming address by SMPTE President Maurice French, manager of technician planning at the CBC #.



Staff photo by Stan Miskiewicz

The lack of engineers at TV stations is linked to low enrollment at universities' engineering schools.

Shortage of broadcast engineers leaves TV stations in the lurch

By EILEEN NORRIS

Special to ELECTRONIC MEDIA

Television stations are facing a shortage of engineers as the current work force prepares to retire and college engineering enrollments decline.

"There is a significant shortage of degreed and experienced electronic engineers," says Kelly Williams, staff engineer for the National Association of Broadcasters in Washington.

"In particular, I've had several general managers ask me where they can find radio frequency engineers who work with the transmission and reception of broadcast signals."

One station executive who's felt the shortage is Diane Sutter, vice president and general manager of WTVQ-TV in Lexington, Ky.

The ABC affiliate spent most of the year trying to fill two engineering posts—and still has one vacant.

"We're looking for engineers who can not only maintain the equipment, but who also have the know-how to look ahead to where the station should be going technically in the future," says Ms. Sutter.

Outside the major markets, the reality of life is that many stations either can't find experienced technicians or can't afford them.

A key reason, says Mr. Williams, is that the United States is coming to the end of a generation of station engineers who have been around 20 or 30 years at the same time that the number of college students getting into the engineering field is down.

John Baptista, program chairman for the Society of Motion Picture and Television Engineers' current conference in Los Angeles, agrees.

"Many senior engineers are concerned about re-staffing an industry that faces a steady force of retirees at a time when not enough young people are getting into the field," says Mr. Baptista, who works as vice president of engineering and technical services at Consolidated Film Industries in Hollywood, Calif.

In the last two to three years, Northwestern University in Evanston, Ill., has seen a 25 percent drop in the number of students enrolled in engineering.

That decline persists in spite of the fact that the university has no trouble placing gradu-

ates in well-paying jobs, says Jerry Cohen, dean of Northwestern's college of engineering.

"Unfortunately, our grammar schools and even our high schools are doing a poor job of teaching math and science skills," he says.

"By the time a student is 10 or 11 years old, he or she has decided on a career and, unfortunately, this is the age where the science course is used as an initiation rite for new teachers.

"Based on that, we can't expect to get kids interested in engineering if we can't get to them early."

Indeed, the field of engineering has been known to put people off: It's difficult to learn and requires constant studying to keep up with the changing technology, and many students don't have the necessary math and science background.

In addition, say educators, there's still the stereotype that engineers are "nerds" or loners who'd rather take apart electronic gadgets than talk to people.

However, that perception is changing, says Ed Morris, chairman of the television department.

(Continued on Page 41)

Manufacturers tout latest technology at conference

By AMY BERTRAM

Special to ELECTRONIC MEDIA

LOS ANGELES—As the Society of Motion Picture and Television Engineers convenes its 131st conference and exhibition here, equipment manufacturers are displaying a range of new products.

While much of this equipment and new technology was introduced at the National Association of Broadcasters convention last spring, it will be getting its first SMPTE exposure here.

Among the exhibitors and their products are the following:

Ampex Corp.: The ADO 100, first seen at NAB, is Ampex's new low-cost digital effects system.

Designed for smaller broadcast, post-production and corporate video facilities, the system offers a wide range of ADO effects, Z-axis spins and compression and expansion in 2-D or optional 3-D.

System prices range from \$21,000 to almost \$35,000.

Dave Detmers, spokesman for the Redwood City, Calif.-based company, says Ampex is also demonstrating a new key frame-based animation package for its Alex character generator.

Other Alex enhancements include an integrated drawing package and a font editor for on-line font re-sizing and three-axis character manipulation.

BTS Broadcast Television Systems: The Salt Lake City-based company is focusing on the new products it introduced at NAB, including its frame-transfer CCD cameras, the BCS-3000 control system, the TVS/TAS-3000 video/audio distribution switcher, the BSB-3000 Audio Patchbox VTR accessory and additions to its line of 4:2:2 digital studio products.

Patti Carpenter, public relations specialist for the company, says BTS is also unveiling a new switcher at SMPTE, the BTS PC-based routing control switcher.

Chyron Corp.: In addition to its

normal product line, the Melville, N.Y.-based company is displaying its new Chyron Scribe Infinit!, the company says.

The Infinit! is a two-channel, full-color character generator that offers 2-D and 3-D animation as well as still-storage and electronic paint capabilities.

Useful for mobile as well as studio applications, the Infinit! has a base price of \$55,000.

The Grass Valley Group: Grass Valley made its entry into the lower-end video effects market earlier this year with the introduction of the DPM-100 digital picture manipulator, says Ben Stanger, corporate exhibit manager for the Grass Valley, Calif.-based company.

Priced in the \$19,000 range, the DPM-100 is designed to provide the smaller-scale user with the ability to create a variety of digital video effects economically.

Panasonic Broadcast Systems Co.: While the company is not bringing anything "radically new"

to this year's SMPTE, it is displaying a mock-up of a digital camcorder it plans to introduce by 1991, says Jerry Spencer, marketing manager for Panasonic, Secaucus, N.J.

The company is also displaying its AQ-20 portable digital camera and a pre-production model of its ½-inch digital videotape recorder.

Delivery on the AQ-20 is expected in the first quarter of 1990, with the ½-inch DVTR available by mid-1990.

Quantel: The British company is unveiling its Presenter package for its V-Series Paintbox, says spokesman Roger Thornton.

The new Presenter package adds small still-store capabilities to the Paintbox.

Shown in prototype earlier this year, the Presenter has since gone through a number of changes for its U.S. debut here.

Rank Cintel: Among the products Rank Cintel is highlighting are the Ursula, a new-generation flying spot telescene; a non-recursive film

grain reducer for its telescines; and the ADS-80, a CCD slide scanner featuring pre-programming and remote control.

Neil Kempt, Western regional manager for the Valley Cottage, N.Y.-based company, says Rank Cintel is also demonstrating two frame-store systems: the Pocket, a general-purpose frame store, and the Matchbox, which can store as many as 400 pictures for subsequent recall through the telescine.

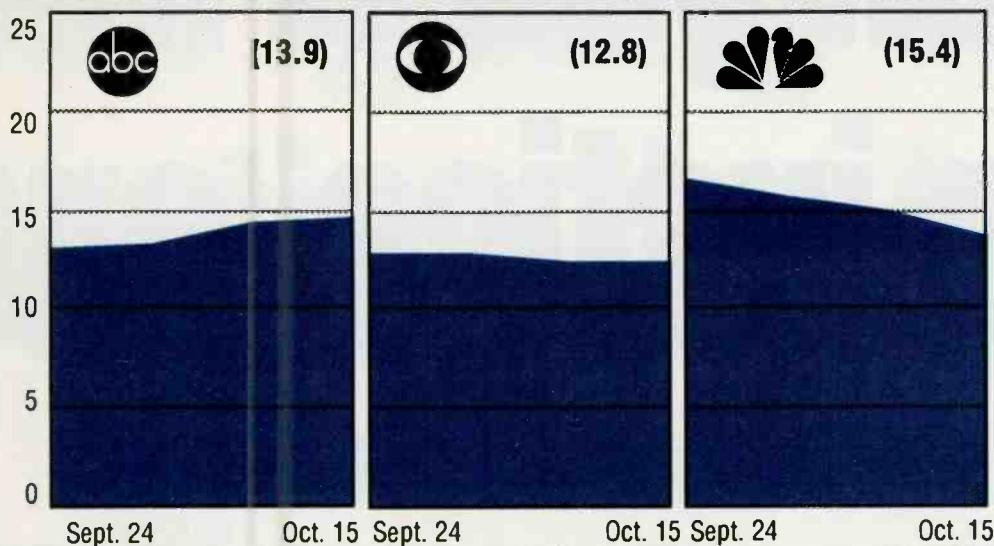
Sony Corp.: Sony's Broadcast Products Division is promoting its "second generation" of composite digital videotape recorders at this year's SMPTE, says a spokesman for the Teaneck, N.J.-based company.

One model, introduced at NAB in pre-production form as the DVR-1, has been renamed DVR-2 to prevent confusion with the component D-1 format.

The DVR-2, with a list price of \$37,000, is a portable D-2 composite videotape recorder designed primarily for field production. #

SEASON-TO-DATE RATINGS (AVERAGES)

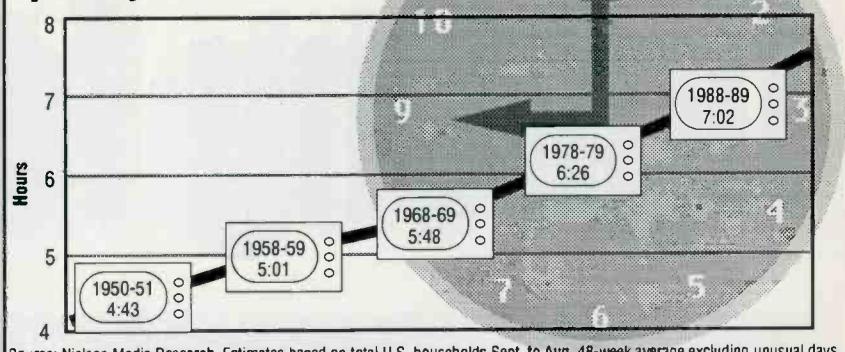
NETWORK PRIME TIME



WEEKS 1-4: SEPT. 18 THROUGH OCT. 15

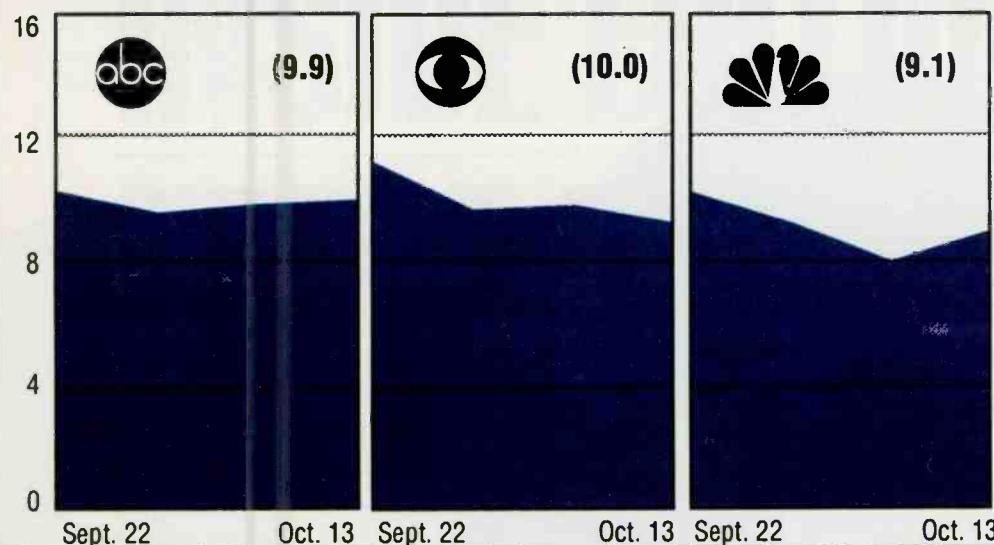
IN THE SPOTLIGHT

Average hours:minutes
of household TV usage
per day

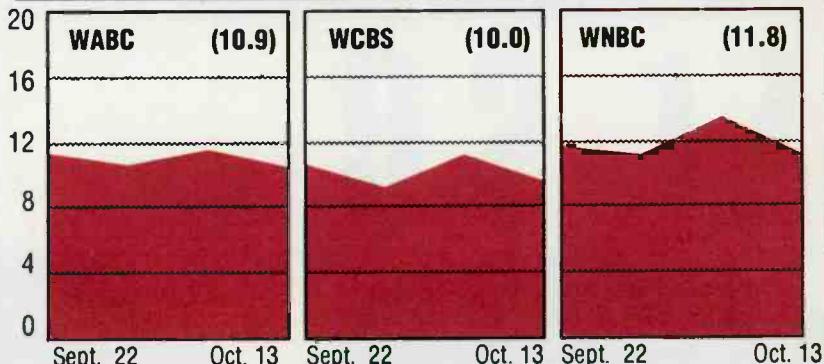


Source: Nielsen Media Research. Estimates based on total U.S. households Sept. to Aug. 48-week average excluding unusual days.

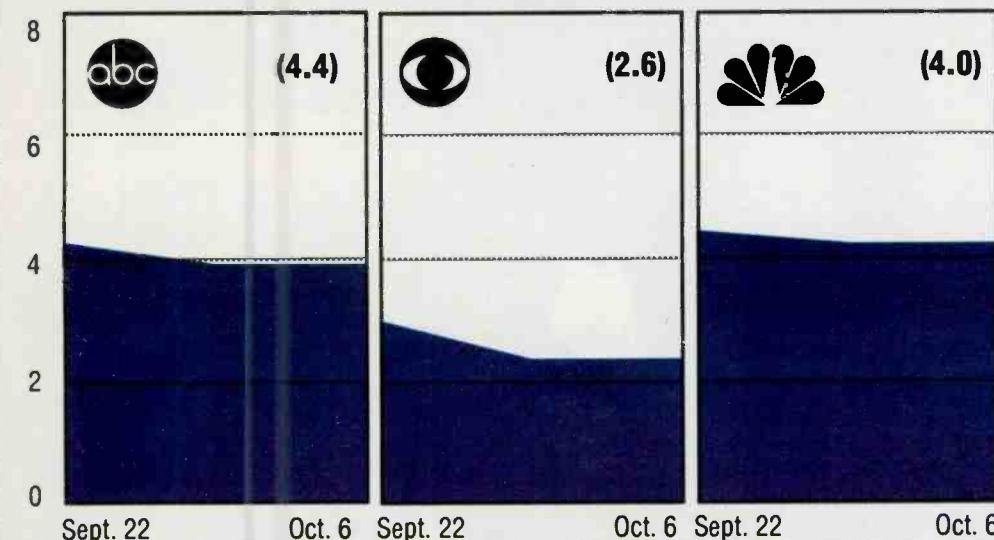
NETWORK EVENING NEWS



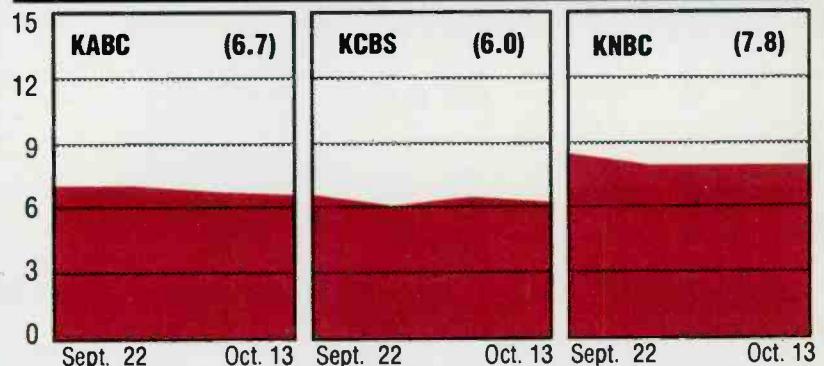
NEW YORK 11 P.M. LOCAL NEWS



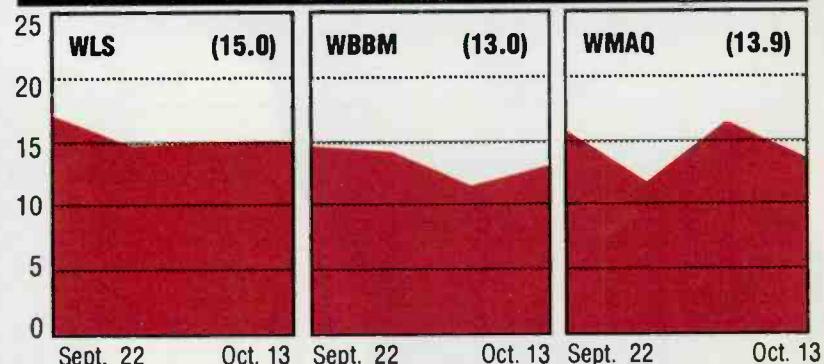
NETWORK MORNING NEWS



LOS ANGELES 11 P.M. NEWS



CHICAGO 10 P.M. LOCAL NEWS

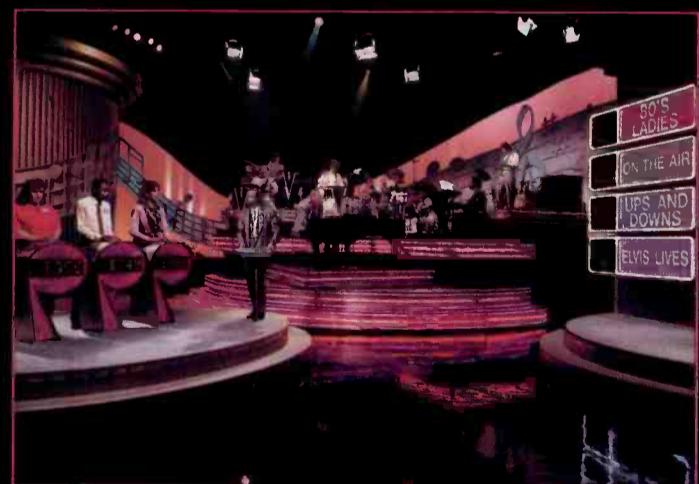


SEASON-TO-DATE RATINGS/SHARES OF PRIME-TIME PROGRAMS FROM SEPT. 18 TO OCT. 15

1. Roseanne	ABC 26.3/41	21. Murphy Brown	CBS 15.6/23	(t) Perfect Strangers	ABC 13.6/24	(t) Mancuso, FBI	NBC 10.6/21	81. Open House	Fox 7.6/12
2. The Cosby Show	NBC 24.6/42	22. Knots Landing	CBS 15.4/28	42. Family Matters	ABC 13.5/25	62. Wolf	CBS 10.4/16	(t) Sat. Night W/C. Chung	CBS 7.6/15
3. Cheers	NBC 23.6/38	23. Major Dad	CBS 15.3/24	43. Island Son	CBS 12.9/22	63. Free Spirit	ABC 10.1/16	83. Alien Nation	Fox 6.7/10
4. A Different World	NBC 22.6/37	24. ABC Sunday Night Movie	ABC 15.1/25	(t) Midnight Caller	NBC 12.9/21	64. Hardball	NBC 10.0/18	84. Fox Night at the Movies	Fox 6.3/10
5. The Wonder Years	ABC 21.9/34	(t) Full House	ABC 15.1/29	45. Just the Ten of Us	ABC 12.8/23	(t) Prime Time Live	ABC 10.0/18	85. 21 Jump Street	Fox 6.1/10
6. Golden Girls	NBC 21.8/39	26. Jake and the Fatman	CBS 14.8/23	46. L.A. Law	NBC 12.7/23	66. Life Goes On	ABC 9.9/18	86. Booker	Fox 5.9/11
7. Empty Nest	NBC 19.9/35	27. Hogan Family	NBC 14.7/23	(t) People Next Door	CBS 12.7/19	67. Paradise	CBS 9.7/18	87. Cops	Fox 5.8/11
(t) Murder, She Wrote	CBS 19.9/32	(t) Night Court	NBC 14.7/23	48. Dallas	CBS 12.5/22	(t) Quantum Leap	NBC 9.4/16	88. Reporters	Fox 4.7/9
9. Who's the Boss?	ABC 19.7/32	29. Amen	NBC 14.6/27	(t) 48 Hours	CBS 12.5/21	69. Peaceable Kingdom	CBS 9.4/16	89. Tracey Ullman Show	Fox 4.6/8
10. Chicken Soup	ABC 19.5/31	30. ALF	NBC 14.4/23	50. Newhart	CBS 12.3/21	(t) Totally Hidden Video	Fox 9.4/15	90. Garry Shandling Show	Fox 3.7/7
11. Dear John	NBC 19.4/32	31. Designing Women	CBS 14.2/22	(t) 227	NBC 12.3/24	71. America's Most Wanted	Fox 9.3/16	91. Beyond Tomorrow	Fox 3.0/6
12. 60 Minutes	CBS 18.6/33	(t) Famous Teddy Z	CBS 14.2/21	52. Rescue: 911	CBS 12.2/20	72. Mission: Impossible	ABC 9.2/15		
13. Growing Pains	ABC 18.1/31	(t) NBC Sunday Night Movie	NBC 14.2/23	53. Wiseguy	CBS 11.9/21	(t) Sister Kate	NBC 9.2/15		
14. Head of the Class	ABC 17.9/29	34. NBC Movie of the Week	NBC 14.0/25	54. Married With Children	Fox 11.7/18	(t) Snoops	CBS 9.2/17		
15. Matlock	NBC 17.6/28	35. CBS Sunday Movie	CBS 13.9/23	55. My Two Dads	NBC 11.4/28	75. Living Dolls	ABC 8.8/16		
16. NFL Monday Night Football	ABC 17.5/30	(t) thirtysomething	ABC 13.9/25	56. Young Riders	ABC 11.4/19	76. Homeroom	ABC 8.7/14		
17. NBC Monday Night Movies	NBC 17.1/27	37. Anything But Love	ABC 13.8/22	57. MacGyver	ABC 11.3/19	77. Tour of Duty	CBS 8.6/15		
(t) Unsolved Mysteries	NBC 17.1/29	(t) China Beach	ABC 13.8/25	58. Baywatch	NBC 11.1/21	78. Magical World of Disney	NBC 8.2/14		
19. Hunter	NBC 16.7/32	39. 20/20	ABC 13.7/26	59. Top of the Hill	CBS 10.7/18	79. ABC Mystery Movie	ABC 7.8/15		
20. Doogie Howser, M.D.	ABC 15.7/25	40. Nutt House	NBC 13.6/22	60. Falcon Crest	CBS 10.6/20	80. Mr. Belvedere	ABC 7.7/15		

Source: Nielsen Media Research

MAINSTREAM



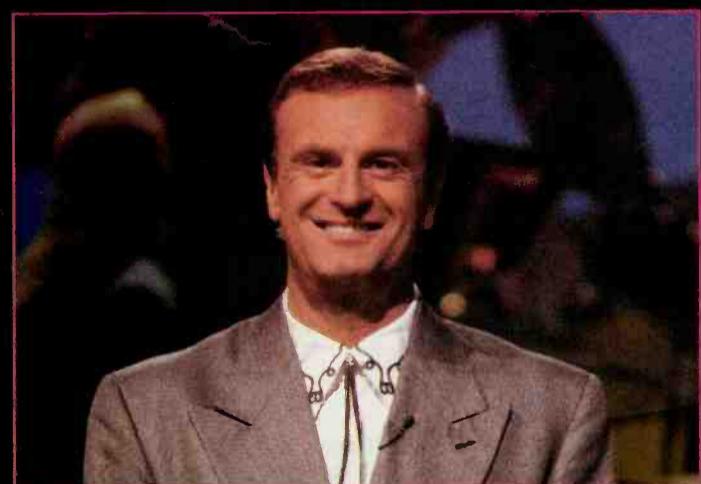
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WHO'S NEWS

Broadcast TV

John Ertmann to vice president, negotiations, NBC Sports, from vice president and legal counsel, New York Yankees, New York.

Kevin Walsh to national sales manager, KRON-TV, San Francisco, from sales manager, KABC-TV, Los Angeles.

Greg Wittland to general manager, KTVO-TV, Kirksville, Mo., from station manager, WLUC-TV, Marquette, Mich.

Bonita Pitts to promotion producer, WGNX-TV, Atlanta, from associate producer, Tribune Creative Services Group, Atlanta.

Bob Drewel to general sales manager, KSDK-TV, St. Louis, from local sales manager.

Terry Fox to assistant chief engineer, WUSA-TV, Washington, from maintenance supervisor, "Eyewitness News."

Joe Zambardino to local sales manager, KDFI-TV, Dallas, from regional sales manager.

Peter Goldsmith to executive producer, "Nine Broadcast Plaza," WWOR-TV, Secaucus, N.J., from senior producer, "The Morton Downey Jr. Show," Quantum Media, Secaucus.

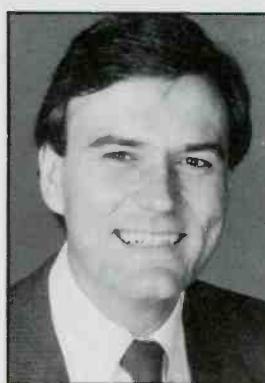
Cheri Badgett-Terry to marketing representative, KWGN-TV, Denver, from sales and promotion manager, Mortenson Broadcasting, Denver. Also, **Emanual Mavrikakis** to writer/producer from copywriter/producer, KPDX-TV, Portland, Ore.

Hal Kennedy, 33-year veteran of KKT, Colorado Springs, Colo., will resign from his positions as news anchor and assistant general manager at the end of this year.

Debra Kuntz Davies to director of research/marketing and sales development, WTOG-TV, St. Petersburg, Fla., from account executive.

Yvette Perez to executive producer, creative services, WTAE-TV, Pittsburgh, from promotion writer/producer.

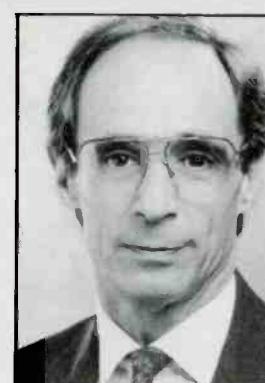
Joe Kozlowski to news prom-



BOB DREWEL
KSDK-TV



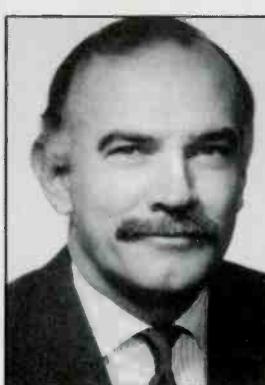
GINA CLARK
Viacom Cablevision



AL GOLDSTEIN
KRON-TV



GARY FRIES
Unistar Comm. Group



WILLIAM HOGAN
Unistar Comm. Group



DAVID LANDAU
Unistar Comm. Group



HENRY URICK
ITC Domestic Television



PETER ALLEN
"Name That Tune"

tion producer, KHOU-TV, Houston, from promotion producer, KTUL-TV, Tulsa, Okla.

Cable TV

Richard Rexroat to director of fiber optics technology, Tele-Communications Inc., Denver, from operations engineer.

Robert Swift to vice president of sales and marketing, Turner Broadcasting System, Atlanta, from vice president of corporate accounts, Turner Broadcasting Sales, New York.

Kathryn Gregoryk to vice president, finance, Prime Ticket Network, Inglewood, Calif., from controller.

Barbara Hand to marketing manager, East, The Disney Channel, New York, from account executive, Young & Rubicam, New York. Also, **Sally Phillips** to manager, consumer marketing, The Disney Channel, Burbank, Calif., from account supervisor, Bozell, Jacobs, Kenyon & Eckhardt, New York.

Jeffrey Younger to president and chief operating officer, Home Dish Satellite Networks, New York, from executive vice president.

Gina Clark to marketing director, Viacom Cablevision of Dayton, Dayton, Ohio, from marketing specialist, Carlson Marketing Group/E.F. MacDonald Motivation, Dayton.

Thomas Leone to vice president and general manager, Cox Cable Santa Barbara, Santa Barbara, Calif., from vice president and general manager, Cox Cable Cedar Rapids, Cedar Rapids, Iowa.

Peter Kellner to director of photographic services, Showtime Networks, New York, from news and features editor, Gamma-Liaison International Photo Agency, New York.

Brad Staggs to segment producer, "American Magazine," The Nashville Network, Nashville, from staff announcer, KDOC-TV, Los

Angeles.

Amy Pempel to manager of media relations, Sunshine Network, Orlando, Fla., from manager of sports public relations, Turner Broadcasting System, Atlanta.

Journalism

Roger Goodman to senior director and director of production and design, ABC News, New York, from director of production and design, ABC News and ABC Sports, New York.

Al Goldstein to news director, KRON-TV, San Francisco, from acting news director. Also, **Vicky Collins** to producer, "Daybreak," from segment producer, "Bay Area Backroads."

Larry Henrichs to executive producer, "Evening Edition," News 12 Long Island, New York, from news director, WPEC-TV, West Palm Beach, Fla. Also, **Drew Phillips** to executive producer, weekend programming and special projects, from copywriter; and **Bill Zimmerman** to executive producer while continuing as anchor, "Night Edition."

Ann Abraham to news director, KSBY-TV, San Luis Obispo, Calif., from assistant news director. Also, **Deborah York** to assistant news director from assignment manager.

Rebecca Rodriguez to general assignment reporter, KVUE-TV, Austin, Texas, from general assignment reporter, KCEN-TV, Waco, Texas.

Jim Thomas to co-anchor, 9 p.m. newscast, KRBK-TV, Sacramento, Calif., from West Coast correspondent, CNN, Los Angeles.

Linda Lorelle to weekend anchor, KPRC-TV, Houston, from general assignment reporter and substitute anchor, KMOV-TV, St. Louis.

Yolanda Graham to general assignment reporter, WMAR-TV, Baltimore, from reporter, KENS-TV, San Antonio, Texas. Also, **Kimberly Rucker Skeen** to general as-

signment reporter from anchor, reporter and producer, "The Good Morning Show," WFMY-TV, Greensboro, N.C.

John Butler to news director and host, KFBK-AM, Sacramento, Calif., from correspondent and morning drive anchor, ABC Radio News Young Adult networks, New York. Also, **Tim Royle** to sports director from sports director and host, KTAR-AM, Phoenix; and **Beth Duncan** to assistant news director from reporter and anchor, noon newscast.

Jodi Fleisig to news producer, WABC-TV, New York, from news producer, WTNH-TV, New Haven, Conn.

Kyle Kraska to sports reporter and weekend anchor, WWSB-TV, Sarasota, Fla., from weekend sports anchor, WWNY-TV, Watertown, New York.

Radio

Gary Fries to president, a joint office, Unistar Communications Group, Colorado Springs, Colo., from president and chief operating officer, Transtar Radio Network, Colorado Springs. Also, **William Hogan** to president, New York, from executive vice president and general manager, United Stations Radio Networks, New York; and **David Landau** to president, New York, from executive vice president of sales, United Stations Radio Networks, New York.

Vincent Gambino to manager, Philadelphia office, Banner Radio, from account executive, New York.

Doug Massey to host/news editor, "Morning Edition," Northwest Public Radio, Pullman, Wash., from air personality and reporter, KAGI-AM, Grants Pass, Ore.

Tony Gray, program director of WRKS-FM, New York, has resigned to form a Chicago-based consulting firm.

Joshua Chasin to vice president of market development, Radio Advertiser/Agency Services, Arbitron

Co., New York, from manager.

Jeri Calviello to general sales manager, WQCD-FM, New York, from local sales manager.

Syndication

Henry Urick to vice president/marketing, a new position, ITC Domestic Television, Studio City, Calif., from director of sales, Southeast, Casablanca IV, Los Angeles.

Jim Drake to director, pilot episode, "Second City Presents... My Talk Show," MCA TV, Los Angeles, while continuing as director, "Night Court," Warner Bros. Television, Burbank, Calif.

Peter Allen, singer and songwriter, to host, "Name That Tune," Orion Television Entertainment, Los Angeles.

Dan Mayasich to sales manager, Petry National Television, Denver, from account executive, Minneapolis.

Other

The following have been named to the Academy of Television Arts & Sciences Executive Committee: **John Agoglia**, executive vice president, NBC Productions and executive vice president, business affairs, NBC, Burbank, Calif.; **Richard Frank**, president, Walt Disney Studios, Burbank; **Christina Friedgen**, vice president of post production, Columbia Pictures Television, Burbank; **Mel Harris**, president, television group, Paramount Pictures Corp., Los Angeles; and **Steven Papazian**, vice president, film and tape production, Warner Bros. Television, Burbank.

Rob Talbot-Jones to general manager, Telemation Los Angeles, from vice president/director of operations, Media Works of Virginia, Roanoke, Va.

Donald Brownstein to vice president and regional area manager, Petry West Coast Operation, Los Angeles, from manager, San Francisco office.

Bishop Ellison to TV-RF sales manager, Western United States, Harris Broadcast Division, Quincy, Ill., from operations manager, KFVS-TV, Cape Girardeau, Mo.

Mary Ralston to director, special markets, Video Division, Paramount Pictures, Hollywood, from manager, special markets, Video Division.

Dennis McLaughlin to general manager, Amplifier Division, Acrian, San Jose, Calif., from director of program management, DSC Communications/Granger Associates, Santa Clara, Calif.

Dan Trapani to team manager, Rockets, a new position, Seltel, Chicago, from account executive.

Mary Tafi to operations manager, Varitel Video, Los Angeles, from scheduling supervisor.

Eldred Ingraham has been selected as the National Association of Broadcasters' 1989-90 Legal Fellow.

Obituary

Jay Ward, 69, co-creator of the cast of characters on "The Bullwinkle Show" and "George of the Jungle," died Oct. 12 of kidney cancer at his home in Los Angeles. #

BRIEFLY NOTED**Broadcast TV**

WTVT-TV in Tampa, Fla., and WTSP-TV in St. Petersburg, Fla., report they have resolved the matter concerning the unauthorized entry by two former WTSP employees into WTSP's computers. Terms of the settlement were not disclosed. Clarence McKee, chairman and president of WTSP Holdings, and Vincent Barresi, vice president and general manager of WTSP, said in a statement, "We can now put this matter behind us and carry on our important role of serving the needs, concerns and interests of the bay area viewing public."

ABC has ordered an additional nine episodes of **"Doogie Howser, M.D."**, the Steven Bochco Productions series that premiered this fall. This gives the new comedy a full season order of 22 episodes. The series, which airs on Wednesdays at 9:30 p.m. (ET), stars Neil Patrick as a 16-year-old doctor.

Cable TV

CNBC said last week that it will produce six one-hour special programs beginning in April that will be tied in with special issues of U.S. News and World Report. Under an agreement reached last week between the cable TV service and the news magazine, CNBC's U.S. News specials will be carried by the cable service on Sunday evenings prior to the release of U.S. News special issues, CNBC said.

The Discovery Channel has joined with the Smithsonian Institution to produce a 13-part series of programs on science and technology. The series of half-hours, which are expected to premiere in October 1990, "will explore the rich history of human invention," Discovery says.

Conus Communications and Viacom Satellite News have named their new, 24-hour news service for local broadcasters the **All News Channel**. The service is expected to launch late next month, according to Conus spokesman Steve Blum. All News Channel will be available to local broadcasters and backyard dish owners. Local broadcasters will be able to sell the service to local cable operators, giving them a news service with both local and national news, Mr. Blum said. The service will be offered free initially, but will be scrambled in 1990.

The Nashville Network says it will waive September carriage fees for 175 cable TV systems in the Carolinas that suffered damage during Hurricane Hugo.

Dick Clark Productions has been chosen by the National Academy of Cable Programming to produce the **11th Annual National ACE Awards**, which will air live on various cable services on Jan. 14. Dick Clark will act as executive producer. Nominations for the awards, which honor the best on both basic cable and the pay services, will be announced Oct. 25 at the Beverly Hills Hotel in Beverly Hills, Calif.



JACK PERKINS
Hosting Christmas special

Radio

Bailey Broadcasting Services, a Los Angeles-based radio program syndicator, has introduced a weekly record countdown show focusing on rap music. Stations airing Bailey's new 90-minute show, which is called "The Hip Hop Countdown and Report," include KMJQ-FM in Houston, KMJM-FM in St. Louis and WHAT-AM in Philadelphia.

First-run syndication

King World Productions and Taurus Films have joined Harmony Gold and Silvio Berlusconi Communications in the international co-production of "Paris/Dakar: A Great Adventure." The four-hour miniseries, currently in pre-production and scheduled for fall 1990, will be distributed domestically by King World. Harmony Gold will handle international syndication.

Western International Syndication will distribute "The Secret Files of J. Edgar Hoover," a two-hour live syndicated special that will air Dec. 6. The special, which will be hosted by Mike Connors, has been cleared on 120 stations covering 85 percent of the country.

Group W Productions' "There Really Is a Santa Claus," an hour-long Christmas special, has been cleared in 115 markets covering 81 percent of the country. The window for the program is Nov. 23 to Dec. 17. Jack Perkins, a former NBC News anchor, will act as host of the show.

Other

Saban International has announced the formation of a home video division, Saban Video, which the company will use to distribute children's programming worldwide.

Calico Creations, a Northridge, Calif.-based commercial production and media promotion company, has formed **Calico Entertainment**, a new division, to produce animated and live-action programming for network television, syndication, cable and home video. #

Buena Vista unveils new quiz game show

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—Buena Vista Television unveiled its latest first-run effort last week, a topical game show strip called "The Challengers," which the company says it hopes to launch either in January or September.

The program will be hosted by Dick Clark, who will also serve as co-executive producer along with "Fun House" creator Ron Greenberg.

Mr Greenberg developed the concept for "The Challengers" with Buena Vista, which will distribute the effort.

"The Challengers" involves a question-and-answer format in which three contestants compete for cash prizes. The game's twist is that questions on current events will make up more than one-third of the questions.

In an unusual move, Buena Vista plans to produce the game show year-round.

Five episodes of "The Challengers" will be taped each Friday. Those programs will go through post-production over the weekend and then be sent to stations on Sunday by satellite for airing the following week.

Typical first-run game shows usually tape many more installments at one time and are usually only in original episodes for 35 to 39 weeks a year, said Jamie Bennett, senior vice president of Buena Vista Productions.

Because "The Challengers" will need about 25 percent more episodes a year than an ordinary game show, Mr. Bennett estimates the project will be 50 percent to 60 per-



DICK CLARK
Acting as host

cent more expensive than the average effort.

"We'll be keeping our staff together the full 52 weeks," he said. "We're going to keep the unit up and running all year round."

The effort will be offered to stations on a cash-plus-barter basis.

No information on the split was available last week, although Buena Vista salesmen were busy screening the pilot of "The Challengers" to select station groups.

Mr. Bennett says there's a chance that an overwhelming response from stations could cause Buena Vista to put the show on the air in January, but he noted that it's more likely to launch next fall.

"We aren't really seeking to start the show in January," he said. "We're seeking to start the show next September."

But he added, "It is possible that

there'll be some stations who will say, 'Look, I'm interested right now. If you want to get on my station for next September, you have to give me the show now.'"

Meanwhile, Mr. Clark, a veteran producer who hosted the "Pyramid" game shows through their incarnations for 15 years before the show went off the air in January, says he's anxious to get back on the air.

"The minute 'Pyramid' went off, I started looking for another one (game show to host)," said Mr. Clark.

"When this one came to my attention in-house, I said, 'This is the perfect one. This is the one I'd like to do,'" he said, noting that he had turned down several other projects.

"I would have done it had somebody else brought it to me," he added.

Mr. Clark predicted that the show's topical element will allow it to evolve over time, making it possible to adapt it to viewers' changing tastes.

He said the growing popularity of "Jeopardy," which industry observers generally agree will overtake "Wheel of Fortune" as the No. 1 first-run game show in the near future, is a good sign for "The Challengers."

"I think that works 150 percent in our favor," he said, noting the similarity of the Q&A formats of both shows.

Of the project overall, he said, "It's certainly compatible in and around news, before or after, which is of great interest to stations."

Mr. Bennett agreed that the company is most likely to land news adjacencies, but added, "It also blocks well with either a game show or a reality show." #

'Hunter,' 'Highway' posting mixed results in syndication

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—"Hunter" and "Highway to Heaven," the two hour-long series that began their off-network runs this season, are meeting with mixed results in their first five weeks in syndication.

The performance of the series is being watched carefully, since several major hour-long network series have recently been sold to cable services instead of in syndication because the market for dramatic series remains very soft.

So far, the highlight of "Hunter's" run has been in the Los Angeles market.

Airing at 6 p.m. on independent KTLA-TV here, the TeleVentures-syndicated series has been winning the time period against many big-ticket, off-network sitcoms on the other three independents in the market.

It has beaten "Who's the Boss?" and "Kate & Allie" on KHJ-TV, "Night Court" and "Growing Pains" on KCOP-TV, and "Mr. Belvedere" on KTTV.

KTLA has been averaging a 6.7 Nielsen Media Research rating (percentage of TV homes) and a 13 share (percentage of sets in use) with "Hunter."

Noting that "Hunter" has scored as high as an 8.0 rating, Steve Bell, senior vice president and general manager of KTLA, says he believes the show will reach the 9.0/16 peak that "Magnum, P.I." had in the same time period in January 1988.

But KTLA is known for being able to program hour-long shows effectively; outside Los Angeles, "Hunter's" performance has been mixed.

According to an analysis by the rep firm Seltel, "Hunter" averaged a 3.3/7 on stations in seven metered markets in its first three weeks on the air.

Compared to October 1988 performances in those slots, "Hunter" improved stations' ratings in five markets, underperformed the programming from last year in one market and equaled the ratings in one market.

Pat Kenney, president of TeleVentures, says "Hunter" has been sold on a cash basis to 84 stations, but noted that not all of the stations are airing it yet, including WGN-TV in Chicago.

"Highway to Heaven," which was sold on a barter basis by Genesis Entertainment, averaged a 2.4/6 on stations in 16 metered markets in its first three weeks.

Phil Oldham, executive vice president of domestic sales for Genesis Entertainment, says he had hoped the series would be averaging a 4.0 rating.

"We have underachieved what we were hoping to get out of the show, but mind you, it is still early in the game," he says, noting that the series has been averaging a 4.7/11 on KTLA, and a 3.5/8 on WPIX-TV in New York.

That hour-long series, which is airing on more than 160 stations covering 85 percent of the country, has improved stations' ratings in four metered markets compared with October 1988.

Its ratings were lower than last year's programming in nine markets and equaled the performance in three markets.

Mr. Oldham points out that some of the major-market stations on the lineup for the series are weak independents that generally only pull about a 1.0 rating and that it may take longer for the show to build ratings on such outlets.

The only major action-adventure hour series that is being sold for a syndication debut next fall is TeleVentures' "21 Jump Street," which has been sold to KTLA and WPIX so far. #

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WOIO-TV in Cleveland is seeking an **on-air promotions producer** with a minimum of two years experience and a college degree. Must be proficient with switcher, ADO, Chyron and audio board systems. Send resumes and tapes to Richard Sullivan, program director/operations manager, WOIO-TV, 2720 Van Aken Blvd., Cleveland, Ohio 44120. Phone: 216-561-1919.

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KLMG-TV in Longview, Texas, is seeking an **assistant production manager** with experience writing, shooting, lighting and editing. Special projects directing experience a plus. Send resumes to Joel Losego, production manager, KLMG-TV, 701 N. Access Road, Longview, Texas 75608. Phone: 214-753-5051.

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KREM-TV in Spokane, Wash., is seeking a **special projects producer** with news and programming production experience. Will be responsible for series, documentary and station project pro-

grams. Send resumes and tapes to Bob Melisso, news director, KREM-TV, 4103 S. Regal St., Spokane, Wash. 99223. Phone: 509-448-2000.

KDEB-TV in Springfield, Mo., is seeking a **creative services director** with experience writing and producing commercial spots. Duties include scheduling and coordinating all commercial production. Send resumes and tapes to Jack McGee, operations manager, KDEB-TV, 3000 E. Cherry St., Springfield, Mo. 65802. Phone: 417-862-2727.

KIDY-TV in San Angelo, Texas, is seeking a **chief engineer** with knowledge of all facets of commercial broadcasting and the ability to manage people. Send resumes to Jamie George, business manager, KIDY-TV, 406 S. Irving, San Angelo, Texas 76903. Phone: 915-658-2666.

KVOS-TV in Bellingham, Wash., is seeking a **post-production editor** with experience and strong computer skills. Proficiency in the use of switchers, DVE, still-stores, 1-inch Beta and 3/4-inch tape required. Send resumes to Don Luchsinger, chief engineer, KVOS-TV, 1151 Ellis St., Bellingham, Wash. 98225. Phone: 206-671-1212.

Journalism

WTWJ-TV in Miami is seeking a **sports producer** with at least two years experience, preferably in sports. Strong writing skills and a working knowledge of TV production techniques needed. Sports reporting and on-air experience desirable. Send resumes to Ellen Gorringe, personnel director, WTWJ-TV, 316 N. Miami Ave., Miami, Fla. 33128. Phone: 305-379-4444.

KOFY-TV in San Francisco is seeking a **newscast director/editor** with at least three years experience directing news and editing news stories. Send resumes and tapes to Karen Provenza, news director, KOFY-TV, 2500 Marin St., San Francisco, Calif. 94124. Phone: 415-821-0880.

WFIE-TV in Evansville, Ind., is seeking a **news producer** to handle the production of viewer-oriented newscasts as well as specials and series. Send resumes to C.J. Beutien, news director, WFIE-TV, 115 Mount Auburn Road, Evansville, Ind. 47701. Phone: 812-426-1414.

WLBK-AM/WDEK-FM in DeKalb, Ill., is seeking a **news anchor/reporter** with experience for an immediate opening. Send writing samples, tapes, and resumes to Mike McPhillips, news director,

WLBK-AM/WDEK-FM, 711 N. First St., DeKalb, Ill. 60115. Phone: 815-756-9250.

WXRT-FM in Chicago is seeking a **reporter/anchor** with strong writing skills and a minimum of three years experience. Send resumes and tapes to Neil Parker, news director, WXRT, 4949 W. Belmont, Chicago, Ill. 60641. Phone: 312-777-1700.

Other

Brockway Broadcasting Corp. in New York is seeking a **sales representative** for syndication with at least two years experience. Salary plus commission plus an outstanding benefits package. Send resumes and salary requirements to Bill Maier, senior vice president, Brockway Broadcasting Corp., 10 Hub Drive, Melville, N.Y. 11747. Phone: 516-753-6600.

American Federation of Television & Radio Artists in New York is seeking an **assistant national executive director** with a degree in industrial relations or law. Must be conversant in NLRA-LMRDA and have knowledge of labor board procedures. Candidate needs experience in multi-employer contract negotiations and grievance procedures. Experience in employee organizing and office administration a plus. Candidate must be willing to travel. Send resumes and requirements to John Hall Jr., national executive director, AFTRA, 260 Madison Ave., New York, N.Y. 10016. Phone: 212-532-0800.

Seltel in New York is seeking a **research analyst** with at least one year experience with Arbitron Co. and Nielsen Media Research data sales estimates. College degree required. Send resumes to Paula Dopsch, director of research, Seltel, 575 Fifth Ave., New York, N.Y. 10017. Phone: 212-370-4100.

Mediatech East in New York is seeking a **maintenance engineer** with experience in Ampex 1-inch, 2-inch, JVC 1/2-inch, Sony 3/4-inch, Bosch routers, etc. Send resumes to Peter Rydell, vice president of operations, Mediatech East, 216 W. 18th St., New York, N.Y. 10011. Phone: 212-463-8300. #

The "Jobs" column is an editorial feature compiled by Kymy Armour of our Chicago staff. Media companies with job openings should send the job title and a brief description to her at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill. 60611. She can be reached by phone at 312-649-5414 or fax at 312-649-5465. Items must include an address and phone number for applicants to call. Decisions on which items are published and what wording is used in the "Jobs" column are made entirely by EM's editorial staff.

Industry, government sway HDTV

(Continued from Page 16)

the electronics industry and engineers to develop HDTV standards. Triggered an about-face in the U.S. position on an international HDTV production standard in May. Previously, America favored a derivation of Japan's 1,125/60 standard. However, the ATSC recommended that the State Department ask the international standards body to delay until 1994 its decision on a worldwide standard, which the organization subsequently did. The United States now favors a Common Image Format standard, in which the frame rate of the TV picture could vary from country to country. Contact: Jim McKinney,

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1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	528	578
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I certify that the statements made by me above are correct and complete.

Keith E. Crain
Vice Chairman

chairman, or Bob Hopkins, executive director, 202-828-3130.

Advanced Television Test Center: Broadcast industry group that will test the HDTV transmission systems vying to be the U.S. standard. Based on the results of those tests, the FCC will establish an American HDTV standard. Contact: Peter Fannon, executive director, 202-739-3850.

American Electronics Association: Group representing U.S. electronics industry, largely composed of components manufacturers. Last May, its member companies funded a \$500,000 study that estimated that the cost to spur HDTV in the United States would be \$1.35 billion in federal funds and \$1.35 billion from industry over a five-year period. The group, which has its own HDTV task force, supports partial federal funding to launch HDTV here. Contact: Pat Hill Hubbard, vice president, education and science policy, 408-987-4200.

Association of Maximum Service Telecasters: Broadcast technology trade group that in 1987 spearheaded efforts to get the FCC involved in HDTV. Contact: Greg DePriest, vice president, 202-462-4351.

AT&T and Zenith Electronics Corp.: These firms have formed a consortium to develop a receiver for Zenith's HDTV transmission proposal. They also are co-bidding on a Defense Department contract for production of an HDTV display and receiver. Contact: John Taylor, Zenith spokesman, 312-391-8181; or Mary Lou Ambrus, AT&T spokeswoman, 201-771-2825.

Cable Laboratories: Cable counterpart to the Advanced Television Test Center. Contact: Craig Tanner, vice president, advanced television projects, 303-939-8500.

Electronics Industries Association: Group that largely represents consumer electronics manufacturers, including the American subsidiaries of major

Japanese and other foreign manufacturers. The EIA has its own HDTV Information Center and an EIA Advanced Television Committee. Last July, the group concurred with a government study that said HDTV's effect on the U.S. economy would be minimal. The group supports non-funded

An electronics group's study estimates the cost to spur HDTV in the United States at \$2.7 billion.

incentives to start HDTV here. Contact: Mark Rosenker or Cynthia Saraniti, public relations, 202-457-4980.

Eureka: Name of Europe's government/industry high-technology consortium. The HDTV project is called EU95. N.V. Philips of The Netherlands, France's Thomson-CSF and Germany's Robert Bosch GmbH are spearheading the effort. Contact: Anne Cornelissen, secretary to the exterior relations officer, Eureka, 19H Avenue des Arts, B-1040, Brussels, Belgium; phone: 011-322-217-0030.

Institute of Electrical and Electronics Engineers: Professional group that recommends federal funding of HDTV and other technologies to regain U.S. competitiveness in electronics. Contact: Pender McCarter, public relations director, 202-785-0017.

International Radio Consultative Committee (CCIR): The international standards organization which, at the United States' request, last May postponed its decision on an international

HDTV production standard until 1994. Contact: Dick Shrum, chairman, U.S. CCIR National Committee, 202-647-2592; Richard Kirby, director, CCIR, 2 Rue de Varembe, 1211 Geneva 20, Switzerland; 011-4122-730-5800.

National Association of Broadcasters: Broadcast representative and lobbying group involved at all levels of HDTV development in the United States. Has said that any transmission standard the FCC chooses must be compatible with existing TV receivers and must not use more than the 6 mHz of spectrum space that TV stations now use. Has an Advanced Television Task Force which makes recommendations to the association about technology, funding and other stances it should take on HDTV. The group has spurred the formation of several HDTV industry groups including the ATTC and the ATSC. Contact: Sue Kraus or Bob Hallahan, public relations, 202-429-5380.

National Cable Television Association: Cable counterpart to the NAB. The association has a Blue Ribbon Committee that advises industry leaders on HDTV issues. NCTA wants the U.S. transmission standard to be compatible with cable transmission as well as broadcasting. Contact: John Wolfe, public affairs, 202-775-3629.

SEMA TECH: A government-business consortium to enhance the U.S. semiconductor industry. Often mentioned as a model for how a government-industry effort on HDTV could operate. Contact: Miller Bonner, spokesman, 512-356-3137.

Society of Motion Picture and Television Engineers: Industry association dealing with production issues. The group developed the 240M standard, a modification of Japan's 1,125/60 production standard. Contact: Si Becker, director of engineering, or Mark Hyman, staff engineer, 914-761-1100.#

Bills chart progress of HDTV

(Continued from Page 33)
Status: Was approved by the subcommittee July 28; is now pending in the House Science, Space and Technology Committee.

S. 952, introduced May 9, 1989, by Sen. John Kerry, D-Mass., would allow firms to form HDTV production cooperatives. The bill also would require the secretary of commerce within 90 days of the bill's passage to report to Congress on how federal laws can promote HDTV in the United States. Status: pending in the Senate Commerce Committee.

S. 1001, introduced May 16, 1989, by Sen. Al Gore Jr., D-Tenn., is aimed at forcing the secretary of commerce to submit a strategy within 90 days of the bill's passage for launching a U.S. HDTV industry. Status: pending in the Senate Commerce Committee.

S. 1191, introduced June 15 by Sen. Ernest Hollings, D-S.C., is aimed at, among other things, setting a spending limit of \$50 million for HDTV and advanced electronics consortiums in fiscal year 1990. The bill also calls for setting a spending limit of \$205 million in guaranteed loans over three years for such consortiums. Status: passed the Senate Commerce Committee Aug. 1; is not yet on the calendar for the full Senate.#

Systems vying to be U.S. standard

(Continued from Page 33)

Aspect ratio: 16:9.

Japan's MUSE—Multiple Sub-nyquist Sampling Encoding—system allows it to compress as much as 30 mHz of information into 6 mHz of channel space.

The compatible MUSE-6 system uses the letter-box display. Narrow MUSE, however, is simulcast.

The world standard that Japan suggests is the controversial 1,125/60 once backed by the United States. Now, with the changing political climate, Japan is its only proponent.

Hardware based on this production standard is on the market today.

North American Philips Corp.

Format name: High Definition System for North America (HDS-NA).

Compatible: Yes.

Channels needed: 1½.

Proposed production standard: 525 or 1,050 lines/59.94 fields per second.

Aspect ratio: 16:9.

Philips suggests sending high-definition information on the "taboo" channel space that normally is left unused to prevent interference between channels.

This system can theoretically switch from sending pictures field by field at 525 lines to sending them frame by frame, increasing picture clarity to 1,050 lines. However, Philips is also developing a simulcast system similar to the Zenith system. Philips engineers have yet to decide which approach they would present to the FCC as their proposal.

The flipping ability allows the system to adapt to filmed programming, which requires lower clarity, from taped programming, which would

require higher clarity.

Hardware is in various stages of development, and no field tests have been conducted.

Production Services Inc.

Format name: Genesys Transmission System.

Compatible: Yes.

Channels needed: One.

Proposed production standard: 1,125 lines/60 fields per second.

Aspect ratio: Any.

PSI compresses about 75 mHz of information into one 6 mHz channel by overlaying information along the spectrum during transmission, digitizing signals and reducing the number of color dots, or pixels, transmitted.

So far, PSI has demonstrated that it can overlay two of today's TV signals in transmission. Hardware is in development.

David Sarnoff Research Center

Format name: ACTV-I, ACTV-II.

Compatible: Yes.

Channels needed: ACTV-I: One.

ACTV-II: Two.

Proposed production standard: ACTV-I: 525 lines/59.94 fields per second.

ACTV-II: 1,050 lines/59.94 fields per second.

Aspect ratio: 16:9.

Advanced Compatible Television is a two-phase plan. ACTV-I squeezes 30 percent more definition into the present channel by such methods as taking out signal information about color that the human eye can't perceive.

ACTV-II requires another full channel's worth of space to transmit the higher-definition picture.

In both phases, the picture will fill the screens of today's TV sets, but viewers won't be able to see the side panels that widen the picture in sets

designed to receive this format.

Sarnoff's hardware is in the prototype stage.

Zenith Electronics Corp.

Format name: Zenith Spectrum Compatible HDTV.

Compatible: No.

Channels needed: Two.

Proposed production standard: 787.5 lines/59.94 fields per second.

Aspect ratio: Not defined.

Zenith's HDTV format would be simulcast on two channels.

By digitizing the high-power portions of the HDTV signal, Zenith hopes to fit the additional high-definition information on one channel so it won't interfere with other channels.

Some equipment has been completed and the rest is in development, but none is on the market.

Alternatives

The FCC is not discounting the possibility that other proponents may have testable systems in the future.

Other image-enhancing systems are on the market today or will be available soon in other parts of the world, but these systems are not under consideration by the FCC.

They include improved-definition TV, or IDTV, which has a special receiver that duplicates each line of resolution in a U.S. TV, although the signal remains the same. It is on the market today.

Enhanced-definition TV, or EDTV, will soon be aired in Japan. It sends a higher-definition picture primarily through the transmission of more information.

Advanced TV, or ATV, is a catchall term for any improvement on today's TV picture. #

Phone firms vow to enter TV business

By DOUG HALONEN
Washington bureau chief

SAN FRANCISCO—With their annual convention cut short by last week's earthquake here, telephone industry representatives vowed to continue their fight to get into the cable TV business.

The three-day annual convention of the United States Telephone Association began Oct. 16 but ended abruptly when the earthquake hit Oct. 17.

However, during two days of sessions, some industry leaders were predicting that they may achieve their video goals as early as next year.

"We are carefully building, block by block, an edifice that, when completed, will allow telephone companies to be in the business of delivering entertainment television and other services," said USTA President John Sodolski.

"We're a lot farther along than any of us thought we would be," said Bob Brown, president of Sugar Land Telephone, a company serving about 28,000 phone customers in a Houston suburb.

"You can rest assured that we'll continue to work on the cable

issue," Mr. Brown added.

At the same time, a key congressman urged telephone industry officials to forge an alliance with broadcasters to win approval of pending legislation.

That legislation would repeal a law prohibiting the phone companies from offering cable TV in their telephone service areas.

"The telephone industry, if it really wants this legislation, needs to pull out all the stops," said Rep. Rick Boucher, D-Va.

Meanwhile, representatives of Northern Telecom, a Nashville-based manufacturer of telecommunications equipment that's owned by a Canadian firm, said they had developed technology that will make dialing up movies and other video programming as easy as making ordinary phone calls.

Sounding a somewhat discordant note, Federal Communications Commission Chairman Al Sikes questioned whether the phone companies are doing all they can on the high-technology front.

"It is not clear to me that the established phone companies are taking complete advantage of the experimental and other commercial freedoms they already have," Mr.



REP. RICK BOUCHER
Sponsoring phone entry bill

Sikes said.

Rep. Boucher, a member of the House telecommunications subcommittee, has introduced legislation that would permit the telephone companies to offer cable TV.

At a press conference here, the congressman said he believes the

prospects for his bill would improve markedly if broadcasting industry representatives would sign off on it.

In the interest of gaining an endorsement, Rep. Boucher has been offering a trade: If broadcasters support his cable bill, he says he'll support an effort to win changes in copyright law to assure broadcasters compensation for cable carriage.

"I think if we have them (the broadcasters), we have the critical mass," Rep. Boucher said.

In a telephone interview, John Abel, executive vice president for the National Association of Broadcasters, said the congressman's proposal was under consideration.

Rep. Boucher also said he believed the legislation effort would gain further momentum with more help from the nation's seven largest telephone companies—the Bell operating companies, which AT&T was forced to divest several years ago to resolve a major federal antitrust case.

Yet the congressman believes that the so-called Baby Bells now consider winning relief from a court consent decree prohibiting them from entering the long-distance telephone manufacturing and infor-

mation businesses to be more important.

The congressman said the companies fear that unless the consent decree is addressed before the cable TV issues, the decree's prohibitions may never be lifted.

Nonetheless, Rep. Boucher said 47 other congressmen have endorsed his cable legislation.

"You can't just bash cable," said Jim Graf, a vice president for the Contel Corp. telephone company. "It's got to be an affirmative public interest argument to bring the bacon home."

Broadcasters have been supportive of the phone industry's efforts, saying that fresh competition would break the cable TV industry's monopoly over wired delivery of TV signals to consumers.

Yet broadcasters have also made clear that they believe the telephone companies should be barred from controlling programming.

As of last week, phone industry leaders said they continue to think that they need the same power to control programming that cable operators have.

"It wouldn't be a level playing field if we couldn't do so," said the USTA's Mr. Sodolski. #

CNBC chief predicts profit in fourth year

By LAURA MALT
Staff reporter

WASHINGTON—CNBC's penetration has reached 13 million subscribers in its first seven months of operation, said Tom Rogers, president of NBC Cable and Business Development, in his first speech here since CNBC's launch.

"NBC a year ago was really nowhere vis-a-vis its diversification efforts," he later told ELECTRONIC MEDIA.

"We really do have now a well-established set of interests."

He said he expected CNBC to reach 300 million subscribers and start turning a profit in its fourth year. The programming service now is carried on 800 cable systems and has 150 advertisers, he said.

With Viacom-Cable's and Time Warner's cable systems, however, "the verdict's still out" in terms of the multiple system operators picking up CNBC, he said.

He mentioned other areas that NBC has diversified into, including a pay-per-view service that will telecast the 1992 Summer Olympics and an interactive network that will allow viewers to play game shows at home.

Although NBC affiliates' opinions on the network's diversification vary, he said, "What we're doing is in the system's best interests as a whole." #



TOM ROGERS
Head of CNBC

Dean McCarthy, longtime rep firm executive, dies

NEW YORK—Dean McCarthy, vice president and director of program services at rep firm HRP here, died Oct. 14 from complications due to lung cancer. He was 63.

Mr. McCarthy joined HRP in 1978 as director of program services. He was named vice president in 1981.

Before joining HRP, he held various positions in the TV industry including a seven-year stint as vice president and general manager of Detroit's WXYZ-TV from 1966 to 1973. He was also producer of "The Catholic Hour" in the mid-1950s.

Mr. McCarthy is survived by his wife and five children. #

Stations see shortage of engineers

(Continued from Page 28)
ment at Columbia College in Chicago.

"The picture of engineers as unimaginative and only down one path is really a thing of the past," he says.

In fact, Columbia has been encouraged by steady enrollment in its technical engineering fields.

"From our perspective, there's not a dramatic reduction in those seeking to learn the skills," Mr. Morris says.

"What young people are uncertain about is how automation is going to affect technical jobs," he adds. "And they feel there is less demand for people who are strictly technicians so they're concerned about being more of a generalist who can do it all. But there's really no scarcity of talent."

Part of the problem may be that college students are put off by the glut of TV station sales that have resulted in engineers being laid off or being placed in other jobs, such as camera operation.

"The demand is there, the jobs are there," says Dave Westerman, director of television services for the University of Wisconsin at Platteville, which offers a broadcast technology management major.

"But when it comes to enrollment in engineering, management or production, we always have the least amount of students in the engineering area."

"A dozen years ago every graduate went to work with a place that had call letters, but now there's satellite, cable and corporate. These are new avenues of work for engineers."

In the early days, there was a ro-

mance about television that just isn't there anymore, says Herb Lyons, chief engineer for WANE-TV, the CBS affiliate in Fort Wayne, Ind.

"Now TV is old hat," he says. "TV has lost its glamour and a lot of kids are going into other fields, like cable and satellite."

"You can get into an exciting environment with a production company and not have any hassles," says Jim Fleming, chief engineer at WLOX-TV, an ABC affiliate in Biloxi, Miss.

Another disadvantage to an industry in need of qualified engineers is the pay in smaller markets, Mr. Fleming adds.

"Smaller-market stations can't afford to pay their engineers what the qualified technician can easily get elsewhere," he says.

WLOX has lost one part-time and two full-time engineers in the last three years because of station cutbacks.

"There are fewer full-time jobs for people who are strictly technicians because union agreements now allow for daily hire people that stations can turn to when the need arises," says Columbia College's Mr. Morris.

In addition, broadcasters are willing to take more risks on the operational side of the business because they're not under FCC scrutiny anymore, Mr. Fleming says.

"The competition for the viewer tends to force everyone to make their primary emphasis the ratings and audience draw," he adds. "You need good TV production, but it doesn't have to be outstanding as long as the programs are

being watched."

In the future, predicts Mr. Fleming, stations may have a hard time finding engineers who have the technical skills needed when equipment breaks down.

"Even with automation, you still need maintenance technicians to keep everything running," he says.

What can be done to attract more students to the field of broadcast engineering? Mr. Williams of NAB suggests that stations offer engineering internship programs, just as they do for sales, marketing, directing and producing.

"I'd like to see an internship for the technical engineer, someone who would be expected to get into the nuts and bolts of the equipment, and not just learn how to run a camera or tape machine," he says.

"The employers are dying for good help," says Mr. Cohen of Northwestern University, who advocates that grade schools in the same district hire and share a specialist who could teach math and science to young people in an exciting environment to try to stir interest in the field.

SMPTE, meanwhile, has proposed creating a director of education among its volunteer officer positions.

But Mr. Westerman of the University of Wisconsin believes the first step must be a "return of television stations to the broadcasters."

"I hope the buying and selling of stations slows down because it's severely hurting the industry in terms of jobs and pay and, in the case of the engineering, its mere existence." #

CBS shifts Monday night series

(Continued from Page 4)
Entertainment Group, will join the CBS Monday night lineup in the 10:30 time slot on Nov. 13.

The program aired six times last summer in the Monday 10:30 p.m. slot and averaged a 10.6/20.

"Newhart," the program currently occupying the 10:30 p.m. slot, will be part of a Monday night reshuffling that CBS had not finalized at press time.

CBS is slated to program an original episode of "Newhart" in tonight's 8:30 p.m. time period and another repeat episode of "Newhart" will air in the series' regular 10:30 p.m. time period as well.

Next Monday, Oct. 30, the network is scheduled to rebroadcast the premiere episode of "The Famous Teddy Z" at 8:30, followed by an original episode of "Teddy Z"

at 9:30 p.m.

On Monday, Nov. 6, "Major Dad" will continue to lead off the night at 8 p.m., but then CBS will air "Murphy Brown" at 8:30 p.m. and follow the comedy with the made-for-TV movie "When He's Not a Stranger," which was pre-empted Oct. 17 because of CBS's coverage of the earthquake in San Francisco.

CBS's Monday night programming plans for Nov. 13 and beyond were unavailable at press time.

In the wake of last week's changes, CBS was also closely analyzing the performance of "Major Dad."

That series, which is produced by Universal Television, got off to a strong start but has lost viewers weekly. Last Monday it scored a 13.5/21, 17 percent less than the 16.2/26 it earned with its Sept. 18 premiere. #

News teams struggle to cover quake

(Continued from Page 1)

The quake knocked out power and phone lines, collapsing highways and bridges and killing at least 270 people.

For TV, radio and cable news operations in the Bay area, it meant days of nonstop scrambling, feeding information to their local viewers and to the major networks.

In addition to Mr. Jennings, CBS's Dan Rather and NBC's Tom Brokaw also anchored network news shows from the Bay area. And programs such as NBC's "Today" show and King World Productions' syndicated "Inside Edition" moved there for a day or two as well.

But it was the local stations who were in the forefront of the coverage.

NBC's affiliate, KRON-TV, had to contend with some particularly trying circumstances.

According to a station spokesman, KRON went off the air for about 40 minutes when the station lost power, a failure that caused significant problems for NBC's network coverage as well.

When the station finally got back on the air with a smaller generator, it had to make do, for the first hours, without most of its news-gathering technology.

For lack of power, it was limited to trying to keep its viewers up-to-date with one camera, two anchors and one tape machine.

"We couldn't bring in any remotes, no graphics," said Al Goldstein, KRON's news director. "I had nothing."

ABC's KGO-AM, which was also offering round-the-clock, commercial-free information to a community that was largely without electricity, lost two of its three towers in the quake—and its third was said to be listing.

Yet John McConnell, KGO-AM's news director, said the station pulled out the stops to stay on the air, albeit at half power.

"It's because people depend upon us in a crisis situation that we feel obligated to provide them with the best and most continuous coverage we possibly can," Mr. McConnell said.

Perhaps the most dramatic shot the three network-affiliated stations aired came from a videotape recorded with home equipment by tourists from Oklahoma.

The visitors were recording their progress across the top deck of the San Francisco-Oakland Bay Bridge when a 50-foot section caved in under the car in front of them.

Station representatives were also making statements by what they chose not to air.

KRON-TV's Mr. Goldstein, for instance, said his station planned to sign off Wednesday at midnight, without airing "The Tonight Show Starring Johnny Carson."

"We feel it's a funny juxtaposition of programming," Mr. Goldstein said.

"We probably are looking at hundreds of dead here."

In the wake of the quake, other area broadcasters and cable operators had stories to tell:

- Caught without a backup generator, United Television's KBHK-TV was off the air altogether until one could be hooked up Wednesday evening.

Then the station featured the movie "Caddyshack."

"I guess if people wanted to see something comedic after something tragic, they had that opportunity," said Bob Queenen, KBHK's general manager.

- Also caught without a backup generator—and left literally in the dark in its windowless offices—was KOFY-TV. Yet Karen Provenza, the station's news director, said the station got back on the air with the help of a "boom box," a studio on wheels that radio stations use to originate shows from shopping malls and other remote locations.

Now Ms. Provenza says the station will come up with an emergency plan for the future.

"If anything, we're going to get some battery-operated radios and flashlights, and the owner (James Gabbert) just told me he's going to get us a generator," Ms. Provenza said.

- Viacom Cable's San Francisco system, which generally serves 140,000 customers, went down altogether the evening of the quake. But as of Thursday morning, service had been restored to 80 percent of its subscribers. #

Media outlets rally in wake of catastrophe



ABC-TV photo

ABC's (from l.) Tim McCarver, Al Michaels and Jim Palmer were broadcasting when the quake hit.

World Series telecasts to continue despite delay

By THOMAS TYRER
Staff reporter

While northern California was busy assessing the damage from last week's earthquake, ABC Sports found itself trying to figure out what the ultimate effect of the tragedy would be on the network's coverage of the World Series.

On Oct. 18, Major League Baseball Commissioner Fay Vincent put some speculation to rest by announcing that the third game of the World Series will be played tomorrow night if circumstances permit.

Whether or not this year's World Series would be resumed at all remained unclear after the massive 6.9 magnitude earthquake ripped through San Francisco just moments before the start of the third game.

ABC officials, who stood to lose a significant amount of ad revenue and large audiences had the Series been canceled, deferred to Mr. Vincent to make the decision to resume, ABC sources said.

"Major League Baseball made the decision, but they didn't do it in a vacuum," said a source at ABC Sports, who asked not to be named.

"They asked a lot of people including the police, baseball executives, government people, building inspectors, the fire department—every possible fac-

tion that could have anything to do with the World Series, including ABC—for their opinion," the source said.

"ABC is entirely in concurrence with the commissioner of baseball," added Geoffrey Mason, executive producer of ABC Sports, who is in charge of World Series coverage.

Of the plans to resume the series tomorrow, Mark Mandel, an ABC spokesman, says, "No one can tell you exactly, but our plans are to resume on Tuesday. If in fact that happens, to the best of my knowledge the schedule would be the same as if it were starting this past Tuesday."

"That means Tuesday, Wednesday, Thursday, a travel day Friday, and then Saturday and Sunday back in Oakland," he said.

"If something happens between now and Tuesday, or something else happens with the stadiums, anything could happen (with the schedule)," he added.

ABC, which has reportedly earned \$250,000 to \$325,000 for each 30-second commercial within its World Series coverage, will not lose that revenue as long as the Series is eventually played.

Both the Oakland Coliseum and San Francisco's Candlestick Park last week were examined by teams of architects and structural engineers and were deemed fit for baseball. #

From broadcast TV to cable to radio stations, everyone got involved in covering San Francisco's earthquake.

Here are some examples of how various media organizations handled their coverage:

- **Conus Communications** was one of the companies that made it possible for news organizations to cover the earthquake at all.

In the first 36 hours following the quake, Conus says it handled more than 300 satellite news-gathering transmissions from Northern California.

More than 200 of those transmissions were live, custom news reports exchanged by members of the Conus Satellite News Cooperative.

For example, a sports crew from Conus member KTXL-TV in Sacramento-Stockton immediately switched to live quake coverage, uplinking 30 reports that night for fellow Conus members.

- **ABC Radio News**, meanwhile, carried some 500 reports, with round-the-clock coverage, hourly updates and special reports, including KGO's coverage.

"The amount of audio cuts we've aired during the last 36-plus hours is highly unusual," said Bob Benson, vice president, ABC News/Radio.

One ABC radio reporter apparently was so immersed in covering the quake's aftermath that she didn't realize the disaster's personal impact.

While reporting live on the damage to dwellings in the Marina district, KGO-AM reporter Gretchen Wells failed to notice that her home of two months was one of the dwellings destroyed.

- **The CBS Radio Division** also relied on its stations in the area for quake coverage.

Despite some initial blackouts,

KCBS quickly began feeding reports to Radio Stations News Service, CBS Owned and Operated AM Stations and the CBS Radio Network.

CBS Radio Network aired live, continuous coverage of the earthquake until about 3 a.m. Oct. 18, then began hourly reports.

CBS RadioNetwork offered hourly newscasts to its 150 affiliates plus news from the radio network.

- **CNBC** covered some not-so-obvious effects of the earthquake through the service's regular programming.

On Tuesday night, "America's Vital Signs," the channel's nightly health and lifestyles program, picked up live and videotaped coverage of the quake from KRON-TV in San Francisco and KCRA-TV in Sacramento.

"World Business" picked up the coverage Wednesday morning with news updates and an interview with a U.K. insurance executive, Hady Wakefield, chairman of London-based C.T. Bowring Reinsurance Co., which has large insurance holdings in northern California.

Its "Money Wheel" offered reports throughout the day on the quake's economic impact.

And CNBC wrapped up Wednesday with a look at the disaster's public-health ramifications in "America's Vital Signs."

- **ESPN** shifted from sports coverage to hard news when the earthquake hit, beginning its coverage of the quake at 8:23 p.m. (ET) from Candlestick Park. Chris Berman and Bob Ley of ESPN's "Sports Center" show were on hand along with baseball analysts Joe Torre, Chris Myers and Peter Gammons.

The network did special reports from San Francisco about every half hour until about 12:30 a.m., an ESPN spokeswoman said. #

One reporter's earthquake ordeal

(Continued from Page 1)

wondering why this had to happen on my first visit to the city in 15 years.

Like most of the others in the hotel, I thought my time had come, and I couldn't fathom how the building could remain upright after such an unbelievable buckling.

After the shock waves passed, I stepped out of the tub onto a soaked floor, dressed quickly and headed for the hall.

The electricity went out, but the hallway was lit by an emergency generator.

The hotel's fire alarm was sounding, and some guests were already headed for the fire exits.

I tried my room phone—it still worked—and the hotel operator advised me to stay away from the windows but to stay put. I followed her advice for 10 minutes or so, wondering if another tremor would come.

Finally, with the sunlight fading and the sirens of emergency vehicles blaring away on the streets below, I walked down the stairs, where 2-inch cracks were visible in some of the concrete joints.

In the lobby, the scene appeared to be straight out of Beirut: Literally thousands of guests were milling around the spacious halls, some in bathrobes and bare feet.

One nervous contingent of Japanese tourists already had their bags packed, apparently hoping to commandeer the first plane back to their native land.

Unfortunately, the plan that made the most emotional sense at the time—getting out of the immediate area—was pretty much out of the question. The airport was closed, and so were some of the bridges across the bay.

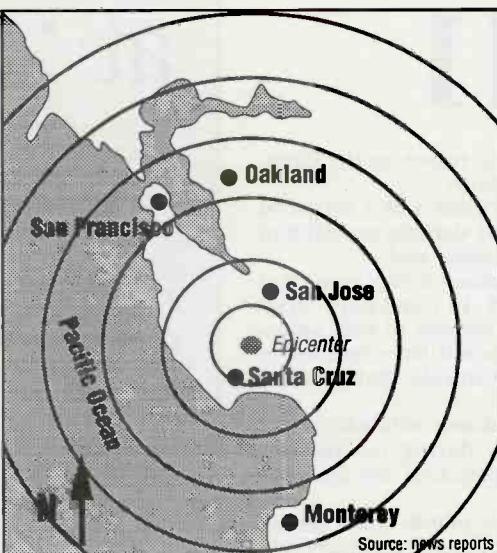
Getting the message out to loved ones was an ordeal in itself.

The phones seemed to work, but there were long lines at the phone banks, and those with the patience to wait met with jammed circuits.

I was lucky to run into someone who worked for the United States Telephone Association, which had been holding its annual convention here.

He had a cellular phone. When he was able to find an open telephone circuit to someone outside the stricken area, that person was enlisted to relay calls from a half-dozen or so of the hotel's other guests.

Thus, the word was relayed to my wife back in



Source: news reports

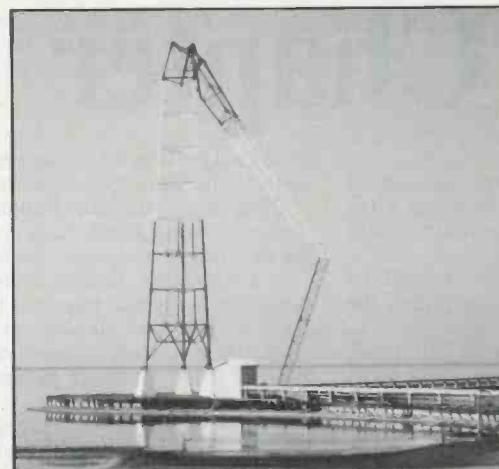


Photo by Bob Foster

A fallen transmission tower signals the quake's impact on northern California (left).

Washington that I was OK, and she passed the message along.

Also difficult was getting any information about the extent of the damage.

With the electricity out, most television and radio sets were worthless. The two people I saw who had battery-operated radios attracted crowds.

"We know less here about what's going on than people in Dubuque," said John Sodolski, the USTA president who cut short the association's convention as a result of the quake.

That evening, with the electricity still out, the hotel emptied its larders of food that didn't require cooking.

I stood in one of the huge lines that formed. By the time I got to the table, all that was left was white bread and some packets of jam. I made a jam sandwich.

Later that evening, a handful of guests and I found some ice cream that one of the telephone companies here had meant to distribute at a big party that night.

We sat in the darkened, deserted ballroom, eating our ice cream and admiring the place settings, trying to avoid the broken glass that had fallen from the chandeliers.

Many of the hotel's guests opted to sack out in

the lobby. Some of the luckier ones made their beds under stout wooden tables, apparently hedging their bets in the event of another tremor.

I opted to climb the 15 flights of stairs to my hotel room, armed with two candles I'd filched from the ballroom.

The next morning, new lines had formed for complementary food and many guests were plotting contingency plans for departures in the event that they were unable to get flights.

The hotel spokesman had some positive news: As far as he knew, nobody had been hurt at the hotel, and city officials were hoping to turn the electricity back on later that day.

In addition, USTA officials said the only conventioneer they knew of who was injured was a man who dove off the wharf to rescue his wife, who fell into the water when the rumbling started.

"I'm very relieved that more people weren't killed," said Audrey Bashkin, a congressional aide who had participated in a USTA panel. Her flight had been canceled and she was planning to get a ride out of town with a friend.

By Thursday I was ready to leave too. But my editors told me to stay; they said there might be another earthquake.#

Quake reveals sticky affiliate, cable relationship

(Continued from Page 3)

ate, Group W-owned KPIX-TV, whose live signal was disseminated nationally by Group W's own News Feed service.

"Our member stations can feed each other materials better than the networks can feed their own affiliates because they know precisely what each other needs. The local stations have the edge," said Richard Sabreen, vice president of Group W's News Feed.

If any one network shined initially it was ABC. The network already had 70 people, 14 cameras and the Goodyear blimp gathered in and around San Francisco's Candlestick Park to handle live coverage of the third game of baseball's World Series.

By day two of the earthquake story, ABC, CBS and NBC had established footholds in and around the San Francisco area from which they originated all of their live special and regular news broadcasts.

The networks did business the same way their affiliates did, by using portable electrical generators and cellular telephones.

But it was the local San Francisco stations that

told of the most ingenious tales of "making do."

While ABC and NBC generally worked out of their San Francisco bureaus and their affiliated stations, CBS had a more curious arrangement.

The network had its makeshift headquarters set up at Oakland independent KTVU-TV while maintaining its normal bureau operations at its affiliate, KPIX.

The network has an ongoing relationship with KTVU for news material that it doesn't get from KPIX.

Lane Venardos, director of special events coverage for CBS News, said the KTVU outpost was more convenient and closer to the site at Oakland's collapsed Highway 880, where Dan Rather reported much of the network's special coverage.

Despite the problems and complications, each network had distinguishing moments. NBC remained on the air live covering the story through Tuesday night and into midday Wednesday, which included an expanded, five-hour edition of "Today."

The elongated Oct. 18 edition of "Today" presented its own problems since the show originated that day from Chicago where the new NBC

Tower was being inaugurated.

ABC's shining moment came in its initial hours of earthquake coverage, when sportscaster Al Michaels earned his stripes as a hard news reporter.

ABC News coverage in prime time dominated the ratings Oct. 17, averaging a 25.0 Nielsen Media Research rating and 36 share to NBC's 13.5/20 and CBS's 12/18.

CBS's Mr. Rather established himself as a central disseminator of information Tuesday night, opting more often for his own studio presence than videos early on in the evening's initial quake coverage.

CBS's "48 Hours" provided a third-day showcase for sidebar coverage of the earthquake.

CNN flew 65 members of its news team up from Los Angeles and drove in satellite uplink vans from major cities in California and points as far away as Illinois for its around-the-clock coverage.

"On a story like this you never have enough of everything," said Ed Turner, CNN's executive vice president for news gathering. "But we all give it everything we've got."#

ABC snaps NBC's winning streak at 68

(Continued from Page 3)

bious honor of airing the World Series' lowest-rated prime-time broadcast ever.

ABC also posted the previous low in 1987 when its game one coverage of the Minnesota Twins-St. Louis Cardinals World Series earned a 19.2/35.

Despite the 1989 World Series first game's comparatively small audi-

ence, that 16.2/30 rating allowed ABC to finish the night with a 15.6/29 average, up 46 percent from the network's previous week's Saturday night fare.

NBC's usually dominant Saturday lineup edged out the baseball telecast with a nightly average of 16.1/30, while CBS finished a distant third with a 7.2/13.

The following night, ABC's base-

ball coverage improved to a 17.4/28, making it the second-lowest prime-time Series telecast ever, yet that rating helped ABC finish Sunday night more firmly entrenched in second place.

CBS won the night with a 17.0/28; ABC improved its lot 25 percent over the previous Sunday, finishing second with a 15.2/25 average; and NBC trailed with a 12.3/20.

In other highlights from the fourth week of the season, on Friday, Oct. 13, NBC's new slate of "Baywatch," "Hardball" and "Mancuso FBI" premiered to a third-place showing for the night, averaging a 10.2/19 from 8 p.m. to 11 p.m. (ET).

ABC continued its Friday night dominance, posting a 13.2/26, while CBS finished second with a 10.5/20. #

Winter meetings lose favor

(Continued from Page 3)

diminution of the effect of those presentations, and we're not going to participate."

Paramount spokeswoman Debra Rosen said that the studio declined to participate this year because it feels that its sales force is so large that most stations have already seen its program prior to the screenings.

The move to withdraw from the screenings isn't motivated by cost, syndicators were quick to assert.

"We were using presentations that we would have gone with anyway, so we didn't incur any additional costs to go to the screenings," said Mr. Cignarelli.

"The only cost was the potential negative impact that one or two of the attendees might have had on a product."

The development may put the event as a whole in jeopardy, but last week it was too early to tell whether or not it would force the cancellation of some or all of the screenings.

However, the development is positive for organizers of the industry's two major conventions.

Traditionally, the screenings have been held in the weeks before the beginning of the Association of Independent Television Stations convention in early January, which is followed closely by the National Association of Television Program Executives convention.

Informed of the major syndicators' decision to withdraw from the screenings last week, Phil Corvo, president of NATPE, said, "It will certainly help our attendance. I'm certainly not going to deny that."

Shelly Schwab, president of MCA Television, said that reinforcing INTV and NATPE factored into his decision to withdraw from the screenings.

"These screening groups, I feel, have weakened both INTV and NATPE," he said. "MCA's position is that we will do everything possible to strengthen those two organizations."

MGM/UA's Mr. Cignarelli agreed, saying, "I think the INTV screenings and other screening groups have contributed to the decreased value of NATPE."

With the pullout of several major syndicators, the December screenings seem to be poised to become an event for smaller syndicators with fewer salespeople who are unable to cover the territory the larger players can.

"We will definitely participate," said Chuck Larsen, president of domestic television distribution for Republic Pictures Television. "In fact, I've spoken with the four groups that exist and let them all know we would be interested."

But he said, "I'm now starting to hear one or more (of the screenings) may disappear, which I think is a shame because I think they're a good project."

Jon Nottingham, president of distribution for LBS Entertainment, agreed with Mr. Larsen's appraisal, but added, "if they (the screenings) are not well attended by the majority of the top syndicators, they may not have much of a future." #

Qintex Entertainment files for Chapter 11

(Continued from Page 1)

Mr. Evans will continue as a full-time consultant to Qintex Entertainment and help to develop a reorganization plan for the bankrupt company. Mr. Evans' successor had not yet been named at press time.

At press time Friday, principals involved declined comment on just why Qintex Australia had pulled the plug on its fledgling program distributor.

Qintex Entertainment made its Chapter 11 filing Oct. 19, after failing to make a \$6 million payment to MCA required by a distribution agreement, sources said.

Qintex Australia, which owns a 43 percent stake in Qintex Entertainment, had considered providing the subsidiary with the \$6 million in debt financing after another lender declined to provide the funds.

But Qintex Australia informed officials of Qintex Entertainment at an Oct. 18 board meeting of the subsidiary that it couldn't arrange sufficient financing in time for the company to meet its obligation to MCA by Oct. 19.

In a statement, Qintex Australia explained that it was not prepared to exceed the \$40 million in financing it already has provided Qintex Entertainment.

Qintex Entertainment said last week that it always has relied "principally on Qintex Australia for working capital funds."

The Australian empire built by Qintex Australia Chairman Christopher Skase has been wrestling with weakness in the Australian broadcasting, advertising and stock markets.

Still, a spokesman for Qintex Australia last week said the events involving the entertainment subsidiary's

Chapter 11 filing do not adversely reflect on the financial well-being of the larger company.

"This is a short-term liquidity issue and a matter of timing. It is not a reflection on the strength or health of the Australian company," a spokesman said.

In a statement, Qintex Entertainment explained that failure to make the payment Oct. 19 could have "triggered acceleration clauses" in a number of debt agreements the company has, which could have resulted in MCA or other creditors seizing valuable Qintex assets, sources said.

Mr. Evans had been working closely with officials of MGM/UA Communications Co. during the last six months while the companies prepared for Qintex's buyout of MGM/UA.

That deal collapsed earlier this month when Qintex Australia failed to deliver a \$50 million letter of credit to MGM/UA.

It was unclear Friday whether Qintex Australia, with the support of NBC as an equity partner, will still attempt to make a new bid for MGM/UA.

NBC said it had no comment on the matter.

However, sources close to NBC said it's unlikely the company will seek to exercise its option to become 15 percent equity owner of Qintex Australia at this time, although NBC maintains that option for another four years under a written agreement.

Sources also said it's unlikely NBC would begin funnelling money into a financially troubled Qintex in hopes of salvaging its effort to buy into a Hollywood studio.

"It is truly up to Qintex to prove the deal is revivable," said an NBC source who asked not to be identified. #

TCI deal comes under fire

(Continued from Page 2)

unity positions to other cable operators, but at least one operator, Stewart Blair, vice chairman of United Artists Cablesystems Corp., said last week that his company has expressed interest in paying for half of TCI's stake.

Mr. Thomson noted that TCI's agreement to buy Showtime contains "no carriage commitments" that would make it mandatory for TCI cable systems to carry Showtime.

TCI and Showtime officials said they agreed to form an alliance because of Time Warner's ownership of HBO, the pay movie service that is the principal competitor to Showtime.

As a Time Warner unit, HBO has a strong base of cable TV systems representing more than 4.7 million subscribers.

TCI and Showtime officials say the only way Showtime could compete with HBO after the Time-Warner merger would be to join

forces with a partner as large as TCI, which has more than 4.4 million subscribers.

"It is important to the cable industry that we have a vibrant and competitive pay television marketplace," said TCI President and Chief Executive Officer John Malone in a statement.

Showtime Chairman and Chief Executive Officer Winston "Tony" Cox described the deal as "kind of a life insurance policy" for Showtime "in light of the Time-Warner merger," which threatened "to make life even harder for Showtime."

Mr. Cox said the proceeds from the sale of 50 percent of Showtime will be used by Viacom to service debts relating to the takeover of the company several years ago by Sumner Redstone's National Amusements.

Mr. Cox said TCI has promised not to take a managerial role at Showtime.

He said Showtime has added

600,000 to 700,000 subscribers this year, but is still only "breaking even to marginally profitable."

Combined with The Movie Channel, Showtime Networks currently has a total of 10 million subscribers.

HBO and its companion cable movie service, Cinemax, have 24 million subscribers, according to sources. #

Kathy Clayton in Denver contributed to this report.

Fox lashes back at '5th network'

(Continued from Page 1)

MCA and Paramount have made no formal announcement of the program service effort and refused to comment on the matter last week, apparently to enable them to bow out gracefully if the idea doesn't work out.

And indeed, an article in the Los Angeles Times Friday claimed that Paramount and MCA had come to a disagreement that had killed the deal.

But because the studios' syndication sales forces had been actively presenting the notion to FBC affiliates, FBC executives said Friday they had no plans to change their strategy.

Premier would have to snare some FBC affiliates in order to line up a roster with the 70 percent national coverage needed to lure national advertisers.

That approach has angered FBC management.

"The sales pitch that these other people have been making to stations inaccurately suggests that they (Premier) are a complement to Fox Broadcasting Co.," Jamie Kellner, president and chief operating officer of FBC, said last week.

He says the studios' sales staffs have encouraged the FBC affiliates to carry the three nights of Premier programming and four nights of FBC fare in 1991 once Premier is up and running.

MCA and Paramount are luring stations with the promise of a night of theatrical and made-for-TV movies and a night of series with network-size budgets.

With its recent TVX Broadcast Group buy, Paramount has stations in Philadelphia, Washington, Dallas, Houston and Raleigh/Durham, N.C., to use as its base for the effort, along with MCA's WWOR-TV in New York.

The Premier effort is also said to have earned the allegiance of non-FBC independents in Los Angeles, Chicago, Minneapolis and Portland, Ore.

To counter the attack, FBC will begin holding a series of meetings with its 127 affiliates today. FBC officials are expected to inform affiliates of new programming deals designed to bolster the FBC service.

They're also expected to state that any FBC affiliate that signs with Premier may jeopardize its affiliation with FBC.

"We've never had the debate or policy internally (regarding affiliates joining a fifth service)," Mr. Kellner said last week.

"We certainly will by the time we meet them on Monday (Oct. 23)."

Mike Fisher, chairman of the FBC affiliates board, said that he's sure that FBC affiliates that join the Premier effort will risk losing their affiliation.

FBC appears to have successfully planted its third night of programming on Mondays and is working toward its goal of becoming a seven-night service by 1992. FBC is now priming a fourth night, Wednesday, with once-a-month movie airings.

FBC says it expects to add a fifth night of series programming in fall 1990 and plans to make the movie night a weekly effort by the end of next year.

Syndicators reacted angrily to the MCA/Paramount plan, since they are still recovering from FBC taking away about 52,000 hours of programming availabilities on independents a year by feeding 127 outlets 34 hours of fare a month. #

Marianne Paskowski in New York contributed to this report.

Court nixes exclusivity rules delay

(Continued from Page 3)

ators to black out syndicated programming from distant signals if local broadcasters have bought exclusive rights to the programming.

In this case, the cable operators were asking that the rules be delayed for 120 days after the court's decision if the court decides to uphold the rules.

Some lawyers familiar with the case agreed that Judge Harry Edwards favored the cable industry's arguments, that Judge Laurence Silberman probably did side with the cable industry opinion, and that Chief Judge Patricia Wald could be the swing vote.

During arguments on Oct. 16, Judge Silberman questioned United Video's Mr. Cole about whether the cable industry believed non-cable industries could pick up broadcast programming and sell it.

"Does anybody have the constitutional right to swipe that (programming) out of the air?" he asked.

The broadcast industry and the FCC came under fire from Judge Edwards and Judge Wald later in the argument.

"In 1984, the commission said these (syndicated exclusivity) rules are copyright laws, (and therefore) are beyond its jurisdiction," Judge Edwards said in the argument. "You have stated precisely the case why you should lose now."

Judge Wald peppered lawyers on both sides of the issue with questions.

United Video's Mr. Cole said he hadn't thought about appealing last week's decision yet. He said he wouldn't consider an appeal until after he had seen the judges' opinion. #

Cable, station promotion planned

(Continued from Page 3)

worked out, several elements are under discussion, both groups say.

These include establishing an informational, toll-free telephone number; producing promotional spots; and conducting workshops for newspaper reporters.

Officials of both associations say they haven't agreed on a budget for the campaign, but they have decided that the costs will be shared by the MAB, which has 26

TV station members, and the MCTA, which has about 120 cable system members.

With the syndicated exclusivity rules scheduled to be reimposed Jan. 1, cable systems and TV stations in Michigan have been talking for several months about ways to minimize viewer confusion.

An "agreement in principle" to mount a public relations campaign for exclusivity was the result of a series of meetings earlier

this month in five of the state's six TV markets.

Officials of both associations say they're hoping for further cooperation between Michigan's broadcasters and cable operators.

"Our primary goal was to get the broadcasters and cable systems talking because there will be other issues in the future that we'll have to work together on," said Colleen McNamara, executive director of the MCTA. #

AT PRESS TIME CONTINUED

its constitutionality.

• WASHINGTON—INTV will petition the FCC today to take action against WGRC-TV, the Rochester, N.Y.-based cable "station," INTV said Friday. INTV says that under FCC rules, TV stations can't own cable systems in their markets, yet because the cable system isn't subject to FCC rules, it can own a virtual TV station.

• NEW YORK—In a lawsuit filed by ESPN against Cablevision Systems Corp. of Woodbury, N.Y., last week in U.S. District Court here, ESPN charged that Cablevision assigned it to channel positions that violate their affiliation agreement. Cablevision called the lawsuit "without merit."

• WASHINGTON—The Senate communications subcommittee is scheduled to hold a hearing on must-carry rules Wednesday. Witnesses slated to testify include the NAB's Eddie Fritts, NCTA's Jim Mooney, CATA's Steve Effros and INTV's Preston Padden.

• TUCSON, ARIZ.—CBS Inc. President and CEO Laurence Tisch last week said CBS doesn't intend to get involved in cable at this time because "there's no economic opportunity." He said NBC has only been able to operate "as a cripple" in its cable interests. He spoke at a Bear, Stearns & Co. conference here. #

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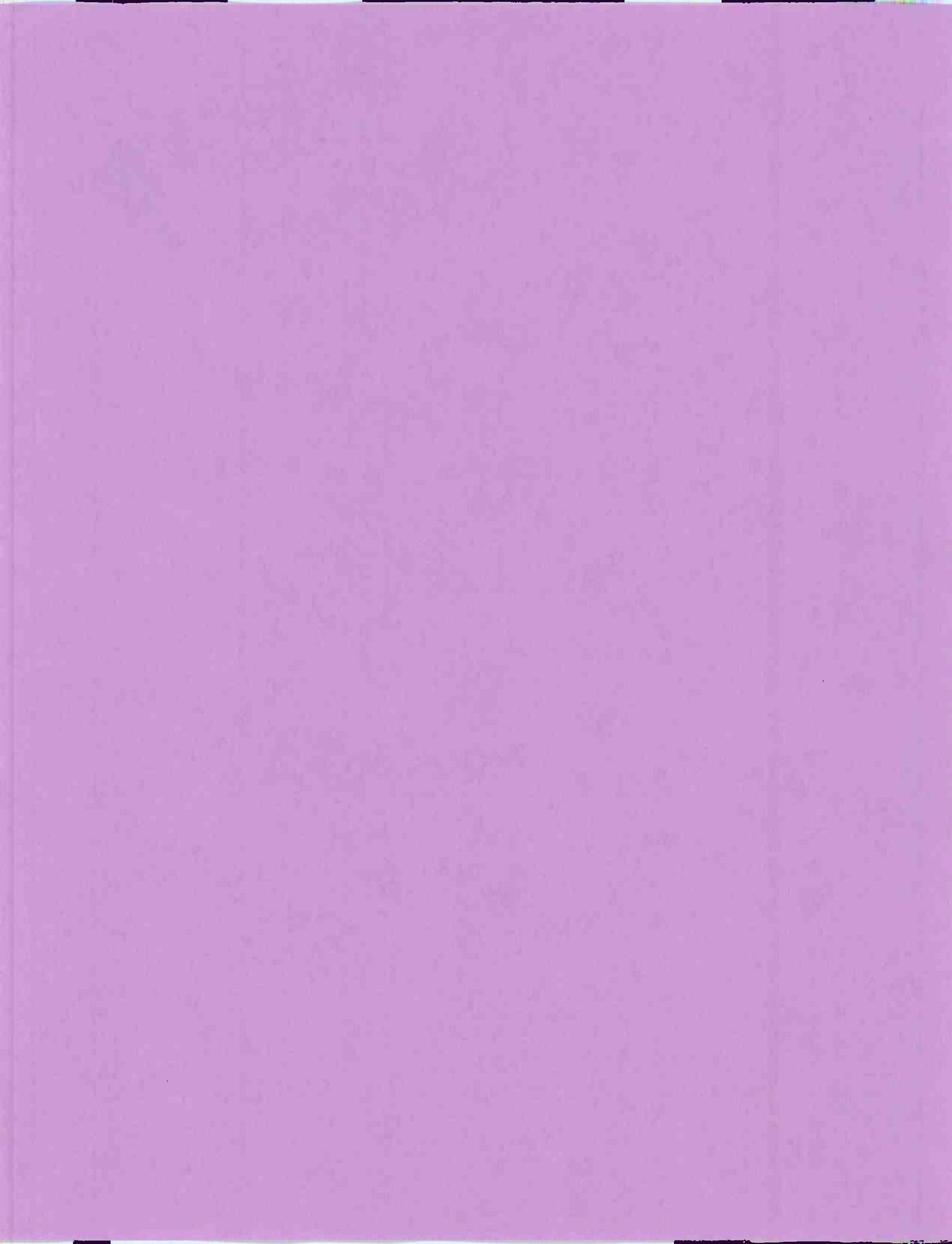
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AUGUST 31, 1987



As seen in this frame of videotape, KNBC's David Horowitz was taken hostage during a newscast.

TV held hostage

News directors grapple with security issue

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—When a gunman who wanted air time on KNBC-TV threatened to kill reporter David Horowitz, News Director Tom Capra hesitated about 30 seconds—and then cut the show off the air.

That decision, sharply criticized by the press here for endangering Mr. Horowitz's life, has sparked renewed debate among news executives over just where to draw the line in hostage situations.

An informal survey of 20 stations by ELECTRONIC MEDIA last week indicated that the great majority of news directors agreed with Mr. Capra's decision not to give up control of KNBC's air at gunpoint.

(Continued on Page 27)

Other hostage cases

In at least five well-publicized cases in the 1980s, gunmen have taken hostages and demanded TV airtime. Following is a summary of those incidents:

June 23, 1986: Ken Levine, assignment editor at KTLA-TV in Los Angeles, picks up his phone and is told, "One man has died already, OK? And I will execute someone else."

The man at the other end of the phone, a would-be robber holding four hostages at a Beverly Hills jewelry store, then says, "I want to see myself on network television live."

Sheriff's Department officials reject KTLA's offer to comply. Two hostages are killed by the gunman and a third is accidentally killed by a marksman. The gunman survives.

July 19, 1984: A man produces a pistol in the lobby of KVUE-TV in Austin, Texas, and gains access to the control room by taking a receptionist hostage.

(Continued on Page 27)

AT PRESS TIME

Fox drops 'Down and Out'

LOS ANGELES—Fox Broadcasting Co. has canceled "Down and Out in Beverly Hills," its 9 p.m. (ET) Saturday sitcom. The last episode will air on Sept. 19. The half-hour series earned a 2.9 rating and 7 share for the season through Aug. 22. At press time, Fox officials were still working out the fall lineup, including whether to renew or cancel "Karen's Song," another Saturday prime-time series. No replacement show for "Down and Out" was named. The series was produced by Touchstone Television, the network TV division of Walt Disney Studios.

WWOR sticks with Blair

NEW YORK—Ending months of speculation, New York independent WWOR-TV decided to stay with its current representative, Blair Television. The station, worth some \$20 million in national bill-

(Continued on Page 27)

GE faces exit of top NBC management

By DIANE MERMIGAS

Senior reporter

NBC will face a top management exodus over the next year, company sources say.

Furthermore, sources say many of the top jobs at NBC could go to executives with no broadcast experience plucked from its new corporate parent, General Electric.

The first sign of the coming changes occurred last week, when Robert Butler, NBC group executive vice president in charge of finance, auditing, real estate and related operations, announced he would take early retirement.

He will be replaced by a GE executive, Alfred Barber, who

is president of General Electric's Chicago-based railcar service.

Most of NBC's top executives who are at least 55 years old are said to be considering the same lucrative early retirement plan Mr. Butler took, and are expected to make a decision within the next six months.

These executives include group executive vice presidents Robert Walsh and Raymond Timothy; M.S. "Bud" Rukeyser, executive vice president of corporate communications; and Arthur Watson, president of NBC Sports.

Also on the list of potential retirees, sources say, are

(Continued on Page 27)

CBS nearing decisions on 'Morning Program'

By DIANE MERMIGAS

Senior reporter

CBS officials say they'll decide within a month on how to revamp their struggling "Morning Program."

At this point, consideration is being given to everything from minor fine-tuning to complete overhaul. The only certain change is that the show will continue to incorporate a harder news edge.

Among the options being weighed are changing some of the principal contributors to the show and returning more of the two hours to CBS News.

Sources also speculate that "Morning Program" co-host Mariette Hartley may exercise her contractual option to leave the show in December.

CBS's two-hour morning block is currently occupied by a half-hour hard newscast fol-

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Special Report

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NEWS SUMMARY

Sources at NBC say the company will face a top management exodus and restructuring over the next year. They also say many of the top NBC jobs could go to General Electric executives with no broadcast experience. (Page 1)

A Los Angeles TV station's recent decision to deny air time to a gunman threatening to kill reporter David Horowitz has renewed the debate over where to draw the line in hostage situations. A majority of news directors surveyed agreed with the decision not to give up control of the air to a gunman. (Page 1)

"The Morning Program" on CBS may be getting a new format, with a harder-edged news focus. CBS officials say a decision will be made within the next month on how to change the program. (Page 1)

The striking NABET union says it has agreed to major concessions in negotiations with NBC. Talks are expected to continue in efforts to resolve the 9-week-old strike. (Page 2)

How to do more news coverage for less money is a topic that will be on the minds of many station executives this week as they meet at the Radio-Television News Directors Association convention in Orlando, Fla. (Page 3)

TV syndicators and toy makers are increasingly turning to home video as a way out of the glut of kid programs on broadcast television. (Page 3)

NBC News will undergo further streamlining and restructuring as a result of findings by the consulting firm of McKinsey & Co. (Page 3)

The Directors Guild of America has backed down on threats to withhold program clips for the Sept. 20 Emmy Awards telecast on Fox Broadcasting Co. (Page 3)

Morton Dean will be replaced as the anchor of Independent Network News' "USA Tonight" as of Oct. 5. Brad Holbrook, substitute anchor on the half-hour show, will take Mr. Dean's place. (Page 2)

Starting tomorrow, AGB Television Research will deliver its first people-meter ratings. AGB will provide overnight national TV audience data for 38 core demographic groups based on about 2,000 households at launch time. (Page 4)

Henry Schleiff was named chairman of the broadcast and entertainment groups for Viacom International last week. Mr. Schleiff becomes the third executive with HBO experience to join Viacom. (Page 4)

ABC has announced the premiere dates for its fall lineup of new and returning series. (Page 4)

Four high-level sales executives for MTV Networks have been let go by their new boss, John Reardon. The four men will not be replaced. (Page 4)

MTM Entertainment has become one of Hollywood's last production companies to go public by offering 22 percent of its 18 million common shares on the open market. (Page 8)

Three newspaper TV critics in Sacramento and San Francisco have become the focus of news stories recently for their involvement in controversies. (Page 8)

An industry analyst is estimating that the combined earnings of the ad-supported cable networks this year will approach those of the three major broadcast networks last year. (Page 13)

Survey results released last week by the Television Information Office show that more network affiliates have expanded their local newscasts. (Page 13)

Satellite Music Networks joined a recent trend in radio by introducing a format combining light rock, jazz and New Age music. (Page 13)

The Lifetime cable network has added the "Sneak Previews" movie-review program to its schedule. (Page 13)

Despite the sluggish performance of its broadcast group, a number of Wall Street analysts are upgrading their recommendations to investors on CBS Inc. (Page 18)

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NABET eases demands as strike talks continue

By ADAM BUCKMAN
Staff reporter

The striking NABET union said it agreed to major concessions in negotiations with NBC last week.

At press time, talks were expected to continue into the weekend in hopes of resolving the 9-week-old strike.

The concessions by the National Association of Broadcast Employees and Technicians represented the most progress reported yet in the standoff, which has been characterized by infrequent and inconclusive negotiations.

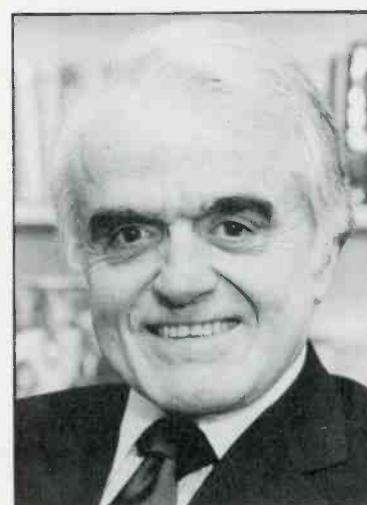
Despite agreeing to a news blackout earlier in the week, the NABET union said it withdrew "numerous proposals," including a long-standing request for a four-day work week.

That proposal had been on the table since negotiations between NBC and NABET first began last winter.

Earlier this year, NABET officials admitted privately that the proposal was a bargaining chip that could be withdrawn in return for concessions from NBC concerning issues of daily hiring, job security and jurisdiction, or job responsibilities.

But due to the news blackout, NBC spokesmen wouldn't say if the network had altered its stance on these key issues in exchange for NABET's concessions.

On Friday, the union said it proposed the terms of an engineers contract "with stipulations and side letters."



JACK VALENTI
To join in forum

Eastern Cable up to 4,000

By JANET STILSON
Staff reporter

ATLANTA—The Eastern Cable Show here is expecting major increases in attendance and exhibitors this week.

Pre-registration for the show, which runs through Tuesday, climbed about 10 percent over last year, with up to 4,000 cable executives expected to attend, according to the show's organizers.

The number of exhibiting companies rose 33 percent to about 165. Floor space also increased 15 percent.

This is the second year in a row that the Eastern Show has experienced rises.

The show's opening was slated to include a forum with two industry leaders, Jack Valenti, president of the Motion Picture Association of America; and Steve Effros, president of the Community Antenna Television Association.

Concurrent seminars are being held on five separate tracks. Session topics range from marketing to pay-per-view to cable technology. #

The NBC committee was considering NABET's proposals at press time.

Still unsolved last week was the fate of 86 employees of the NBC Radio Networks, which were sold to Los Angeles-based Westwood One in a deal that closed Tuesday evening.

In signing final papers to buy the networks for \$50 million, Westwood One did not buy the employment contracts of the 86 employees, Westwood Chairman Norm Pattis confirmed last week.

Since their union is on strike against NBC, and they are not protected by an official contract, the employment status of the 86 was left uncertain.

Last week's negotiations were initiated by Cardinal John O'Connor, Catholic archbishop of New York, who met Aug. 20 with NBC President Robert Wright and AFL-CIO Secretary-Treasurer Thomas Donahue.

Despite the veil of secrecy, NBC spokesmen revealed the subject matter of some of the meetings.

They said the talks began with "informational" discussions concerning the employees of the NBC Radio Networks.

In subsequent negotiations, NABET reiterated why it disagreed with various terms of NBC's proposed contract.

The contract was implemented June 30 by NBC without the union's approval, thereby precipitating a walkout of 2,800 NABET NBC employees in six cities. #

Morton Dean replaced at INN

By WILLIAM MAHONEY
Staff reporter

Veteran newscaster Morton Dean will be replaced on Oct. 5 as the anchor of "USA Tonight," the nightly national newscast fed by Independent Network News, sources said.

He will be replaced by Brad Holbrook, substitute anchor on the half-hour show and anchor of the 7:30 p.m. local newscast of WPIX-TV in New York.

The moves were both unexpected and unexplained.

INN would not confirm the changes, but sources said that a memo discussing them was circulated to INN's affiliated stations early last week. The memo, however, gave no reason for the shift.

At press time, it was unclear whether Mr. Dean, whose current contract expires at the end of the year, would continue to have any affiliation with INN or what his plans were. He did not return calls.

This week, John Corporon, who is the president of INN, is expected to explain the move during informal meetings with news executives attending the Radio-Television News Directors Association convention in Orlando, Fla.

Mr. Dean was with CBS News for more than 20 years before INN lured him away in January 1985 to anchor its nightly newscast.



MORTON DEAN
Future plans uncertain

He had served as an anchor on "The CBS Sunday Night News" and later "The CBS Evening News." He was also a frequent contributor to "Sunday Morning."

Mr. Holbrook previously co-anchored "INDAY News," INN's national daytime newscast, before its cancellation last year.

"USA Tonight," which was called "INN: The Independent News" until last January, is fed to 115 stations each weeknight at 9:30 p.m. (ET).

INN is a unit of Tribune Broadcasting Co. The show is produced at WPIX. #

CLARIFICATIONS

Contrary to a report on Page 3 of the Aug. 24 issue, a CBS News spokesman says the network did indeed seek an interview with ex-hostage Charles Glass, but was turned down.

* * *
Because of incorrect information

supplied to ELECTRONIC MEDIA, a story on Page 34 of the Aug. 17 issue misstated one aspect of CBS/Fox Video's involvement with 20th Century Fox. In fact, CBS/Fox Video does not pick up home-video rights to movie-of-the-week product from Fox. #

Cost-cutting to be focus at RTNDA

By DIANE MERMIGAS
Senior reporter

Station executives at this week's Radio-Television News Directors Association meeting will be trying to find ways of doing more news coverage for less money.

"There is little doubt that what's foremost on the minds of news directors around the country these days is how to make more cost-effective use of limited resources," says Bob Brunner, RTNDA chairman of the board-elect.

"With the tendency toward hiring freezes, staff reductions, stagnant and reduced capital expenditures, they will be seeking help and suggestions here," says Mr. Brunner, who also is news director of WSAZ-TV in Huntington, W.Va.

Four of the major seminars conducted at the Orlando, Fla., conference, which runs Tuesday through Friday, will focus on newsroom costs and efficiencies.

In discussing a more practical approach to news coverage, Mr. Brunner said: "I think, for instance, you will see stations increasingly sharing their resources on routine coverage so that they can spend more of their money and time individually going all out on big stories like next year's elections."

Other panels offered for the expected 1,600 executives will address such issues as news coverage of AIDS, juggling loyalties to competing satellite news services, minority and sex discrimination in the newsroom and 1988 election coverage.

Also, the results of at least two major studies will be unveiled.

One of those reports, an Associated Press survey of listener preferences, will attempt to underscore what RTNDA officials say is the "underrated importance" of radio news and information.

"We've identified an appetite for news and information on the part of radio listeners that is going unsatisfied," said Ernie Schultz, RTNDA's president.

Another survey to be released will offer recommendations to major manufacturers on how they can improve equipment used in radio newsrooms.

Principal speakers at RTNDA will include "Nightline" anchor Ted Koppel of ABC News, NBC News anchor Connie Chung, "60 Minutes" Executive Producer Don Hewitt and syndicated print and radio columnist Jack Anderson.

Mr. Hewitt, according to some sources, is considering delivering a speech in defense of embattled CBS News when he accepts the Paul White Award at a closing banquet Sept. 4.

Also, Mr. Brunner said RTNDA will make a major push among its membership to block codification of the fairness doctrine, which is being contemplated by Congress. #



Captain Power and the Soldiers of Fortune

Kid show producers turn to home video

By RICHARD MAHLER
Los Angeles bureau chief

Toy makers and syndicators are turning to home video as a way out of the glut of children's programs on broadcast TV.

A flurry of made-for-video program announcements by major kid show producers was made at this month's Video Software Dealers Association convention in Las Vegas.

Additionally, the new video releases for children in some cases contain material that originally was intended for syndication to TV stations.

Indeed, many producers are putting their stake in home video, a move which has led to few new entrants in the already crowded field of syndicated kid shows.

"The shift (from broadcast TV) is taking place because kids and their parents want to watch these shows on their own schedules and without commercials," says Jerry Gottlieb, chief executive officer of Lorimar Home Video.

Among companies aiding the crossover to video is Hi-Tops Video, which is selling videocassettes of Mattel Toys' animated "Barbie and the Rockers" and live-action "Captain Power and the Soldiers of Fortune."

"Barbie," based on the popular doll, is exclusive to home video following MTS Entertainment's earlier decision to postpone production of a live-action TV version. "Captain Power" is a syndicated TV show starting this fall.

Lorimar Home Video, meanwhile, is selling segments from the syndicated

(Continued on Page 25)

Directors stop squabbling over Emmy show

By RICHARD MAHLER
Los Angeles bureau chief

BURBANK—The Directors Guild of America has backed down from its threat to withhold program clips from next month's Emmy Awards telecast.

Though the guild originally had wanted either payment or directors' credits for the clips, it agreed last week that the clips would once again be provided free of charge, as they always have been in the past.

Don Ohlmeyer, executive producer of the Sept. 20 Emmy Awards special, discounted speculation that the unprecedented DGA move was linked to the decision by the Asso-

ciation of Television Arts and Sciences to sell the telecast to the Fox Broadcasting Co., rather than ABC, CBS or NBC.

"(The DGA request) had nothing whatsoever to do with Fox," Mr. Ohlmeyer told ELECTRONIC MEDIA. "It was a decision the DGA evidently had made some time ago, and was strictly between them and the Academy."

Instead of rubber-stamping this year's standard ATAS request for a DGA waiver from on-air credit and payment requirements, the guild first conditioned its approval on the academy providing either payment on all credits (to the tune of up to \$50,000) or directors' credits for shows nominated.

In the past, producers of program nominees

were announced when the clips were shown, but directors were not.

ATAS resisted the demand, apparently fearful that giving in would spur a series of similar requests from the Writers Guild of America and other entities.

The DGA had no immediate comment on the confrontation. An ATAS spokesman referred questions to Mr. Ohlmeyer, who said the two sides have agreed to discuss the matter after next month's broadcast.

"The matter was resolved simply, informally, and without any acrimony," he insists.

Mr. Ohlmeyer, who will direct the prime-time show for Fox, says: "There has been no change in the level of cooperation from the

NBC News faces more revamping

By DIANE MERMIGAS
Senior reporter

NBC News will undergo further restructuring and streamlining as a result of findings by the consulting firm of McKinsey & Co., according to network sources.

But NBC News President Lawrence Grossman, in an interview last week, cautioned that decisions have not yet been made on some of the changes, while others have been implemented in recent months.

He declined to elaborate.

Findings recently rendered by the New York-based McKinsey & Co., some of which were leaked to the press last week, point to an overpaid, underworked staff, under-utilization of resources and other inefficiencies in the news division.

"The study is making us aware of the seriousness of some problems," Mr. Grossman said.

Citing employees' annual salaries and on-air frequency, McKinsey essentially has concluded that there are too many reporters and technicians doing too little of the work for too much pay, according to sources.

In the wake of the report and management's own review, sources say there will be reductions in the number of NBC's foreign and domestic bureaus and overall number of correspondents.

Also, the functions and staffs of some individual news programs may be consolidated.

Sources at the network also report that Mr. Grossman is considering a plan to maintain only "super" bureaus in major hubs such as New York, Chicago, Los Angeles, London and Paris.

At the same time, it would rely more heavily on NBC affiliates' local news operations and the coverage they can provide.

He also may opt to centralize the ordering of news stories to avoid redundant costs and assignments among NBC's news broadcasts, sources said.

Mr. Grossman said that any staff reductions would most likely be achieved gradually and largely through attrition, especially in light of the need for increased personnel during 1988 election year coverage.

Staff cuts at CBS News and ABC News, on the other hand, have taken the form of massive layoffs.

The McKinsey report said that NBC's engineers, cameramen and sound technicians earn an average \$110,000 annually; writers earn an average \$74,000; producers earn between \$50,000 and \$136,000; and news correspondents an average \$137,000.

The striking National Association of Broadcast Employees and Technicians union criticized those salary ranges as being "grossly inflated."

Once the NABET strike is settled, some news functions will be consolidated or phased out, sources said. Some union jobs could be bought out or shifted to other parts of the company, they added.

Meanwhile, there was renewed speculation last week that Mr. Grossman might eventually step down as news president in light of continuing pressure for the news division to cut costs despite the soaring ratings and revenues of many of its programs.

Mr. Grossman reiterated that he and General Electric-appointed NBC President Robert Wright have a "good" working relationship.

He said he and Mr. Wright agree on the cost-control course that news is taking. #

networks on this year's program. ABC, CBS and NBC have put up no stumbling blocks."

Fox outbid the three networks last April for rights to the annual event, spending \$4.5 million for a three-year package that includes the companion Hall of Fame Awards.

The networks, which have rotated the Emmy Awards among themselves for more than 20 years, placed a top bid of less than \$3 million.

Sources say executives at the networks were miffed at Fox for driving the price up, fearing the move will have a domino effect on other special events now being sought by various network competitors.

(Continued on Page 25)

AGB ready to roll out first meter data

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—AGB Television Research will deliver its first people-meter ratings data tomorrow to a television industry that still has not come to grips with A.C. Nielsen Co.'s people-meter data.

AGB, like Nielsen, will provide overnight national TV audience data for 38 core demographic groups based on about 2,000 households at launch time. Today is the first viewing day measured on the AGB service.

AGB's subscribers to date include the CBS

Television Network, the MTV Networks, International Advertising Sales, D.L. Taffner/Ltd. and the Paramount Television Group, as well as eight major advertising agencies.

Nielsen, still in negotiations with most of its customers, has signed on NBC, the Fox Television Network and a handful of syndicators. It is still negotiating contract renewals with ABC and CBS.

Both ABC and CBS, after months of negotiations, continue to hold out for changes in Nielsen's methodology as well as changes in the terms of the contract involving price and length.

Nielsen will end its national diary service on Sept. 13, thus forcing its network, agency and syndication customers to either renew contracts for its new people-meter service or have no national measurement service from Nielsen.

With both AGB and Nielsen people meters up and running this week, industry sources were bracing themselves for an onslaught of ratings data and the confusion they feared would ensue.

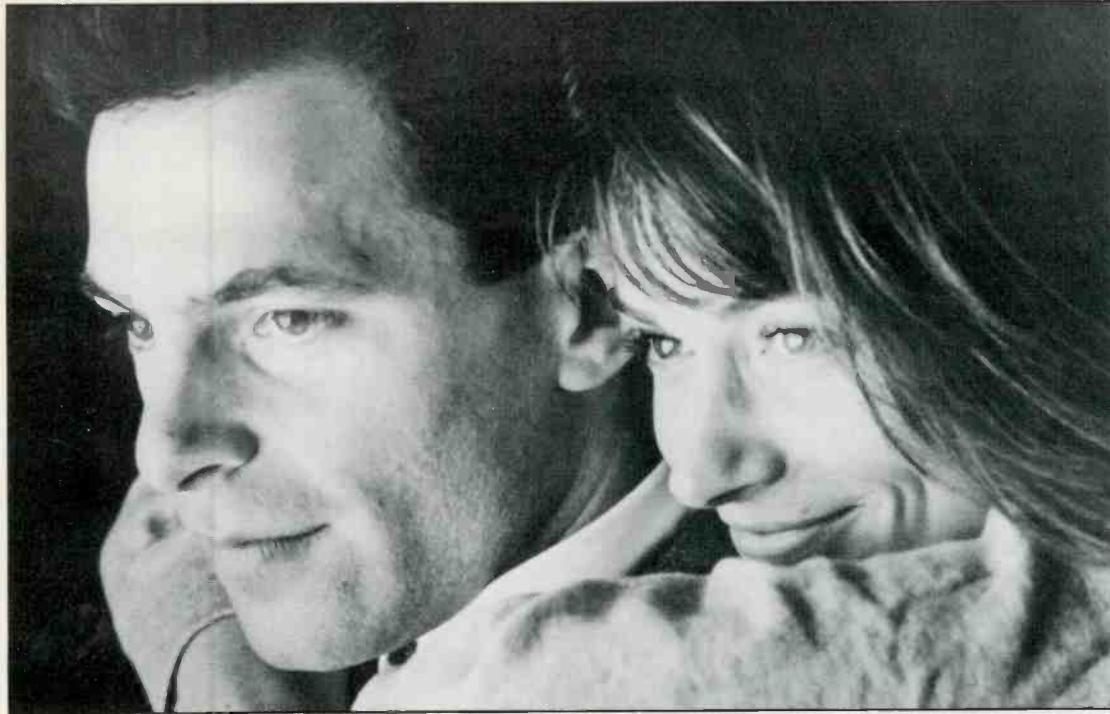
Both AGB and Nielsen will provide breakdowns for 38 demographic groups, which can be further segmented to report on even nar-

rower groups. Nielsen's former diary method, by contrast, reported on 18 groups.

The research community will begin the arduous analysis of how Nielsen and AGB stack up on matters such as the level of cooperation each service is getting from its households, the geographical balance of the samples, as well as what service can maintain a higher intab rate (the number of usable homes in the sample.)

Industry sources predicted AGB's ratings were likely to be different from Nielsen's because the companies use different methodolo-

(Continued on Page 25)



ABC's "Thirty Something" will debut on Tuesday, Sept. 29 at 10 p.m. (ET), following the premiere of "Moonlighting."

ABC unveils schedule for fall season premieres

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—ABC Television Network last Thursday announced the premiere dates for its fall lineup and new and returning series.

ABC is putting some shows on the air in "special preview" slots that are ahead of their actual premiere dates and in different time periods. A rundown of ABC's premiere slate follows:

Monday, Sept. 14: "ABC's NFL Monday Night Football" premieres at 9 p.m. (ET) with the New York Giants at the Chicago Bears.

Thursday, Sept. 17: "Sledge Hammer!" will return at 8 p.m., followed by "The Charmings" at 8:30 p.m.

Friday, Sept. 18: "Growing Pains" will have a special one-hour premiere at 8 p.m., then move to its regular 8:30 p.m. time slot on Tuesday, Sept. 29. "Max Headroom's" debut follows at 9 p.m., then "20/20" at 10 p.m.

Saturday, Sept. 19: "Once a Hero" has a special 90-minute start at 8 p.m., becoming a one-hour series the following week.

Monday, Sept. 21: "MacGyver" premieres at 8 p.m. Tuesday, Sept. 22: "Who's the Boss?" is unveiled at 8 p.m., followed by a preview of "Full House" at 8:30 p.m. The latter moves into its regular time period at 8 p.m. Fridays on Sept. 25. "Growing Pains" is back in a one-time only time period at 9 p.m. Another preview is set at 9:30 p.m., this time for "I Married Dora," which debuts in its regular time period at 8:30 p.m. on Sept. 25.

Wednesday, Sept. 23: Premieres are scheduled every half-hour, starting at 8 p.m. for "Perfect Strangers," "Head of the Class," "Hooperman," "The Slap Maxwell Story" and "Dynasty."

Thursday, Sept. 24: "The ABC Thursday Night Movie" debuts with "Ghostbusters" at 9 p.m.

Sunday, Sept. 27: Premieres are on tap each hour beginning with "The Disney Sunday Movie" at 7 p.m., followed by "Spenser: For Hire," "Dolly" and "Buck James."

Tuesday, Sept. 29: "Moonlighting" premieres at 9 p.m., followed by "Thirty Something" at 10 p.m.

Debut dates for the returning Saturday night series "Ohara" and "Hotel" are to be announced. #

Another HBO executive joins Viacom brass

By RICHARD TEDESCO
Staff reporter

NEW YORK—The reshaping of Viacom International continued last week as HBO executive Henry Schleiff was named chairman of the company's broadcast and entertainment groups.

Friday, Mr. Schleiff announced Paul Hughes had relinquished his post as president of the broadcast and entertainment groups.

Mr. Schleiff will oversee Viacom's group of five television stations and six radio stations, along with the Viacom Productions programming operations and Viacom Enterprises, its syndication arm.

He becomes the third executive with HBO experience to come to Viacom, including Frank Biondi, who recently became president and chief executive officer.

Mr. Schleiff was most recently senior vice president in business affairs and administration for HBO and had worked for Viacom prior to that.

He said Viacom will be seeking acquisitions for the broadcast and entertainment groups, as well as "substantial" new development in syndication.

Mr. Hughes said he wants to operate a TV or radio station group. He has agreed to serve as a consultant to Viacom for a few months.

Mr. Biondi declined comment on the situation of those executives who remain from the buyout effort.

"If they want to leave, they'll leave," he said.

He did indicate that he expects John Goddard, president of Viacom Cable, to remain with the company.

Meanwhile, Mr. Biondi confirmed that talks with parties interested in purchasing a minority interest in the company are centering on the Viacom Networks Group.

(Continued on Page 25)

MTV axes four sales executives

By JANET STILSON
Staff reporter

NEW YORK—Four high-level MTV Networks sales executives were sent packing last week by their new boss, John Reardon.

With the move, Mr. Reardon, who was promoted to executive vice president of sales less than two weeks ago, has all but eliminated a sales tier at the company.

Those asked to leave include Anthony Fiore, vice president and Eastern advertising sales manager of MTV and VH-1; Jeffrey Manoff, vice president and national ad sales manager, MTV and VH-1; John Washington, vice president of new business development and ad sales, MTV Networks; and John Lunghi, director of ad sales for MTV and VH-1.

The only sales executive on the management level not

(Continued on Page 25)

'700 Club' unveils new look, minus Pat Robertson

By JANET STILSON
Staff reporter

NEW YORK—"The 700 Club" is unveiling a new look today that does not include Pat Robertson as host.

The revamp comes a short time before Mr. Robertson is expected to formally announce his presidential candidacy.

Former "Dallas" star Susan Howard and Mr. Robertson's eldest son, Tim, join Ben Kinchlow as co-

hosts.

Tim Robertson had been substituting for his father for the past month. He is also president of "700 Club's" producer, Christian Broadcasting Network.

Key to the revamp will be a new emphasis on ministry and teaching, according to Benton Miller, a spokesman for the network. In the past, the program has focused more on personalities.

In addition, the program will involve "a lot more audience inter-

action," Mr. Miller says.

He emphasizes the makeover has nothing to do with the contribution troubles TV ministries have encountered in recent months, largely due to controversies centering on the PTL ministry.

"We started restructuring the show long before (the PTL controversy) ever happened," Mr. Miller says.

"We knew that Pat was going to be leaving and recognized that viewers identified more with him

rather than the content of the show. So we had to figure out a way to meet the audience's needs in a new and different way."

Arbitron's quarterly Syndicated Program Analysis (special report for religious programs) shows the program's average audience on broadcast outlets declined to 404,000 households in May from 554,000 households in May 1984.

Arbitron's SPA reports are based on aggregate TV households in 132 U.S. markets and do not include

numbers for households watching the program on the CBN Cable Network.

Unlike some other top TV religious programs, such as the weekly "Jimmy Swaggart" and "Dr. Robert Schuller With the Hour of Power," "700 Club's" syndicated ratings have barely declined since the PTL scandal broke this spring.

In addition to its format and personalities, other changes on "The 700 Club" include a new theme song and new graphics.#

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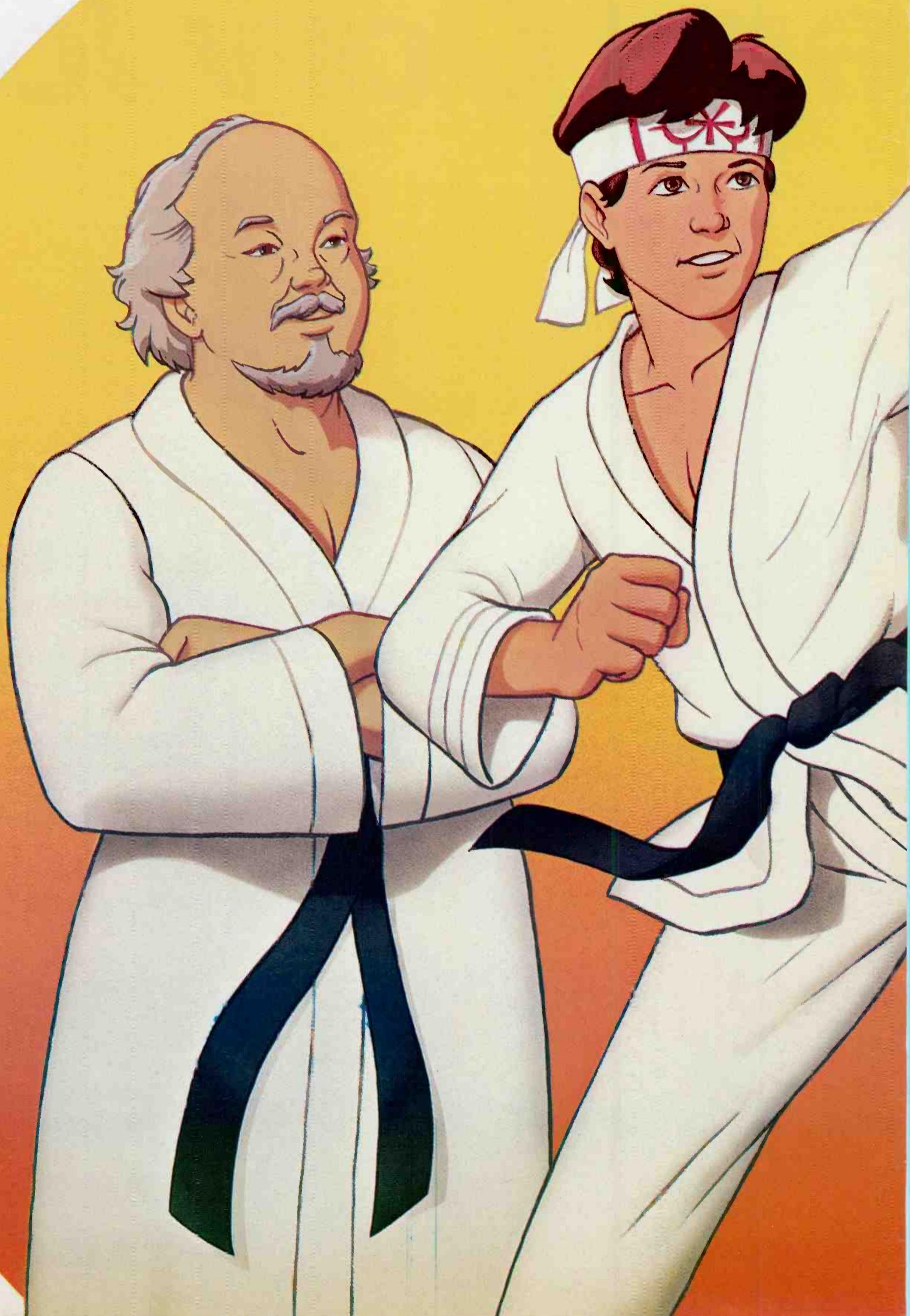
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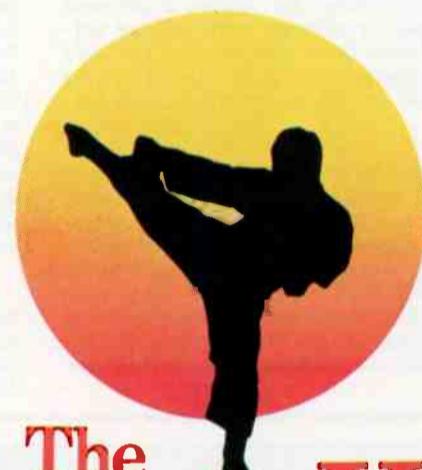
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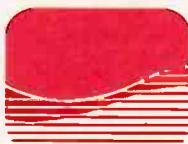
The
Karate Kid

Introducing The Karate Kid.

Based on the two hit KARATE KID movies—with THE KARATE KID III scheduled for release in 1988—Daniel and Miyagi are back with 65 animated blockbusters.

Jerry Weintraub, Producer of the features, will serve as Executive Producer of the animated series, with characters brought to life by DIC Enterprises.

Available for stripping, Fall '88.



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Radio sale called off at the wire

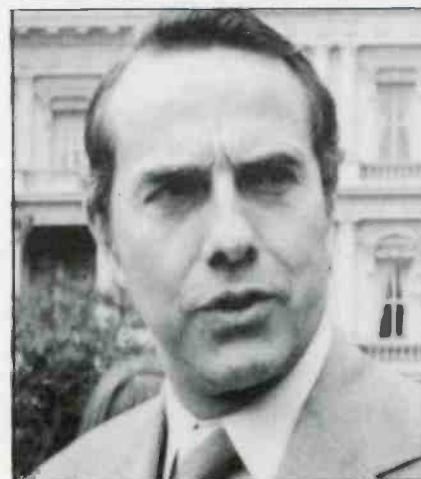
ML Media Partners of New York was a signature away from buying the 16 radio stations of Stoner Broadcasting, Annapolis, Md., for nearly \$53 million when a curious thing happened. Insiders say Stoner owner Thomas Stoner woke up on the morning the agreement was to be signed and decided not to sell. Neither Mr. Stoner nor ML Media principal Martin Pompadour would comment on the situation, but one insider predicted that ML Media, which is owned by former ABC Inc. President Elton Rule, would sue Stoner for backing out.

* * *
 Senate Minority Leader **Bob Dole**, R-Kan., who's expected to announce his bid for the Republican presidential nomination later this year, may seek a Federal Communications Commission waiver that would allow him to continue debating Sen. Edward Kennedy, D-Mass., in Mutual Broadcasting's daily "Face-Off" commentary series. Anticipating that such a request could be turned down, the program's producer put together a short list of potential replacements, with Sen. Alan Simpson, R-Wyo., at the top. But insiders say Sen. Kennedy isn't overly pleased with that choice and is lobbying for a more politically visible adversary.

* * *
 Some broadcast lobbyists are complaining about FCC Chairman **Dennis Patrick's inaccessibility**, but not Ward Quaal, president and owner of Ward L. Quaal Co., the Chicago-based broadcast consultancy. Mr. Quaal, a personal friend of President Reagan, is credited with helping persuade the president to select Brad Holmes, Mr. Patrick's former assistant, for a commission vacancy. "Quaal has the keys to the kingdom," says one Washington broadcast lobbyist.

* * *
 Meanwhile, sources say the FCC could have deflected some of the congressional heat generated by its elimination of the **fairness doctrine** had it first made good on a promise to complete a congressionally mandated report on alternatives to the doctrine. A source said congressional staffers made that expectation plain to the FCC before it acted. Furthermore, FCC Commissioner James Quello said he also had advised Mr. Patrick to release the report in advance, but the chairman opted to abolish the doctrine and conclude the report on the same day.

THE INSIDER



SEN. BOB DOLE
Wants to continue radio debates



VALERIE HARPER
Said to be considering lawsuit

CBS News is trying to put on a happy face these days, despite the negative national media attention its sagging "CBS Evening News With Dan Rather" is attracting. The news division even reacted positively to an Aug. 23 broadcast of "The Wall Street Journal Report," in which three broadcast consultants—Michael Dann, Roger Ailes and Jack Hilton—delivered a pointed "Open Letter to Dan Rather." The consultants advised CBS that Mr. Rather's dominance as a personality isn't going to work, and that the network should add other CBS "family members" to make the broadcast "more of a happening." Afterward, a CBS News spokesman said the broadcast was fair, and interpreted the comments more in the "we should not change what we're doing" vein.

* * *
 Scoring early victories with the addition of National Football League games, ESPN now wants to conquer the world. Expansion into the international TV market is a goal for the basic cable all-sports network, with Japan being the next stop. Negotiations are now under way that could bring some

form of ESPN to Japan as early as next year.

* * *
 Bob Lobdell, president of the **Radio Network Association**, says "personality differences" with RNA board members led to his decision last week to resign by year's end. Mr. Lobdell, who became RNA president in July 1985, was responsible for RNA publishing monthly radio revenue reports. But earlier this year, with networks experiencing revenue declines, the monthly statements vanished, and insiders blamed the RNA board for stopping them. Now, insiders are wondering what's up at the RNA.

* * *
 Update: Houston District Judge Norman Landford has erased the drug offense record of Terry G. Rouse, the Texas woman arrested live on camera during last December's national broadcast of Tribune Entertainment Co.'s "American Vice: The Doping of a Nation." The judge deferred a guilty verdict and ended Ms. Rouse's one-year probation after she pleaded no contest to reduced charges last Monday. Last March, Ms. Rouse dropped a lawsuit against Geraldo Rivera and others involved in the syndicated show, but her attorneys are still making threats about re-filing the suit.

* * *
 The **Valerie Harper saga** may not be over. Ms. Harper, you may recall, was involved in a salary dispute that led to her replacement by Sandy Duncan in the NBC series, which producer Lorimar is now calling "Valerie's Family." Her character will have been killed off when the series premieres Sept. 21. But Ms. Harper says she still wants to do the show and that she's unsure why she was replaced. She's reportedly contemplating a lawsuit. She's scheduled a press conference in Los Angeles on Tuesday to discuss the matter. Meanwhile, her fans are backing her with a mail campaign that includes this fan's assessment: "Valerie without Valerie is like Christmas without Santa Claus."

* * *
 On a personal note, ELECTRONIC MEDIA extends get-well wishes to Birch Radio President Bill Livek, who sustained serious injuries in an accident at his home on Aug. 8. A Birch spokeswoman reports that Mr. Livek will be recuperating at home for some time. Mr. Livek can be contacted through Birch's headquarters in Englewood Cliffs, N.J. #

—Written by Marianne Paskowski from bureau reports

MTM Entertainment plans stock offering

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—One of Hollywood's last privately held TV production companies is going public.

MTM Entertainment, the new corporate title for MTM Enterprises, is offering 22 percent of its 18 million common shares on the open market.

Each share will cost between \$25 and \$28 per share, for a total of \$100 million to \$112 million. At that price, the firm is valued at \$450 million to \$504 million.

Founded 17 years ago by actress Mary Tyler Moore and her then-husband Grant Tinker, MTM has built a reputation for producing critically acclaimed comedies and innovative dramas.

Ms. Moore and four other present owners will retain 78 percent of MTM's shares after the stock offering, which is being handled by Lazard Frères & Co. of New York.

The MTM directors include President Arthur Price, who has managed the company since Mr. Tinker left in 1981 to become chairman of NBC-TV.

Analysts say the move isn't surprising, coming on the heels of similar moves by Dick Clark Productions and Aaron Spelling Productions, which have attempted to cash in on the bullish stock market.

Sources speculate that MTM is anxious to raise development capital to offset production deficits and less-than-anticipated income from syndication of its hour-long series.

The company lost two series last season and sold two new shows out of five produced pilots.

MTM officers are barred from talking about the stock sale under terms of Securities and Exchange Commission regulations.

However, a spokesman said a prospectus with more information will be released within the next week.

MTM posted a \$26.1 million profit for the fiscal year ended May 31, a 15 percent decline from the previous year, according to documents filed with the Securities and Exchange Commission.

The profit drop came despite a 19% revenue increase for the year to \$163.1 million. The company said 59% of revenues came from the network-licensing fees it received from current TV series.

Three newspaper TV critics embroiled in controversies

By RICHARD MAHLER
Los Angeles bureau chief

In separate incidents, three newspaper TV critics in northern California have become the focus of news stories this month:

- A San Francisco Chronicle TV writer's scathing review of a local newscast prompted an Oakland independent TV station last week to scrap at least \$50,000 worth of ads scheduled to run in the paper.

- At the same paper, another TV writer quit to become news editor of a local network affiliate.

- A Sacramento Bee columnist was suspended without pay after publishing several hundred words from a Stephen King book under his own byline.

San Francisco Chronicle Executive Editor William German last week was publicly supporting critic John Carman after Mr. Carman incurred the wrath of KTVU-TV General Manager Kevin O'Brien.

Mr. German said in a statement that a decision by Mr. O'Brien to pull KTVU advertising "is not going to change our minds about what we are going to put in this newspaper."

The incident was sparked by a column in the Chronicle's Aug. 20 edition, in which Mr. Carman described the Cox-owned station's 10 p.m. newscast as "a steamy cauldron of crime and gore."

The show's anchors, he continued, "are reduced to ringmasters at the



JOHN CARMAN
Column leads to ad pullout

fall.

"Our relationship has not been working for some time," Ms. Byrnes said. "We placed six full-page ads with them during the May sweeps and five ran wrong."

Ms. Byrnes wouldn't speculate on how long the boycott might last.

Mr. Carman said that KTVU management has expressed displeasure with past columns blasting the station for its airing of "The Texas Chainsaw Massacre" movie and a Geraldo Rivera special.

In a separate development, Chronicle TV correspondent Scott Blakely last Monday was named news editor for KRON-TV, the NBC affiliate owned by one of the newspaper's subsidiaries.

Mr. Blakely was on vacation last week and unavailable for comment, but sources said he had been disappointed not to have replaced longtime critic Terrence O'Flaherty when Mr. O'Flaherty left in 1986. The job was eventually filled by Mr. Carman.

"Ever since John arrived, Scott had been looking for a way out," said one source at the paper.

Meanwhile in Sacramento, sources at the Bee, a 250,000-circulation daily, say they expect a permanent replacement will soon be announced for former critic Bob Wisehart, who was suspended without pay July 29.

Editors there said Mr. Wisehart incorporated several hundred words from Mr. King's 1981 book on horror.

(Continued on Page 25)

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It has inherited our history.

Nielsen People Meter is backed by nearly seven decades of Nielsen research, including years of extensive testing of the People Meter itself. And it is backed by the resources of Dun & Bradstreet.

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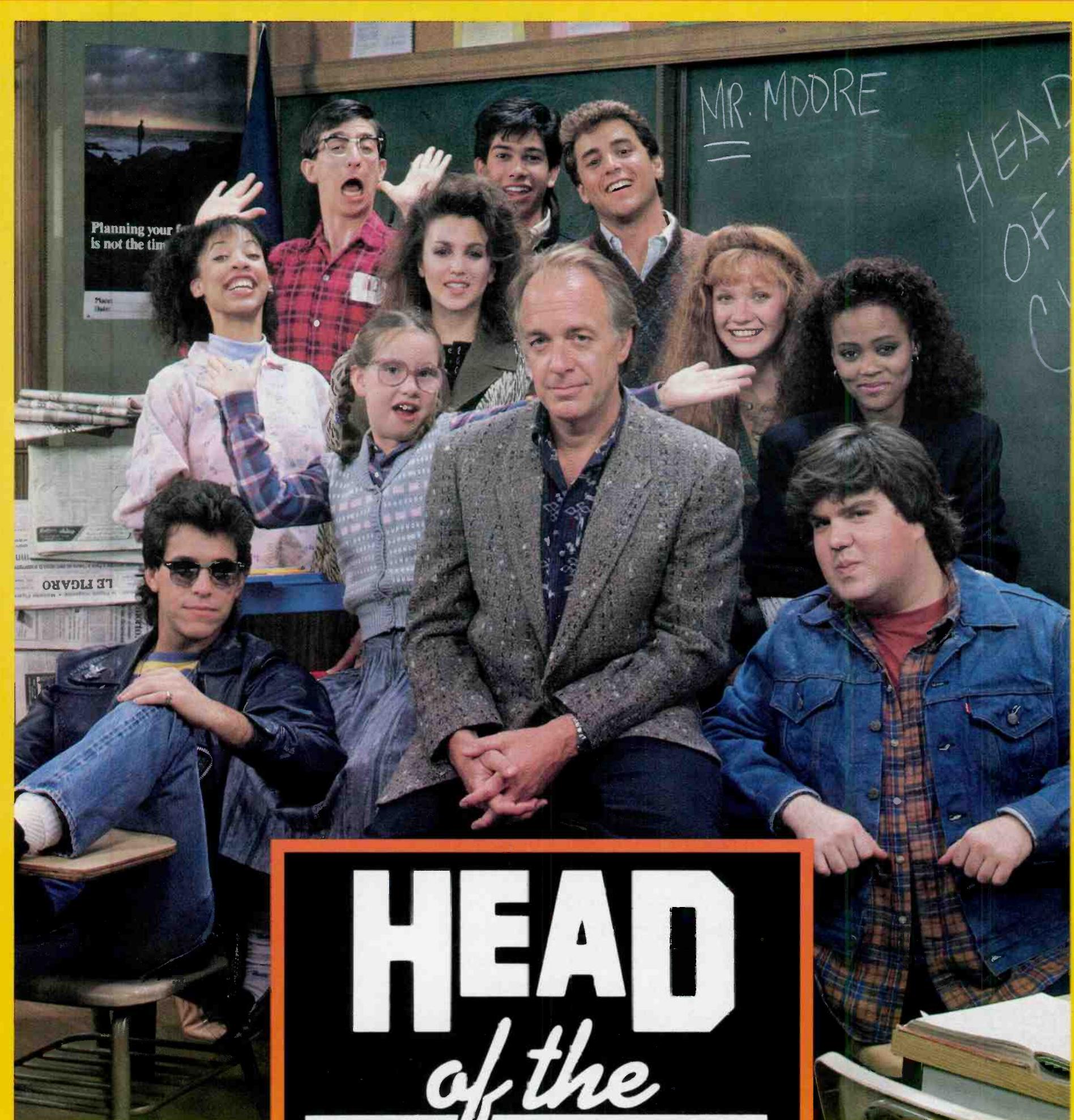
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Nielsen Media Research

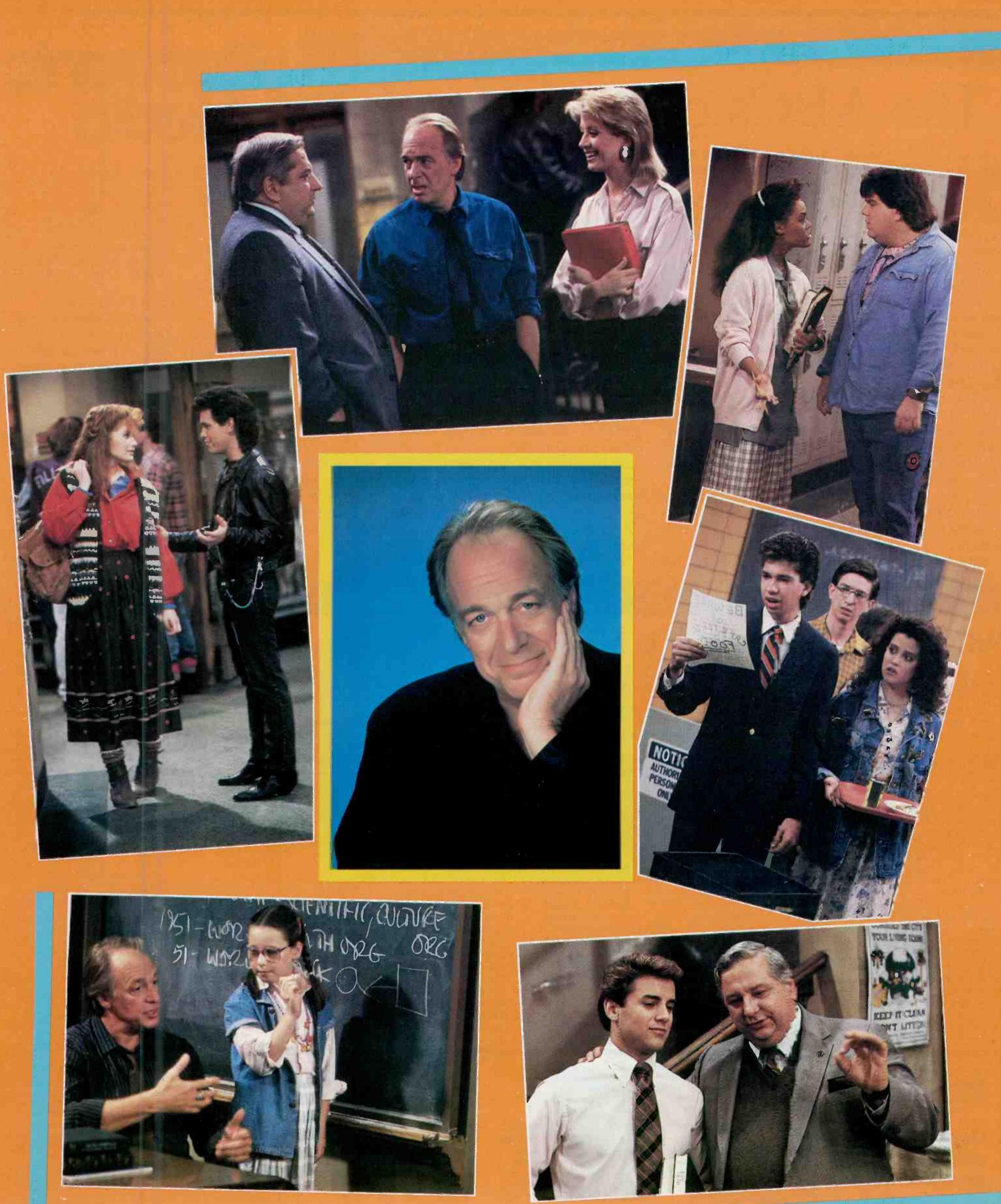
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VIEWPOINT

The ABCs of news success

A case could be made that the best evening news anchorman employed by a major television network is Peter Jennings.

Elsewhere, many might argue that "This Week With David Brinkley" is the most imaginative, engaging and incisive of the Sunday morning news/interview programs carried by the major networks.

And Ted Koppel looms as perhaps the most widely respected journalist on television, while any credible list of persons most likely to become a news superstar would have to include the name of Brit Hume.

Last, and perhaps loudest, Shouting Sam Donaldson gets our vote for Network Correspondent Most Likely to Report Something a Government Official Truly Hates.

All of this is worth noting now, as the Radio-Television News Directors Association convenes in Orlando, because the aforementioned newsmen all work for one network, ABC. And not only are these ABC journalists among the best in the news business, their network is, too.

By almost any standard, from quality of coverage to quantity of viewership, ABC News now stands shoulder to shoulder with the news divisions of CBS and NBC.

Indeed, parity is now the status quo among the

three major networks, with CBS no longer destined to dominate and ABC no longer doomed to droop.

The emergence of ABC News has taken place over the past 10 years, which, not coincidentally, is the time that Roone Arledge has been president of the division. Encouragingly, Mr. Arledge has succeeded through substance, not gimmicks.

Although it is true that Mr. Arledge brought a few snazzy production techniques to the news division when he became its president, he did not turn out to be the hype-happy boss that some predicted when he expanded from sports into news.

On the contrary, where Mr. Arledge's ABC News predecessors once leaped desperately for an evening news ratings fix by installing Barbara Walters as a highly publicized million-dollar-a-year anchor-WOMAN, Mr. Arledge put his money and his emphasis on stronger producers, better reporters, increased staff and more modern equipment.

By traveling this comparatively calm, very fundamental road to eventual success, Mr. Arledge and his associates at ABC News remind us, again, of something that no news executive, network or local, should ever forget: News success comes from good journalism provided by good journalists.

You might say it's as simple as A-B-C. #

LETTERS TO THE EDITOR

WCCO-TV was the winner in Minneapolis news ratings

You were incorrect in reporting in the July 27 story on "hypoing" the ratings that WCCO-TV's May ratings "fell behind" those of our competitor, KARE-TV.

Quite the contrary, WCCO won the ratings in every major newscast in both rat-

ings books—despite KARE's attempt to manipulate the news ratings with its phony research project.

But KARE did make significant gains in the 10 p.m. news, which we believe is attributable largely to the research gimmick.

Make no mistake about it, WCCO is still the ratings leader in Minneapolis-St. Paul—despite the deplorable "hypoing" by one of our competitors.

Ron Handberg
vice president and
general manager
WCCO-TV, Minneapolis

We must try to save the fairness doctrine

Tuesday (Aug. 4) was a sad day in broadcast history. That was the day the Federal Communications Commission repealed the fairness doctrine.

The fairness doctrine is a 38-year-old policy which states that broadcasters must air controversial issues of public importance and provide reasonable opportunity for the discussion of conflicting views.

The policy almost became law in June when Congress voted overwhelmingly to support it. But President Reagan vetoed the measure, and the Senate was unable to override his action.

The fairness doctrine is not a censorship doctrine. But it does prevent broadcasters from censoring the rest of the public—those who do not have broadcast licenses. Broadcasters, unlike newspapers, are licensed to use a public resource—the airwaves.

Minority opinions are an important part of a democracy. But they often fail to get their views into print, and now they will often fail to get their voice heard by Big Business Broadcasters who no longer are required to air both sides.

Representing both sides of an issue is a small price for a station owner to pay in return for a government operating license.

A spokesman for Congressman Edward Markey tells us Mr. Markey is confident the fairness doctrine can be reinstated as a law, but the public's support is vital to the effort.

We should write our congressperson, and send copies to the FCC and to the president, and urge our congressperson to save the fairness doctrine as quickly as possible.

Rev. Theodore Jones
vice chairman
WCRB-FM, Waltham, Mass.

We welcome your letters

ELECTRONIC MEDIA welcomes letters to the editor. If you want to speak out, write to Viewpoint, ELECTRONIC MEDIA, 740 Rush St., Chicago, Ill. 60611.

All letters are subject to publication provided they are signed and neither defame nor libel individuals or organizations.

Letters may be shortened and grammatical errors corrected.

As a matter of policy, writers' names are published.

However, exceptions to this policy may be granted upon request of the writer if, in the opinion of the editors, the reason is sufficiently compelling. #

QUICK TAKES

Do you think shock radio will become popular on AM radio?



Al Brady Law
vice president
and general
manager
KTKS-AM
Dallas



James Haviland
president and
general
manager
WABC-AM
New York



Gregg Peterson
vice president
and general
manager
WBPM-AM
Chicago

"No. Shock radio isn't nearly as prevalent as many people want you to think it is. Most stations don't come anything near shock radio. It's not an AM question or an FM question. It's a broadcasting question, and I think the whole idea of shock radio is becoming less prevalent."

"Hopefully not. I don't think so. Shock radio will be a short-lived phenomenon. Good broadcasters and good talent, whether on AM or FM, don't need to rely on that."

"I think you'll see AM programmers become increasingly aggressive as they try to find ways to turn around the AM slide. Shock radio has met with some success on FM, and I don't see why AM programmers won't try to copy that success."

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Affiliates expanding local newscasts

By DIANE MERMIGAS
Senior reporter

More network affiliates have expanded their local newscasts, according to survey results released last week by the Television Information Office.

A total of 37 affiliates increased their local news during the past year, 19 of which doubled the amount of local news they air, the New York-based organization said.

Meanwhile, 18 affiliates decreased their news programming, the TIO said.

The TIO has identified 249 television stations as broadcasting one hour or more of local news between 4 p.m. (ET) and 7 p.m. weekdays, up from 236 stations a year ago.

The TIO also found that of the television stations that increased their local news broadcasts last year, 11 had recently come under new ownership.

Of the 18 stations that reduced their local

news broadcasts, only two had come under new ownership.

The study indicates there is little duplication of national news aired in local and network newscasts.

The survey also found that network affiliates are increasingly broadcasting their early evening newscasts in two half-hour segments around the network's national news. A total of 121 affiliates sandwich the network's evening news with local newscasts.

Also, more television stations are airing their network's national news earlier in the evening.

Some 184 stations now air their network's evening newscasts at 6:30 p.m. weeknights while only 34 stations continue to air them at 7 p.m.—an hour before the start of prime-time programming.

The organization based the survey on A.C. Nielsen Co. data from 214 reporting markets covering 638 affiliates.#

Lifetime adds 'Sneak Previews'

By JANET STILSON
Staff reporter

NEW YORK—The Lifetime network has added "Sneak Previews" to its schedule and is taking steps to acquire sports telecasts.

By adding "Sneak Previews," it's believed that Lifetime has become the first cable television network to snag brand-new episodes of a public TV series.

Public station WTTW-TV in Chicago will continue producing the movie-review program, which lost its public station underwriting commitment for the upcoming season.

The program's hosts, Michael Medved and Jeffrey Lyons, will remain on the program, as will feature reporter Nancy Glass, who also hosts the Lifetime series "Attitudes."

Charles Gingold, the network's vice president of programming, explained that the chance for Lifetime to expand Ms. Glass's exposure on the network was a key reason why it picked up the series.

The "Sneak Previews" agreement allows WTTW to continue televising the program on its station as well as one other public TV station.

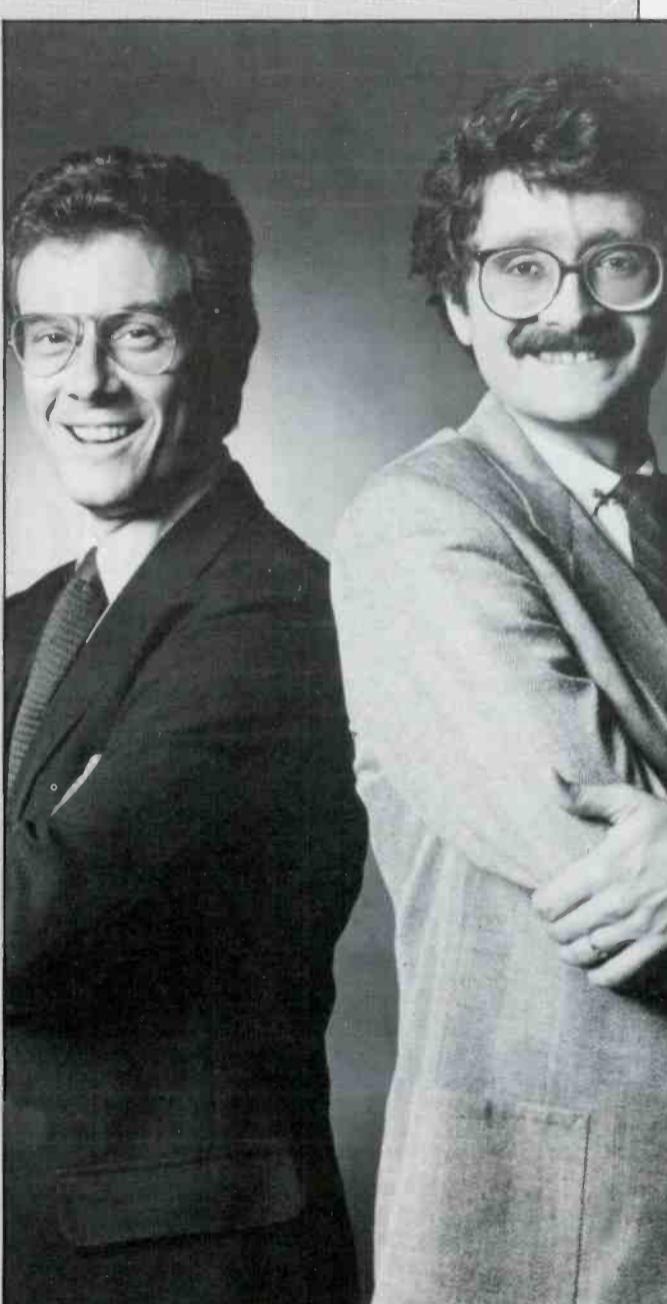
Meanwhile, Lifetime expects to telecast the first of what could be several women's sports events this fall.

The female-oriented cable television network is in the process of signing an agreement to televise the final rounds of the Audi Challenge tennis championship.

Lifetime is planning to televise the tournament on Sept. 28 from 8 p.m. to 11 p.m. (ET) on a one-day delayed basis.

"I think the female sports niche has been a missing element in Lifetime's programming," Mr. Gingold said.

The network is currently negotiating for TV rights to other sports events for the new season, he added.#



"Sneak Previews," starring Jeffrey Lyons and Michael Medved, will be moving to Lifetime next fall.

Basic cable earnings gain on the Big 3

By JANET STILSON
Staff reporter

NEW YORK—The ad-supported cable networks' combined earnings for 1987 are approaching those of the three major broadcast networks last year.

That's according to an analysis of the industry recently released by Dennis H. Leibowitz, senior vice president of Donaldson, Lufkin & Jenrette Securities Corp.

The report estimates that the big three networks had a combined operating income of about \$270 million in 1986.

It compares that figure to an estimated \$250 million operating income that all basic cable networks are expected to pull in 1987.

The report does not spell out how many cable networks were included in the analysis, and Mr. Leibowitz was on vacation last week and unavailable for comment.

The broadcast networks had a 1986 profit margin of 4 percent, according to the report, while "the more profitable cable networks' margins generally exceed 20 percent of sales."

But those comparisons aren't an accurate assessment of cable's relative strength, according to Herb Granath, president of Capital Cities/ABC Video Enterprises.

"The networks are coming off the most horrendous (advertising) slump they've had in many years," points out Mr. Granath, who oversees Cap Cities/ABC's interests in ESPN, Lifetime and Arts & Entertainment.

He adds that while the networks suffered from a faltering advertising environment last year, and for the first half of 1987, cable networks have subscription rates as an added revenue stream.

Indeed, the report estimates that subscription fees account for roughly two-thirds of the growth in cable network revenue.

The study notes figures from the McCann-Erickson ad agency showing that while cable is drawing 11 percent of the TV audience, it attracts only a 6 percent share of national TV ad revenue.

Jim Goss, president and media analyst at the Chicago-based investment research firm of Duff & Phelps, says he agrees with much of Mr. Leibowitz's report.

But he says the cable advertising picture is likely to grow dimmer unless the basic networks replace off-network reruns with original fare.

"The program issue is going to be crucial" in coming years, he says.#

Satellite Music Networks joins 'New Age' trend

By ADAM BUCKMAN
Staff reporter

Satellite Music Networks last week joined a recent trend in radio by introducing a format combining New Age music, light rock and jazz.

SMN, a Dallas-based national distributor of satellite-delivered radio programming, is adapting the format of KTWV-FM, a Los Angeles station nicknamed "The Wave."

KTWV, a Metropolitan Broadcasting Corp. station, has gotten higher ratings since it switched to "The Wave" concept and began airing the mellow, yet contemporary, sound.

For its primary demographic target—the ultra-desirable 25- to 54-year-old age group—"The Wave" format scored a 4 share (percentage of radios in use) in the spring radio ratings report from Arbitron Ratings Co.

KTWV had carried an album rock format under the call letters KMET-FM until switching to a new name with new programming last February.

In its last ratings report as KMET, the station attracted a 1.7 share in the 25-54 age cell.

When a station scores that kind of a share increase with a new, untested format such as "The Wave," radio program directors and general managers around the country generally take notice.

"There has been a tremendous amount of interest from operators across the country" since Metropolitan launched "The Wave" music format, said Metropolitan President Carl C. Brazell Jr.

Metropolitan, a New York-based group comprising nine former Metromedia radio stations, and SMN recently reached an agreement so that the programmer can use KTWV's format.

"We believe this association with Satellite Music Networks to network 'The Wave' will allow this national appetite to be satisfied very quickly," Mr. Brazell said.

For SMN, its new format, which will bear "The Wave" name, allows the format syndicator "to expand our affiliate base tremendously

in major markets," said SMN Chairman John S. Tyler.

As a programming form appealing to upscale, white-collar listeners, radio formats incorporating soft rock, jazz and New Age music are growing in popularity.

Besides KTWV in Los Angeles, Chicago's WRXR-FM in July adopted a New Age-based format with the call letters WNUA-FM.

No ratings are yet available for that station.

As described by KTWV Program Director Frank Cody, "The Wave" creates a "sensuous flow, delivering a tempo that stirs and stimulates from the neck down—a feeling that's hypnotic, invigorating and uplifting."

According to Mr. Cody, the format sets this mood with music from a variety of artists, including Peter Gabriel, Sting, Dire Straits, David Sanborn, Spyro Gyra, Andreas Vollenweider, Kitaro and George Winston.

"The Wave" was developed by Mr. Cody and Owen Leach, the president of Leach Research of Princeton, N.J., who serves as a consultant for all the Metropolitan stations.

Meanwhile, KTWV was involved in another unusual radio agreement earlier this month.

The station since Aug. 17 has been airing a series of 30-second promotional commercials for another station in the same Los Angeles market: Group W's all-news KFWB-AM. Under a trade-off agreement, KFWB is airing an equal number of spots for KTWV.

The agreement, which is believed to be the first of its kind, was struck by the two stations because their formats are completely different, but their target audiences are basically similar.

"We feel our stations complement each other because we each have very selective formats," said KTWV General Manager Howard Bloom.

"One is all music and the other is all information."

Added Mr. Cody, KTWV's program director: "We always assumed people would turn to other sources for their news and information. This is probably the ultimate synergistic relationship."#

Florida governor calls for vote on ad tax

By ADAM BUCKMAN
Staff reporter

If Gov. Bob Martinez has his way, Florida's voters will have the final say on the state's controversial tax on advertising.

The governor announced last week he'll ask the Florida Legislature to convene for a special session in mid-September to consider authorizing a public referendum on the tax.

If the legislature says yes, a referendum asking the public's opinion on the tax will be added to the ballot next March 8, when Florida's presidential primary is scheduled.

Florida's 5 percent tax, which is applied to service industries as well as advertising, went into effect July 1 after being approved by the legislature and Gov. Martinez last April.



"The Twilight Zone" is being revived as a half-hour syndicated show by MGM/UA Telecommunications and CBS Broadcast International. The new episodes will be produced in Canada.

MGM/UA joins CBS division in revival of 'Twilight Zone'

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—MGM/UA Telecommunications and CBS Broadcast International last week said they have signed a deal to bring "The Twilight Zone" back as a half-hour syndicated show.

The agreement is unique in that it allows a network to bring its own show back into production by packaging new and old episodes together for domestic and international syndication.

CBS will continue to syndicate "The Twilight Zone" in most international markets, but MGM/UA will distribute the series in the United States, Canada and Italy.

For the fall of 1988, MGM/UA will offer 30 first-run episodes of the show, most likely on a cash-plus-barter basis, according to Norman Horowitz, president and chief operating officer of MGM/UA Telecommunications.

MGM/UA is targeting the show for prime access and is even hoping that network stations will preempt network prime-time programming to run "Twilight Zone."

That initial offering will be followed by a 90-show package of the new and old episodes combined for the fall of 1989, which will likely be offered on a straight cash basis.

The 90-show package will consist of the 30 new episodes, plus 60 or so episodes that will be derived

from the 24 one-hour and 19 half-hour segments that aired on CBS.

CBS is already busy dissecting the 24 hour-long shows it aired to make as many half-hours for syndication as possible.

MGM/UA beat out about a half-dozen other syndicators who were interested in the project, according to Don Wear, senior vice president and general manager of CBS Broadcast International.

Among them was Viacom Enterprises, syndicator of the original "Twilight Zone" series, which first aired on CBS in October 1959 as a half-hour series and later became a one-hour show on the network in 1963.

CBS has been prohibited by law from distributing the series domestically, but has syndicated the existing one-hours and half-hours overseas since the show's premiere.

But Mr. Wear said the needs in the international marketplace are different, and CBS decided the show would work better in domestic syndication as a half-hour.

CBS will produce the new episodes in Canada because the costs are lower. It is believed to mark the first time a network's in-house production arm will produce one of its own series north of the border.

The revived "Twilight Zone" was dropped by CBS last December because of weak ratings.

The program made its debut during the 1984-85 fall season. #

Association.

In addition, national advertisers withdrew advertising that was slated for print and broadcast media in the state.

At the same time, broadcasters, led by the Florida Association of Broadcasters in Tallahassee, aired public service announcements denouncing the governor and the tax.

It was uncertain last week if the legislature would approve the referendum proposal.

Responding to the possibility of a referendum, William Brooks, president of the Florida broadcasters group, said: "We're hopeful that things will turn around."

Mr. Brooks, vice president and general manager of WPTV-TV in West Palm Beach, Fla., said Floridians agree the tax base needs to be broadened.

But, he said, the state's advertising community would like the service tax—especially taxes on advertising services—to be abolished.

Some of the protests have cooled in recent weeks, however.

Mr. Brooks noted that Florida broadcasters have ceased airing public service announcements protesting the tax.

Boycotts by national advertisers are said to have slowed down also in recent weeks, sources say. One of the biggest advertisers, Johnson & Johnson, confirmed several weeks ago it had restored spot TV and radio commercials in the state.

Despite the possibility of a referendum, Mr. Brooks said the FAB plans to go ahead with a lawsuit that would challenge the ad tax in Florida Circuit Court. The lawsuit was to have been filed last week. #



GOV. BOB MARTINEZ
Still supports controversial tax

Film maker plans two first-run shows on Olympic Games

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—Sports film maker Bud Greenspan has teamed up with the recently formed U.S. subsidiary of Britain's Television South for the production of two first-run programs geared to the 1988 Olympics.

Mr. Greenspan's Cappy Productions has co-ventured with Telso International, the Los Angeles-based subsidiary, for a 13-part half-hour series, "For the Honor of Their Country."

Also, the two companies will produce a 90-minute special, "Time Capsule: The Berlin Olympic Games of 1936."

In an unusual move, three international advertisers are expected to buy worldwide sponsorship of "Honor" in countries that permit barter advertising. Where prohibited, Telso would ask for an on-air underwriting credit.

Names of the multinational corporations involved have not been disclosed, pending finalization of sales contracts.

Ken Page, president of Telso Communications, said sports programming may prove to be the vehicle

needed to make worldwide barter a reality.

Both the series and the special will be distributed internationally by Telso, for availability starting next January.

According to Mr. Page, over \$2 million is being spent on making "Honor" and \$1 million producing "Time Capsule."

Mr. Greenspan has produced three documentaries on the Olympics, including "16 Days of Glory," the official film of the 1984 Summer Olympics in Los Angeles.

He describes "Honor" as a follow-up to his widely distributed 1976 series "The Olympiad," which explored the cultural backgrounds of Gold Medal contestants in various countries.

Mr. Page expects "Honor" to be updated every four years, coincidental with the Olympics.

"Time Capsule," which Mr. Greenspan will write, produce and direct, will depict the 1936 Berlin Summer Olympic Games "as if they were being covered at the time by a TV broadcast team."

Mr. Greenspan claims to have the world's largest archive of Olympic Games video footage. #

Executive involved in libel judgment is fired from job

By DIANE MERMIGAS
Senior reporter

Michael Radutzky, a news executive who played prominently in the multimillion dollar libel judgment recently handed down against CBS and its Chicago station, WBBM-TV, has been fired.

WBBM station officials say Mr. Radutzky, 31, was dismissed from his job as producer of the station's 4:30 p.m. (CT) newscast Aug. 21 because of "disruptive behavior."

WBBM officials say the decision to release Mr. Radutzky, who couldn't be reached for comment, was totally unrelated to the libel suit.

Sources say Mr. Radutzky had a temper tantrum during the early newscast and shouted at the broad-

cast's co-anchor, Linda MacLennan. The sources say Mr. Radutzky, who joined WBBM in 1981, frequently has had such newsroom outbursts.

During the recent libel ruling against Mr. Jacobson and CBS, a federal appeals court had harsh words for Mr. Radutzky. It said he intentionally destroyed documents that would have established that he and Mr. Jacobson were aware of errors in a 1981 commentary that was deemed libelous.

Mr. Jacobson and CBS are required to pay the Brown & Williamson Son Tobacco Corp. a \$2.05 million punitive award and \$1 million in compensatory damages for the commentary, which accused the tobacco company of luring youngsters to its products through extensive advertising. #

August 31, 1987

Page J1



Photo by James Pease

Don Fitzpatrick (l.) discusses an anchor candidate with Ken Tonning (back) and Fidel Montoya of KUSA-TV.

Weighing anchors

Search for 'Mr./Ms. Right' a challenge

By HOLLY GARLAND

Special to ELECTRONIC MEDIA

"Bill," said Walter, "I'm absolutely delighted. I don't have to tell you that."

"I like to hear it from you, Walter. I really do. Is there anything I can do for you? Is everything all right?" I meant, if everything isn't all right, if you'd like the East Side moved over west, please let me know, we'll have it arranged by the time you get to work in the morning.

"Well . . . well, Bill, actually, there's one lit-

tle thing."

"Go right ahead, Walter." Danger. There are no little things with Walter Cronkite.

"Well," he said, "I want to give up the evening news."

. . . "Thanks Walter, I'm glad you came around. I really am." I tried to smile.*

Not everyone has to replace a Walter Cronkite, but the search for a new anchor is still one of the hardest tasks a TV station can face.

From the search for Dan Rather on down, the drill is the same for any market, no matter the size.

And the addition of nearly 3,000 unemployed journalists, laid off by the Big 3 networks in the last 24 months, has made the

(Continued on Page J10)

*Conversation between Bill Leonard and Walter Cronkite 48 hours after Mr. Leonard was appointed president of CBS News. Reprinted by arrangement with G.P. Putnam's Sons from "In the Storm of the Eye" by Bill Leonard. Copyright © 1987 by William A. Leonard.

INSIDE:

Radio news power: A new survey shows that listeners want more news, but few stations plan to add it. **Page J2.**

Getting ahead in business: Veteran Consuelo Mack sees new growth for business shows as her "Wall Street Journal Report" gets off to a respectable start. **Page J2.**

A few minutes with Don Hewitt: The creator of "60 Minutes" (right) offers his views on the news magazine's evolution. **Page J3.**

Loyalty test: The growth of satellite news services has forced TV stations to question where their loyalties lie. **Page J3.**

Anchors and ethics: Liz Walker, a black anchor in Boston, is single and pregnant. Her situation, and others, raises the question of whether news anchors have an obligation to the public to uphold traditional ethical standards. **Page J3.**

Sizing up salaries: An ELECTRONIC MEDIA survey turns up TV news salary estimates in three markets. **Page J6.**

Big stories test skills of TV news

By WILLIAM MAHONEY and RICHARD MAHLER
ELECTRONIC MEDIA staff

For most TV stations, the work of day-to-day reporting keeps them more than busy.

But every so often, a station will cover a story that tests its journalistic courage and commitment.

Sometimes it's due to the right combination of circumstances, such as WHIO-TV's story about the cleanup of a train wreck near Dayton, Ohio. That piece turned into breaking news as a tanker car carrying chemicals again exploded—in front of their helicopter as the 6 p.m. news opened.

And sometimes it's a combination of hard work and enterprise, such as KRON-TV's up-close investigation of the Iran-contra hearings in Washington from its San

Here are four cases of stations that took the initiative—and the risks—required to break extraordinary stories.

Ohio hospital murders

CINCINNATI—Two weeks ago, Donald Harvey, a 35-year-old former nurse at Drake Hospital here, pleaded guilty to 25 counts of murder. Two months earlier, CBS affiliate WCPO-TV spurred the chain of events that led to those charges.

On June 23, WCPO went on the air with a 30-minute, commercial-free news special detailing several peculiarities surrounding what appeared to be an unusually high death rate at the hospital.

Mr. Harvey's confession to some 34 murders, and the charges that have followed, came as the result of a special grand jury investigation that was initiated immediately after the station's revealing report.

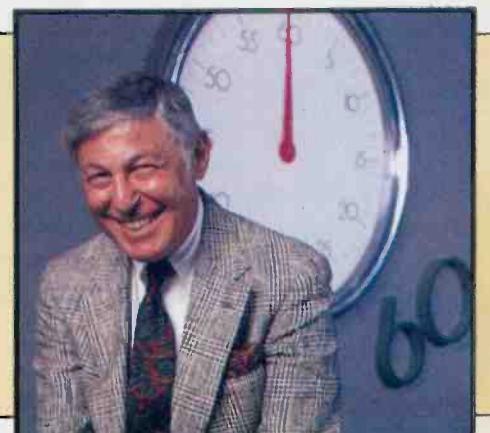
"That set the world on fire," said WCPO News Director Jack Cahalan.

In April, John Powell, a motorcycle accident victim, died in the hospital. Because Mr. Powell was an accident victim, an autopsy was required. The cause of death was found to be cyanide poisoning, and Mr. Harvey confessed to the poisoning.

Mr. Cahalan said the station then started receiving calls from hospital staff members who said, "You folks don't know the half of it."

The station decided to look into the situation because

(Continued on Page J16)



New survey targets radio news

By WILLIAM MAHONEY
Staff reporter

Despite the deep cuts made in their news staffs last year, few radio station managers plan to reduce the amount of news programming they're putting on the air.

Although their newscasts are less likely to make a profit than a similar TV news presentation would, station executives find that about two-thirds of their listeners tune in primarily to keep up with the latest news events.

Those and other findings are detailed in a new survey on radio news obtained by ELECTRONIC MEDIA.

The survey, dubbed Radio Power, will be released Friday at the Radio-Television News Directors Association convention in Orlando, Fla.

The study found that listeners of adult-oriented album rock and Contemporary Hit Radio stations may have more of a news appetite than some in the radio industry seem to think.

The poll also shows that listeners want harder news than some stations are delivering.

The Radio Power survey was commissioned jointly by the Associated Press Broadcast Services and RTNDA, and was conducted by Detroit-based Reymer & Gersin.

The company contacted 102 general managers and program directors at stations in the top 100 markets and interviewed about 1,000 adult listeners over age 18.

While 97 percent of the managers said they would not cut down on the amount of news and information they're programming, only 16 percent said they planned to program more news and 81 percent said they would program the same amount.

Only a few managers surveyed said they planned to cut back.

And, according to the survey, listeners want that news to be more solid than the friendly, "softer" news that many radio stations are airing.

"Some format types may want to rein back slightly on trying to entertain as well as inform during newscasts and offer a little more depth of reporting," the survey says.

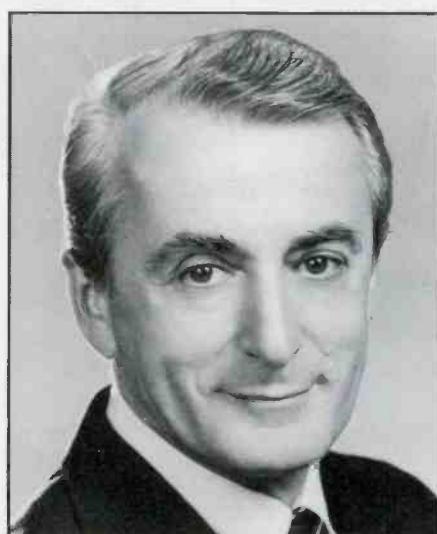
Of those who listen to adult-oriented rock and CHR stations, 51 percent and 57 percent,

Staffing levels at a glance

Number of full-time news employees at radio stations by market size

	None	One	Two	3 to 5	More than 5
Small markets	37%	46%	16%	1%	1%
Medium markets	18%	39%	22%	20%	1%
Large markets	13%	32%	15%	31%	9%
Major markets	21%	31%	8%	21%	19%

Source: RTNDA



'We're doing more than we've ever done before with fewer people and a smaller budget.'

—Joseph Dembo
vice president of radio
CBS News

respectively, said one of the main reasons that they listen to radio is to keep up with news events.

Meeting listeners' demand for news can put station managers in a precarious position, especially in larger markets, where it's more difficult to make a profit from radio news than in a medium or small market.

Overall, only about 46 percent of all radio stations made a profit from their news operations in 1986, while nearly 71 percent of TV news activities were in the black, according to a recent RTNDA survey by Vernon Stone, a

journalism professor at the University of Missouri.

To cope with those losses, radio stations last year eliminated about 2,000 full-time positions and added about 700 part-timers. The net job loss for radio journalism was about 1,300 positions.

After those cuts, about 11,600 full-timers and about 8,200 part-timers were working at the nation's 6,800 commercial radio station news departments.

The changing environment also affects the radio networks.

"We're doing more than we've ever done before with fewer people and a smaller budget," says Joseph Dembo, vice president of radio for CBS News.

On the effect of the recent cuts at CBS, Mr. Dembo says, "I would be lying to you if I said it had no impact."

Meanwhile, Bob Sims, news director at all-news KNX-AM in Los Angeles, says he has seen obvious effects of the cuts in his market over the years.

"You used to go to a news conference here and see eight or 10 microphones from radio stations," he said. But today, according to Mr. Sims, it's very rare to see other outlets covering news besides KNX and the other all-news station in town.

In 1981, the Federal Communications Commission ended the minimum requirements on the amount of time radio stations had to devote to news and public affairs, and many stations curtailed or eliminated their news operations.

Several other findings from the Radio Power survey show where the radio news business stands today, both in the eyes of the management and the tastes of listeners. They include:

- Six percent of the stations surveyed had 13 or more news staffers. Another 6 percent had six to 12 news employees, while 32 percent had two to five such workers and 38 percent had only one.
- Sixteen percent of the stations run 31 or more inserts and newscasts each weekday.
- Seventy-four percent of the stations surveyed had the capability to do live news reports.

The following are the highlights from the listeners' responses to the poll:

- Sixty-nine percent say the main reason they listen to radio is to keep up on the latest news events.
- Seventy percent say they pay as much or more attention to news and information as they do music.
- Sixty-seven percent say they are more likely to listen to a station with news and information.
- Listeners' demand for radio news is highest from 6 a.m. to 10 a.m. and lowest from 7 p.m. to midnight.
- Listeners want at least one newscast per hour. #



Consuelo Mack first got involved in national business shows as news editor and co-anchor of ESPN's "Business Times" from 1983 to 1985.

Veteran Consuelo Mack sees new ball game for business

By MARIANNE PASKOWSKI
New York bureau chief

Earlier this summer, Dow Jones & Co. launched its newly revamped "Wall Street Journal Report," and put a business-show veteran at its helm: Consuelo Mack.

In her show's first five weeks on the air, Ms. Mack saw the program average a 0.7 rating (percentage of TV households) in 87 markets reaching 62 percent of the country, according to the Nielsen Television Index.

In New York, the show averaged a 1.7 rating and 10 share, according to the Nielsen Station Index—a whopping 70 percent ratings increase over the old broadcast's final numbers.

While those numbers don't sound like ratings history in the making, they're still pretty respectable for a genre of programming that is growing on both the broadcast and cable fronts.

Those numbers are particularly sweet for Ms. Mack, who is clearly a survivor on the tumultuous TV business show front.

Before joining "The Wall Street Journal Report," she had served as anchor and executive editor of "Today's Business," a half-hour

daily news program that Buena Vista Television, the syndication arm of Walt Disney Studios, was distributing but dropped last April because of poor national advertising sales.

Prior to "Today's Business," she was a contributing reporter for NBC's "Today."

From 1983 to 1985, Ms. Mack was news editor and co-anchor of "Business Times" on the ESPN cable network and co-anchor of three financial news programs on WWHT-TV, a New York area station.

But to Ms. Mack, "The Wall Street Journal Report" represents a whole new ball game in the crowded world of TV business shows.

"What is different about this business show is we are the Wall Street Journal," she says.

"Our parent company is committed to business news. We have the resources of the Journal at our disposal, with access to 642 of its staffers. We are brought into the editorial process of the Journal, attending the meetings."

In addition to the editorial clout of the Journal, Ms. Mack's new program also gets a plug in the paper every Friday. The Journal runs a 1/4-page ad promoting the show each weekend.

"It's a tremendous advantage to have a parent company that understands business news, and one whose whole reason to be is business news," she says.

In fact, having the wrong business partner was the reason for the demise of "Today's Business," Ms. Mack says.

She's quick to point out that "Today's Business" was not a ratings failure.

"In the first year it was considered to be a very decent showing if we had a 1 rating, and we had a 1.5 rating during the six-month period the show was on the air," she said. "We cleared 144 network affiliates, reaching 87 percent of the country. The show was a success."

"But what happened, and why who your parent company is so important, is that Walt Disney looked at the returns on a news program and decided it was not the business they wanted to be in," she explained.

While having the editorial and financial backing of The Wall Street Journal is a plus, one of the biggest challenges parent company Dow Jones will face with its show is improving clearances.

While it is the only business show (Continued on Page J19)

Anchors' actions raise ethics questions

By JANET STILSON

Staff reporter

A black anchorwoman in Boston stirred up a controversy early this summer when she announced she was pregnant and intended to remain single.

Critics of the WBZ-TV anchor, Liz Walker, claimed she was setting a bad example for black teen-age girls—a group with a high rate of unwed motherhood.

Beyond that, her situation raises the question of whether TV anchors have an obligation as community celebrities to uphold traditional ethical standards in their personal lives.

While some have argued that a news anchor who gets involved in anything from drug abuse to soliciting prostitutes is violating a public trust, viewers—and the industry—are often willing to forgive and forget.

When Ms. Walker told Boston's two daily newspapers about her situation, she set off arguments among church leaders, radio talk show hosts and col-

umnists.

Typical of the criticism were comments from the Rev. Bernard McLaughlin, a pastor at the Holy Redeemer Church in Boston.

"Not only among the black kids but the white kids, (Ms. Walker) is a role model. By going public . . . she gave (the pregnancy of single women) a spin which made it very attractive," he was quoted as saying in a Washington Post article.

But Ms. Walker, who now refuses to grant interviews on the subject, has much support from her station, as well as from the broadcast industry at large.

Robin Brantley, a black anchor at Fox Broadcasting Co.'s WFLD-TV in Chicago, says she believes Ms. Walker is actually giving youngsters a "message of success."

"Sure there's a problem that a lot of young blacks get pregnant, but she's saying, 'Do it like I'm doing,'" Ms. Brantley says. "She's not some poor, barefoot 14-year-old girl."

Regardless of how Ms. Walker's per-

sonal decision might affect the public at large, her viewers appear to support her. WBZ News Director Stan Hopkins says the station has seen no viewer fall-off.

Other WBZ officials point to the hundreds of letters of support Ms. Walker received from the public. They say that news stories about her, particularly those from outside the Boston market, blew the public's reaction out of proportion.

There are some who even doubt whether TV anchors can be considered role models.

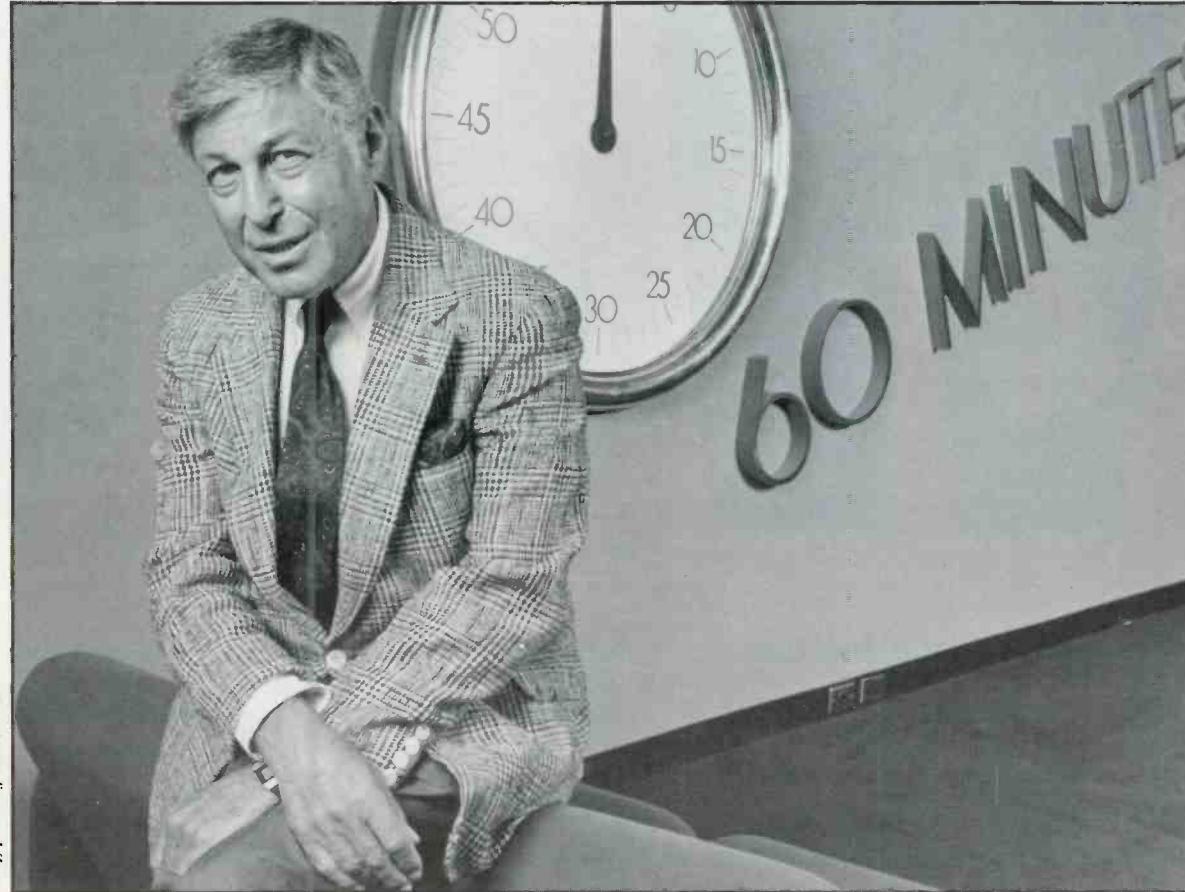
"People that want to become anchors might think of them that way, but I don't think the general public does," says Sandra Connell, director of talent placement at news consultant Audience Research & Development Corp.

But Michael Tuck, an anchor and commentator at KGT-TV in San Diego, feels differently. He believes anchors must uphold high personal standards for two reasons.

(Continued on Page J18)



WBZ-TV's Liz Walker
Community leaders question decision



Don Hewitt

News pioneer looks at today's news

By DIANE MERMIGAS

Senior reporter

Two decades ago, Don Hewitt helped create television's news-magazine format with the development of "60 Minutes."

Today, with news magazines coming and going, Mr. Hewitt remains one of the industry's premiere news and documentary producers.

Fresh from a month-long vacation and headed into the 20th season of "60 Minutes," Mr. Hewitt shared some of his thoughts on the development of the news magazine, and the state of TV news, with ELECTRONIC MEDIA during a recent interview. An edited transcript of that session follows:

EM: As a pioneer of the weekly TV news-magazine form, what do you think is the future of the genre, given the fact that we've seen so many unsuccessful tries at it?

Mr. Hewitt: I think that if you do it right and you get the right people, you can't miss. I think one of the latest tragedies of television was the canceling of "Our World," which was not a television magazine, but it was an excellent broadcast and I'm sorry to see it go.

If you look what happened in the wake of '60 Minutes'—'Hour Magazine,' 'PM Magazine,' 'Entertainment Tonight'—a million things followed us.

EM: Are you dismayed that so many of these informational shows, like 'Our World,' could not succeed in network prime time?

Mr. Hewitt: Look, you're in commercial broadcasting. We all know what the game is when we come in, right? We all know that this is not a public utility, and you've got to kind of make your own way in the world. I've never lost sight of that.

In all the time I've been doing '60 Minutes,' I've been aware that I work for a commercial network, and I decided I was going to make the time on '60 Minutes' very valuable.

EM: Do you believe there are times when programs like 'West 57th' and '20/20' compromise their journalistic values just to be marketable and profitable?

Mr. Hewitt: You don't think Time magazine and Newsweek magazine play that game to try and be profitable? You don't think every newspaper in America plays that game?

(Continued on Page J6)

News choices put stations to loyalty test

By DIANE MERMIGAS

Senior reporter

The explosion of satellite news services has presented local TV stations with a moral dilemma: Where do their loyalties lie in sharing coverage of major regional stories?

Frequently, much to the dismay of the three commercial networks, long-standing ties with regional stations win out over allegiances to the Big 3 or to independent satellite news services, such as those offered by Conus Communications in Minneapolis.

"It appears that the more money we all pour into trucks and other new technology, the more complicated it gets," says Skip Haley, assistant news director at WBRZ, the ABC affiliate in Baton Rouge, La.

Mr. Haley cited one of his own experiences—WBRZ's exclusive reports on the disappearance and crash of a plane carrying a Louisiana gubernatorial candidate—as a prime example of how complicated news relationships can be.

When the story of the crash came over, WBRZ decided to bypass its fellow Conus and ABC affiliates to work on it with WWL-TV, the CBS affiliate in New Orleans.

The two stations have had an independent regional news-swapping arrangement for more than a decade.

For its part, WWL shared the expense of getting WBRZ's reporters and crews to the scene of the plane crash in Oklahoma.

But in order to share the exclusive feed with WWL, WBRZ had to ignore contractual obligations with Conus and ABC and embargo the coverage from WVUE, the ABC affiliate and Conus member in New Orleans, and KOCO-TV, the ABC affiliate in Oklahoma City.

"People from Conus and ABC screamed at us with some justification, claiming that we were under-

minating their services," Mr. Haley said. "But there was nothing they could do about it. It was our decision, and we sometimes make more people angry than happy."

That kind of decision can crimp story-sharing. But, Mr. Haley says, those differences are eventually patched up because of stations' growing interdependence.

ABC, CBS, NBC and Conus sell their affiliates transponder time in addition to necessary equipment such as uplinks, downlinks and satellite news-gathering trucks, some of which the networks help to underwrite.

In addition, Conus charges an overall "gatekeeper's fee" for its services.

Conus has about 60 member stations, while each of the broadcast networks generally counts upwards of 170 of their own TV affiliates among their subscribers.

About 150 of the more than 1,000 television stations in the country are equipped with mobile satellite news-gathering trucks to transmit stories live from any location.

Conus tries to limit confusion and crossover abuse by contractually limiting use of satellite news-gathering trucks and other equipment they sell to their member stations.

However, most station executives say they use the equipment they purchase at their own discretion.

Some stations, such as Capital Cities/ABC-owned WFAA-TV in Dallas, have become disenchanted by Conus' restrictions and opted instead to participate in independent sharing of stories with other news-dominant stations in their region.

Those stations can also link up with other regional groups, such as Florida News Network and Texas News Network.

Such independent services contract and schedule their own satellite time.

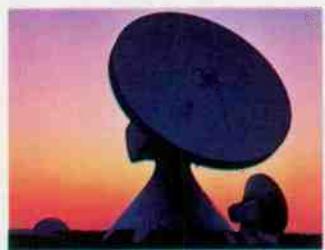
(Continued on Page J15)

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EARLY MORNING

Overnight breaking stories. Update previous day's majors. Business. Entertainment. Repackaged sports highlights. Fresh video for morning shows.

LATE MORNING

Short feed today material. Wall Street and Washington. Natural sound European material. Features. Cover video breaking stories. Fresh and early enough for midday news.

EARLY AFTERNOON

Covers all foreign footage coming later on networks. Plus national. Entertainment. Business from NY, DC, Miami, Dallas, Chicago and LA. More European. Early evening editing advantage in the West.

LATE AFTERNOON

Today's hard news. Wraps on early breaking. Sports highlights. Entertainment. Business from NY, DC, Miami, Dallas, Chicago and LA. More European. Early evening editing advantage in the West.

EARLY EVENING

Final feed for East prime time independents and West Coast clean up. Major stories. Fresh cover video. Lots of natural sound. Fully scripted. Sports update.

LATE EVENING

Heavy sports highlights included games in progress (embargoed till over). Wrap of national today material. Breaking evening stories. Designed for the late East & Midwest programs.

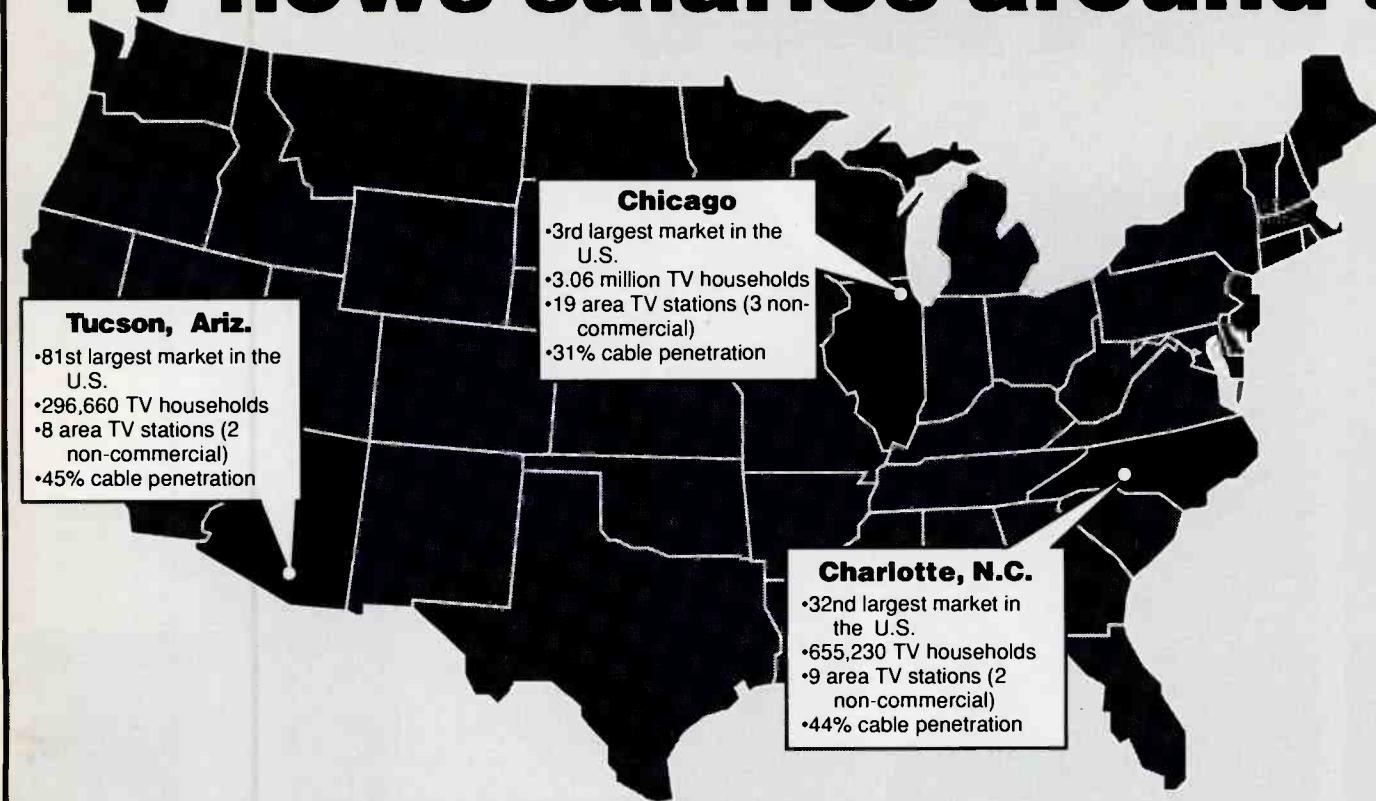
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TV news salaries around the country



About the news salary survey

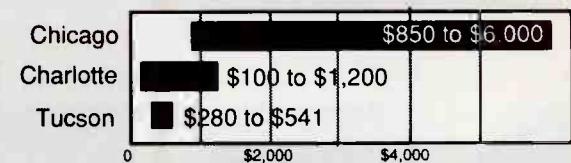
In order to get an idea of salary ranges for local TV news, ELECTRONIC MEDIA surveyed three markets—small, medium and large—to identify salary levels for producers, reporters, directors and anchors.

The figures were compiled by talking to local

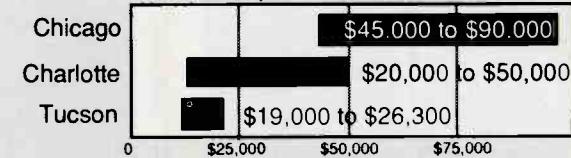
station executives in each of the three cities—Tucson, Ariz.; Charlotte, N.C.; and Chicago.

While the results in the accompanying chart are estimates of salary ranges, they offer some examples of how much salaries and spot prices can vary.

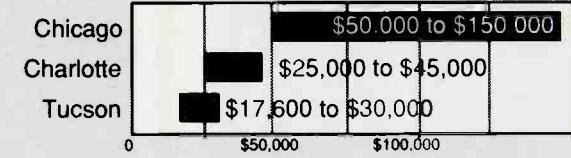
Prices of 30-second news spots



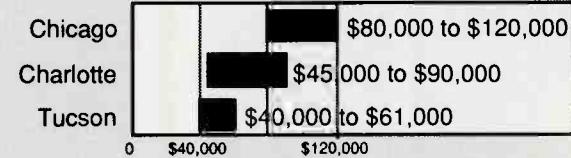
On-air reporters' annual salaries



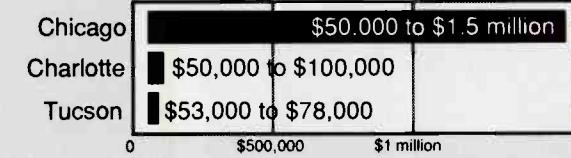
News producers' annual salaries



News directors' annual salaries



Evening anchors' annual salaries



Hewitt: News can be 'good and profitable'

(Continued from Page J3)

News has been a very, very good seller in America. Some of the biggest fortunes in America were made selling news—the Hearsts, the Grahams, the Gannetts. There's nothing wrong with making news profitable, and I've never lost sight of that—that you can be good and profitable.

EM: Are you generally pleased with the way the news-magazine form has evolved over the years?

Mr. Hewitt: I'm pleased with the way '60 Minutes' has evolved. I've got nothing to do with 'West 57th' or '20/20' or 'Entertainment Tonight.' I don't sit in judgment of other people's magazines. But the magazines being put out by television are every bit as good as the magazines being put out by print media.

EM: But do you feel there is any threat to the journalistic standards of news magazines, given the new importance that has been placed on cost-cutting and on news being profitable, particularly in prime time?

Mr. Hewitt: No. '60 Minutes' is the most profitable broadcast in the history of television. It certainly is an inexpensive way to program, considering what it costs to buy shows from Hollywood packagers.

I don't know this figure for a fact, but '20/20' is hardly a raging ratings success, and I understand they make \$20 million a year profit. You don't have to be 'M*A*S*H' or 'I Love Lucy' to make money. But you don't have to compromise your journalistic standards either.

EM: How much profit does '60 Minutes' make?

Mr. Hewitt: They've told me that in its best year it's made \$70 million in profit. I would imagine that in the time '60 Minutes' has been on the air, it has made close to three-quarters of \$1 billion in profit.

Networks make money from the stations they own and from the programs they own. That's why all three networks would like to have more successful programs like ours.

EM: So are you surprised there are not more of these shows around?

Mr. Hewitt: Yeah, I'm surprised that this

'As far as my own personal career is concerned, I couldn't have made it any better if I had written my own script. This has been a dream set-up. It couldn't have been better.'

—Don Hewitt

field hasn't been plowed more. But in certain ways it has. 'Entertainment Tonight' is a money-making show. Probably so is 'PM Magazine,' 'Hour Magazine.'

What you're dealing with here is non-fiction television, which, if it's done properly, sells big and makes lots of money and is prestigious, too.

EM: What is your assessment of CBS News at the moment? Has it stabilized? Are there prevailing concerns about another round of cutbacks?

Mr. Hewitt: I think Larry Tisch (CBS chief executive officer) and the company's largest shareholder) has said it. The major cutbacks are over. I don't know that the cutbacks we experienced at CBS News were any stronger than they were at ABC News or at NBC News. We just got a little more attention.

I think people are concerned all the time, and should be, about how well they do their job and spend their money. But, I'm over here at '60 Minutes,' and not in the newsroom, trying to mind my own business. But things look quiet to me. I don't see any upheaval.

EM: What about evaluating Mr. Tisch's relationship with the news division?

Mr. Hewitt: I think Larry Tisch thinks the world of the news division. I just think he thinks that, like Mr. (Thomas) Murphy at Capital Cities/ABC and Mr. (Jack) Welch at General Electric (NBC's corporate parent), he thinks whatever we do we could do for less.

I think Mr. Tisch and (CBS News President Howard) Stringer one of these days will arrive at the point where they decide how much less is too much less.

But I think Larry Tisch and Howard Stringer have a better working relationship

than Larry Grossman (president of NBC News) or Roone Arledge (president of ABC News) have with their new corporate bosses. So, I think it's all going to come out just fine.

EM: Do you or any of your CBS News colleagues still have any interest in buying part or all of the news division?

Mr. Hewitt: No. I'm glad they never sold it to us. If they had sold it to us, do you know where I would be right now? In a budget meeting. But, I'll tell you, if we had bought the news division, we would have had to have made the same kind of budget cuts as Tisch made to keep our head above water.

EM: Would you have done anything differently all these years that you've been involved in CBS News and '60 Minutes'?

Mr. Hewitt: As far as my own personal career is concerned, I couldn't have made it any better if I had written my own script. This has been a dream set-up. It couldn't have been better.

EM: What about the number of lawsuits '60 Minutes' has been involved with—some 37 or so?

Mr. Hewitt: We never lost one. We settled one out of court. It was the son of a Columbian minister who was awarded \$5,000 and has yet to claim his money.

EM: What of the past two decades of '60 Minutes' are you most proud of?

Mr. Hewitt: I think it was getting Lenell Geter out of jail. He was in jail for life in an \$800 robbery of a fried chicken place in Texas that he did not commit.

EM: What about '60 Minutes' trademark

of aggressive, probing journalism that we now see so much of?

Mr. Hewitt: Now we have plenty of competitors. Do you know what our best competitor is? 'Nightline.' Boy, are they good.

EM: Well, what about your hopes of someday luring ('Nightline' anchor) Ted Koppel to your ranks?

Mr. Hewitt: I've thought about Ted. I don't think he's right for '60 Minutes.' I've thought about everybody. You can't name a person in television news that I haven't thought about.

EM: Is there anyone you have thought about lately as a possible successor to any of your current correspondents, should they have to leave the show for one reason or another?

Mr. Hewitt: Oh, I look at the people on 'West 57th' and I think, 'Boy, are they good.' Steve Kroft is good. Jane Wallace is good. Meredith Vieira is good.

EM: If you have to draw on someone within the next six months to become a '60 Minutes' correspondent, would that person most likely come from within CBS News?

Mr. Hewitt: I think so, unless ('ABC's World News Tonight' anchor) Peter Jennings suddenly became available.

EM: What about the ratings and audience erosion of 'The CBS Evening News'? Why is it happening?

Mr. Hewitt: The erosion is taking place if you're reading only one A.C. Nielsen viewer sample. Why does one of their viewer samples show Rather way out in front and another one show him third? I don't know which one of all the Nielsen samples is accurate. I think someone ought to hold Nielsen's feet to the fire and make them explain.

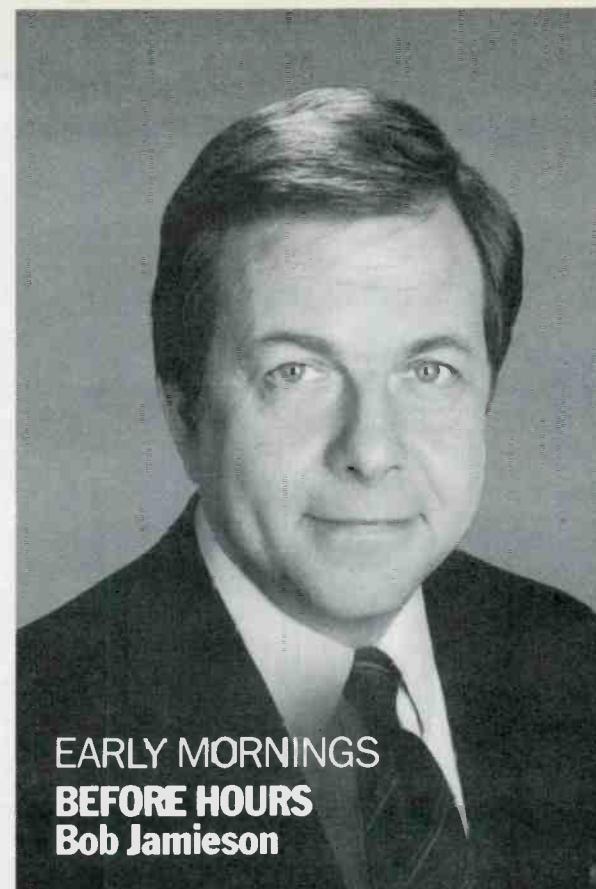
EM: What are your views on the way 'West 57th' has developed, given your critical remarks about the program at the outset?

Mr. Hewitt: I think they're nifty. I just think they are doing a nifty job. Would I like to see them replace us in the top 10? No.

Would I like to see them join us among the top 10-rated shows in prime time? Yes. I once made a lot of dumb remarks, but I think they do a very good job.

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EARLY LIGHT TO THE
TWILIGHT'S LAST
GLEAMING...

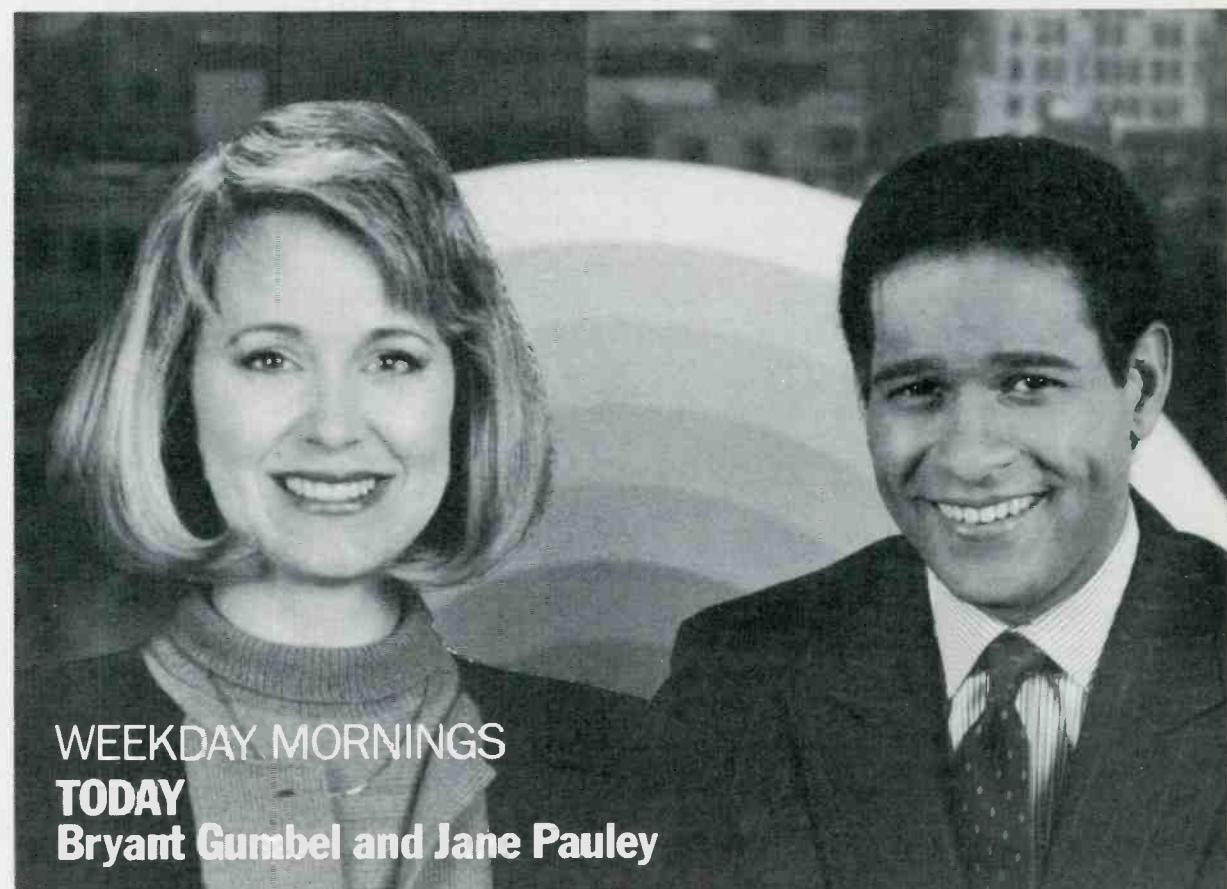
America relies on **NBC News.**



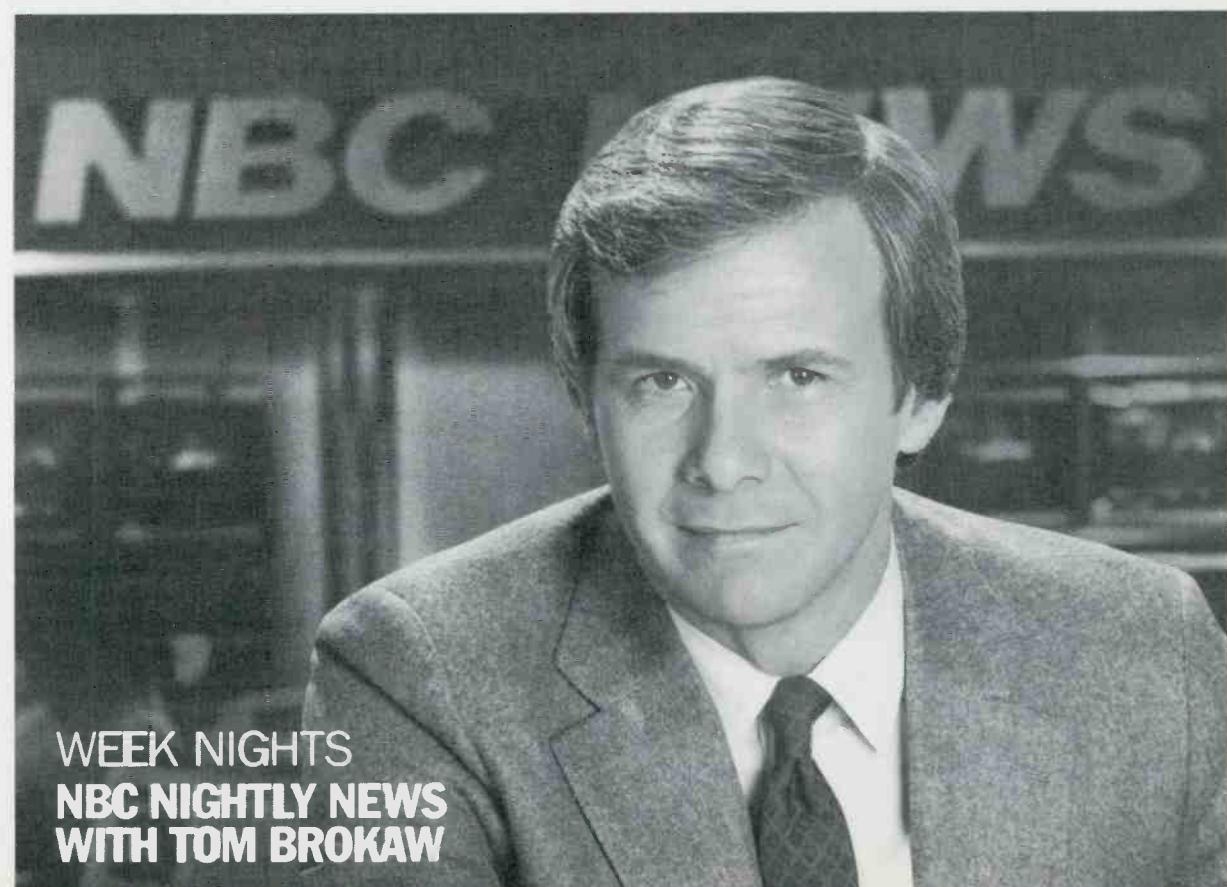
EARLY MORNINGS
BEFORE HOURS
Bob Jamieson



NBC NEWS AT SUNRISE
Deborah Norville



WEEKDAY MORNINGS
TODAY
Bryant Gumbel and Jane Pauley



WEEK NIGHTS
NBC NIGHTLY NEWS
WITH TOM BROKAW

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WDM-DETROIT

WTVJ-MIAMI

WCCO-MINNEAPOLIS

KCRA-SACRAMENTO

WTNH-NEW HAVEN

WJXT-JACKSONVILLE

WTHR-INDIANAPOLIS

WTMJ-MILWAUKEE

WCPX-ORLANDO

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Anchor hunt: 'Like going to the dentist'

(Continued from Page J1)

search even more complicated.

"While there are more people to look at, there are fewer right people available," says Barbara Frye, director of talent placement for Frank Magid and Associates.

"There are lots of people out there who have perfect hair, solid voice and won't screw up for you. But most stations are after people who are distinctive and memorable. Even if they have a few quirks, those are the folks most stations want. And most of those people aren't available."

According to Ms. Frye, the anchor market is more stagnant now than ever, with contracts imposing more restrictions—and being renewed more often.

"There just isn't the movement there was years ago," she says. "People, the few really good ones, are just not available."

Don Fitzpatrick also sees less movement. He's head of San Francisco-based Don Fitzpatrick Associates, a video library service that has videotape of every on-air performance in 165 U.S. markets and the top 15 markets in Canada.

"There is a decrease in the number of searches because of cutbacks in time and personnel," says Mr. Fitzpatrick. "And the trend seems to be toward maturity. The days of trying to hire a cute little coed who was also a cheerleader and matching her with an older male anchor is over."

"Stations are looking for someone who can come through the glass into their homes and become three-dimensional human beings."

That, says Dick Mallary, senior account executive for the consulting firm Audience Research and Development, is because the trend toward "better reporting, assignments, writing and production has helped to lessen the focus on individual anchors."

Mr. Mallary says there are two kinds of star anchors—"the virtuoso, who has brought something to the program by the strength of his character, and the star or strong anchor, whose success is based on the philosophy of the station."

Stations that have one kind of anchor often end up with the other in the long and costly search for replacements.

Take WBBM-TV, the CBS-owned station in Chicago, for instance.

"It sounded like a major-league disaster," recalls Peter Lund, former vice president and general manager of WBBM, about hearing from Bill Kurtis that the superstar anchor had just been recruited by the network.

Mr. Lund agreed to meet Mr. Kurtis that Sunday morning in January 1982 to discuss the opportunity.

"My first thought was I needed this like I needed a hole in my head," said Mr. Lund.

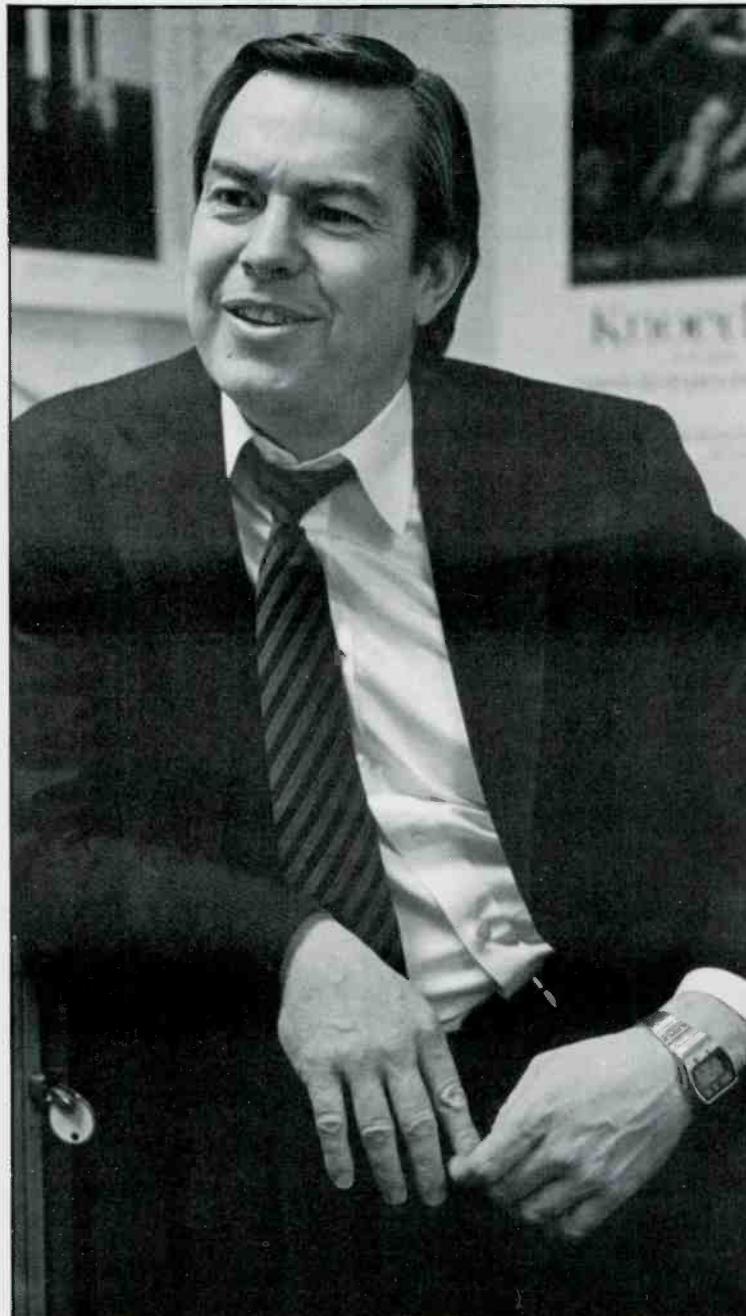
Now president of Multimedia Entertainment, Mr. Lund recalls those days as tough.

"There was nothing else to talk about—it was all-consuming," he said. "We did not have the luxury of time. The network let us keep Kurtis until after the February sweeps."

At that time, Mr. Kurtis and his partner, Walter Jacobson, were the No. 1 anchor team at the No. 1 station in the market.

Mr. Kurtis—who has since returned to the anchor desk at WBBM—was also one of the first local anchormen to negotiate a multimillion-dollar contract and was widely respected for his reporting skills.

"The results of him leaving would not be a lot of fun," Mr. Lund remembers thinking. "Replace Bill Kurtis? Impossible."



Mr. Lund sat down with Frank Gardner, the station's news director, and spent three days looking at every anchor in the top 80 markets.

"We tried not to have any preconceived notions for Kurtis' replacement," Mr. Lund says. "We weren't looking for a man, we had no restrictions. We were just trying to find the best."

After three days, the two men realized they couldn't replace a superstar and decided the station's strength was actually its entire news team.

They ended up selecting Don Craig, a one-time anchor at WMAQ-TV, the NBC-owned station in Chicago. Mr. Craig was retired at the time, but CBS officials felt he could be part of the team.

"We didn't use consultants or focus groups," Mr. Lund says. "Craig did a couple of auditions for us, which we taped in between our newscasts. So the entire newsroom was a part of the selection process. Kurtis and Jacobson even sat in on the screening."

"The transition was low-key. I think we only took out one ad that said goodbye to Bill and that the WBBM tradition continues."

Harry Fuller, news director at KGO-TV in San Francisco, was also faced with losing an anchor who he knew was, "in the viewers' eyes, the most important person in the news department."

"Van Emburg is one of the most successful anchors in the top 10 markets," Mr. Fuller said. "At KGO for more than 15 years, his numbers were the highest in the state of California and for more than a decade, he was co-anchor of the No. 1 news-

cast."

In spite of that, Mr. Fuller said, the station decided to drop Van Emburg in an overhaul of its newscast.

"It's easier to fix the newscast, format and content when you don't have to fix personalities," Mr. Fuller says. "And you have to have a clearly defined direction for the show before you put the anchors into it. If you don't have that, you have trouble."

Like Mr. Lund, Mr. Fuller said he believed that his station's strength was in its newsroom. He believed that while KGO was strong in breaking news and reporting, it lacked depth on the anchor bench.

But he was leery of putting a new anchor into the market.

"In San Francisco, nobody comes from outside and is a success," he says. "You don't go out and hire an anchor and put him on the air and expect him or her to do anything but die."

So Mr. Fuller took an inside route, moving Pete Wilson, his 5 p.m. anchor, to Mr. Emburg's co-anchor slot on the 6 p.m. and 11 p.m. newscasts. He then switched his weekend anchor to the 5 p.m. news.

"If we had to go outside this market (for a replacement), I would have kept Van Emburg another year," Mr. Fuller said.

The situation at KGO points out something critically important, according to Mr. Fitzpatrick, the consultant.

"Some stations do not want to run the risk of waiting 18 months to two years for a new anchor to have impact," Mr. Fitzpatrick says. "Some stations simply reshuffle, hire from within."

'It sounded like a major-league disaster,' recalls Peter Lund, former vice president and general manager of WBBM, about hearing from Bill Kurtis (left) that the superstar anchor had just been recruited by the network . . . 'The results of him leaving would not be a lot of fun. Replace Bill Kurtis? Impossible.'

the boat."

Because the search for a new anchor is so difficult—and can affect the station's whole identity—stations say they're leery of gambling on someone new even when the principal anchor isn't doing well in the ratings.

"The most difficult decision to make is the risk you take in removing someone who has been there five or six years," says Mary McCarthy, news director at WDSU-TV in New Orleans. "Even though they might not be doing well, you've thrown out those five or six years."

Her station decided to take that gamble recently when it replaced veteran anchor Charles Zewe.

Although Mr. Zewe was the anchor "most identified" with WDSU, Ms. McCarthy said, the station decided not to renew his contract when it expired in May.

She said it took "two months of earnest searching, incredible hours, including weekend after weekend," and reviewing 93 tapes in her search for a "full-service journalist, a strong, energized warm communicator who was good on their feet and a good reporter, a solid team player."

"One is always sort of searching, keeping an eye, knowing who's available," Ms. McCarthy says now.

Jim Boyer, news director at KOMO-TV in Seattle, said his search to replace primary anchor Jeff McAtee was "like going to the dentist every day."

"McAtee was the nicest guy you wanted to know, but he was not going to succeed. He was the wrong guy, wrong market," Mr. Boyer said. "He wasn't doing a bad job, it was that the station itself wasn't popular. My response to fix the station was to get him off the air and begin our search for Mr. Right."

"We had a very narrow profile, type, age, background. It was also necessary that he be able to get along with our staff. He needed to be a part of the solution. A lot of good anchors are pains in the ass, and I did not want to subject the staff to a jerk. I wanted someone who was a good newsmen on the air and a role model off air. We wanted to make a statement that we were serious about news."

Mr. Boyer estimates that in the year he's been looking for a replacement for one of his two anchor teams (each team has one male and one female), he's "saved one year's anchor pay," but he hasn't saved any money in the budget.

"It's been extremely expensive, with all the air fares, the enormous amount spent on focus groups, agents," says Mr. Boyer.

"It shouldn't be that hard, but we've even looked outside of the business," he says. "It's not that we have found things that are wrong. It's just an absence of things that were right."

Magid's Ms. Frye says the year-long search at KOMO for just the right anchorman was the right way to approach a critical situation.

"Most managers tend to panic first, which means they ignore the most important tool of all: the research," she said.

"I know Mr. Boyer and the way he does things. He has written the play and is now casting it. Most people, unfortunately, do it the other way."

As far as casting goes, while news managers will always have an eye out for someone better, there is some good news for the industry.

Mr. Fitzpatrick says that of the 500 searches he's done in the last year, only one news director came to him and said that he "had the ugliest reporting team in America and wanted someone blond and good-looking."



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News services work frugality into coverage

By RUSSELL SHAW
Special to ELECTRONIC MEDIA

When a ship caught fire recently in the Atlantic Ocean off Jacksonville, Fla., CBS News flew a reporter and camera crew to the area, rented a helicopter and lodged the troupe for three days.

Meanwhile, WJXT-TV, the CBS affiliate in Jacksonville, offered its coverage to Cable News Network, which obtained the report for less than \$200 in transmission fees.

In competing with the Big 3 networks, news organizations such as CNN, CNN Headline News and Independent Network News are at an economic disadvantage.

While none of these services will discuss their news budgets, their expenditures are a lot lower than the \$250 million to \$300 million that ABC, CBS and NBC each spend annually.

"First and foremost the networks have, over the last 25 years, engaged in overkill in terms of excessive and extravagant spending for news," says John Corporon, president of INN. "News was heavily subsidized by entertainment, so no one was watching the till until network advertising started leveling off and someone put the brakes on."

"Our economic base, though, has always been much smaller," he says. "We don't have the same advertising revenues that the full-service Big 3 have, so I have to scale my spending to my revenues. We do make a modest profit in our news operation, but it is expected that we stay profitable. What we do to avoid going in the hole is watch our spending very carefully."

Mr. Corporon says he does not believe that journalistic integrity is compromised by INN's comparative frugality.

"If we are going to cover a major story in another part of the coun-

try," he says, "the networks will go with a small army that essentially turns into small bureaus. The networks are afraid they are going to miss some angle to the story."

"We will go in with a small band of guerrillas. A larger team might do a better job, but not necessarily."

INN, whose main news product is the daily, 30-minute "USA Tonight" program, has five U.S. bureaus and 115 affiliated stations. It depends on London-based World Television News and Visnews for its international feeds.

"They are expensive," says Mr. Corporon, "but not nearly the cost that the networks incur by sending teams of people roaming around on jets."

At CNN and CNN Headline News, the round-the-clock news hole of the Turner Broadcasting System subsidiaries makes the financial expenditures exponentially larger.

Here, too, there are economies of efficiency that do not seem to impede journalistic quality.

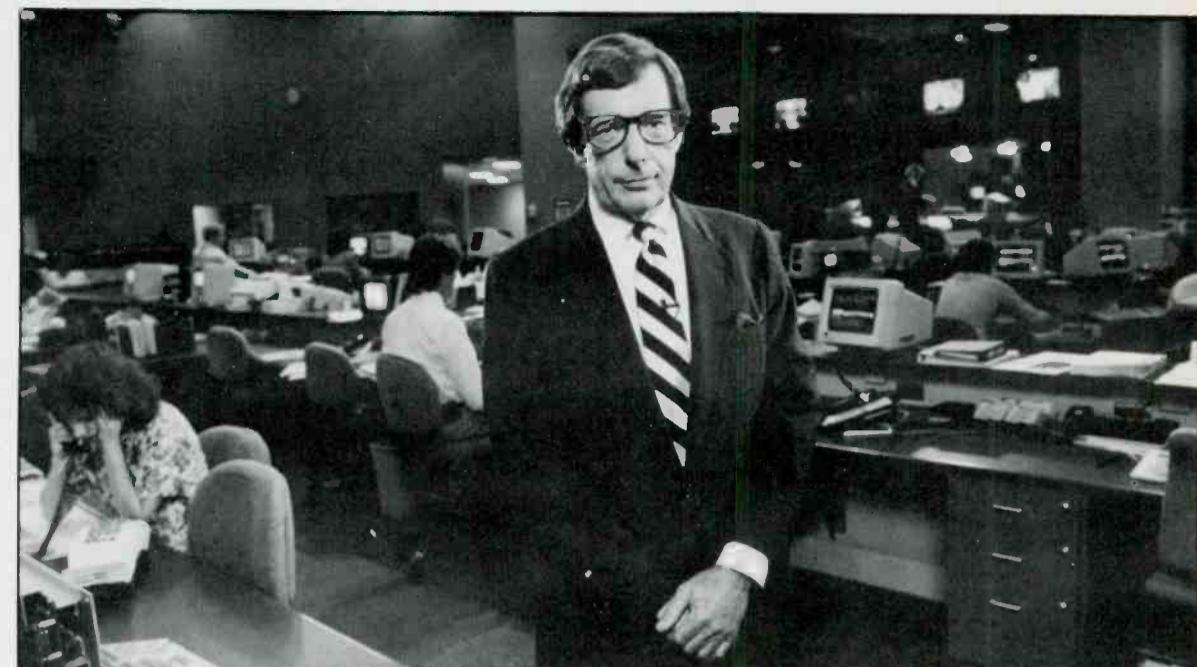
"We're always involved in a balance, looking at the story import vs. the money necessary to cover it," says Earl Casey, vice president and managing editor for CNN, which has nine domestic bureaus, nine foreign bureaus and 200 affiliates.

"For speed and economy, we might prefer using the local station, but in complex news situations we might put our own people into it."

Yes, but isn't quality of reporting often sacrificed when—as is CNN's and INN's frequent practice—less-experienced reporters from an affiliate are used rather than veteran network correspondents?

"No," says Paul Amos, vice president of Headline News.

"In fact," he says, "my experience is that people working in local markets tend to have a much better handle on the story than people coming in from out of town. When



'CNN was created virtually overnight and designed to today, as opposed to having evolved out of the practices long in place at other networks. As any organization ages, it tends to develop those expensive layers of vice presidents and managers that we have carefully avoided.'

—Ed Turner
executive vice president, CNN

the networks send someone in for one day, he won't know the personalities, chronology and nuances of the event, and won't have the sources, either."

CNN officials also believe in their method of news coverage because they've been working on it since their services began.

"CNN was created virtually overnight and designed to today, as opposed to having evolved out of the practices long in place at other networks," says Ed Turner, executive vice president of CNN. "As any organization ages, it tends to develop those expensive layers of vice presidents and managers that we have carefully avoided."

Mr. Amos agrees. "When we put the networks together in 1979 and 1980, by very nature we started from scratch," he says. "Since virtually everyone who started at CNN came out of local news rather than a network background, we knew we

could cover stories a lot less expensively than the networks do. We made much more intensive use of satellites whereas networks were using the far more costly wired-web.

"Then there was the idea that we were going to be very non-specialist-oriented," Mr. Amos continues. "Everybody wrote, reported, directed, produced and ran the assignment desk. We also used and still use a different approach in terms of manpower, hiring at lower pay inexperienced people and giving them training."

Mr. Amos also said he believes that CNN's Atlanta hub is a budget-saver unto itself.

"This facility in New York would be astronomical to operate," he says. "Obviously the cost of living is lower. Also, in Atlanta, we have a tremendous flexibility to get things done quick. We don't have to worry about paying people off with \$20

bills to do a job they are supposed to be doing anyway."

When it comes time to send bureau people out on the road, Mr. Casey allots a \$30 per diem. Other related expenses are watched, but not to the point where news-gathering would be impeded.

"Assuming that our people are not going to be five miles from a story," he says, "we'll encourage to have them stay in a \$75 hotel room rather than an \$150 hotel room across the street. But we won't ask them to stay in a cheaper hotel two miles from a convention if they can stay at the more expensive convention-headquarters hotel and have better access to the delegates."

On the foreign side, Jeanee Von Essen, CNN's vice president of foreign news, also advocates a mixture of thorough coverage in an atmosphere of fiscal responsibility.

"We try to cover all the stories we

(Continued on Page J19)

Local stations try to cut costs, but not quality

By RUSSELL SHAW
Special to ELECTRONIC MEDIA

Last spring, the news director of KSL-TV in Salt Lake City faced a tough decision.

KSL was running the only TV news bureau in sparsely populated southern Utah.

But Spencer Kinard, vice president and news director of the CBS affiliate, also had to consider that he was spending \$80,000 a year on salaries, overhead and transmission costs for three to four stories a week from the two-person bureau.

In April, the Bonneville International-owned station pulled out.

"We needed to find ways of saving costs," says Mr. Kinard, who is also chairman of the Radio-Television News Directors Association.

"The stories that were coming out of there were 'B' and 'C' stories. Now we'll miss those sidebar events, but we'll still be able to cover major stories from that part of the state by flying down when we have to."

Mr. Kinard says he's not the only one who's counting his pennies. He blames a leveling off of advertising revenues for the cutbacks rather than an increase in production and talent costs.

"One view from here is that the costs are not rising so rapidly as revenues have been decreasing," he says. "A few years ago, you saw high inflation, large salary increases and large

perks.

"We've been holding the line efficiently on costs, but the pressure is coming not by inflation but deflation from the revenue side."

One area under scrutiny by cost-conscious stations is staff size.

Full-time news staffers are being replaced by part-timers, according to a study in the May issue of RTNDA Communicator based on a survey of 434 TV stations.

In 1986, the median full-time TV news staff was 17.4 people nationally, down one person from 1985. Part-time help, on the other hand, went from about two people to three.

"Make no mistake about it, things are tight," says Bruce Northcott, president of Frank N. Magid Associates consulting firm. "The realities of the business are not only that lots of stations have been bought and sold and by necessity are tightening up their budgets, but that you don't need to be a rocket scientist to see that local station revenues are not growing like they did."

Another area that many medium- and small-market operations are studying is the type of stories they cover.

"We are taking a more serious look at these types of things," says Tom Bier, news director of WISC-TV in Madison, Wis. "We're more responsible with the money we spend, and it takes a little more justification to spend it."

"It's the marginal, feature-type stories we

are taking the hardest look at," he says. "Rather than send a reporter and crew out for two nights, we might pick something that would only take a day."

However, others argue that cutting back on secondary stories isn't always best.

"I can tell you that those kinds of stories where people say, 'Gee, I didn't know that,' are the ones people respond to," says Bill Bolster, vice president and general manager of KSDK-TV in St. Louis. "That can be a relief after you give the viewers (news of) disasters."

One factor that keeps travel budgets in check while not hurting news coverage is the growth of both national and statewide news networks and interchanges.

"In the past few years there have been more efforts for pooling," says University of Missouri journalism professor Vernon Stone, who is also director of research services for RTNDA.

"Establishing regional networks to serve each other makes sense."

However, some say the networking approach doesn't always work.

"If the story is big, most stations are still going to do the story," says Magid's Mr. Northcott. "Most are governed by budgets, but they look at them as guidelines rather than ironclad regulations."

Bob Brunner, executive news editor of WSAZ-TV in Huntington, W.Va., agrees.

"I think in the last year it has become widely known throughout the news-management industry that we've been forced to be more and more creative in terms of getting the job done with scarcer resources," he said. "If the story demands coverage, you cover it, but the cutbacks are occurring in the marginal stories."

"You also pay more attention to overtime and various other kinds of non-fixed costs you can play with."

The Lee Enterprises station is more likely now to rely on pictures and sound bites from partner stations in other cities, says Mr. Brunner, who is also chairman-elect of RTNDA. "News directors are cooperating rather than using dollars to do the same kind of job."

For stories that cross state lines, both CNN and Independent Network News frequently act as "agencies" of sorts to transmit feeds from one affiliate to another.

Industry observers, such as Mr. Northcott, see the rise of satellite technology as another way for stations to economize.

"The day of taking those big, booming, expensive trucks on the road is going to be over with soon," Mr. Northcott says.

"We happen to be in a cycle right now that is creating some impact in terms of available numbers of dollars. News executives that don't acknowledge this and play under new rules are going to be left in the dust."

News choices test stations' loyalty

(Continued from Page J3)

However, even the most autonomous satellite news service can find itself tangled in crossover conflicts resulting from group ownership.

Jim Topping, news director at WFAA, says there are ABC affiliates and regional co-op stations he can no longer swap news material with because they have been bought by group owners that compete with his station in its market.

"Most of the time we're perfectly able to work together with everyone without any problems," Mr. Topping says. "It's only when big news breaks and everyone wants to be covered, and that's critical even though it represents only about 10 percent of any station's coverage."

"The only consolation is that as more stations become better equipped and run into the same difficulties, the more sympathetic and understanding they are when it happens," he said.

Stations often attempt to avoid such conflicts by packaging the same story differently for each service or station.

Most commercial networks prefer raw news footage and many regional stations don't mind receiving conventional reports made by an on-camera correspondent.

"The bottom line is that these days stations do pretty much what they have to protect themselves and to get the news coverage they need," Mr. Haley says. "We come first on our list of priorities because news, for any station, is its biggest franchise."

Conus officials contend their service assures stations of autonomy and the ability to fend for themselves.

"We don't see it as a question of who's getting hurt, but of who's getting helped," says Conus President Charles Dutcher.

"Anytime you have two services, one of them can't get you by the throat and make you do things their way," he says. "The competition is keeping everyone honest and on their toes."

But the fact that stations are looking out for themselves doesn't always sit well with the commercial networks, particularly at a time when corporate cost-cutting has forced them to rely more on their affiliates for regional news feeds.

However, executives at the three network news divisions deny that there's been any major problem securing the live, priority breaking news coverage they expect from affiliates.

They do not view affiliates' use of other satellite news services as a threat to their special bonds.

"That hasn't been an issue. Any rivalry among these services has been vastly overplayed," said Lawrence Grossman, NBC News president.

"Our affiliates have been extremely loyal and very cooperative. Our A News and Skycom services work very well together and give the stations everything they need."

Despite the networks' view, officials at many individual stations admit to having to sometimes slight their networks to honor commitments to Conus or independent regional station affiliations.

"Unquestionably there are some divided loyalties out there, and sometimes the networks get hurt," says Don Dunphy, vice president of ABC's affiliate news services.

"But our best defense has been making substantial commitments to upgrade our affiliate news services."

Over a five-year period, each of the commercial networks is expected to spend about \$10 million to upgrade satellite news services to

affiliates, industry sources estimate.

But a competitive service doesn't necessarily assure affiliate cooperation when it's needed.

One example, Mr. Haley says, is when WISN-TV, the ABC affiliate in Milwaukee, fed live coverage of a plane crash there direct to other Conus stations while ABC News struggled to secure footage from another source.

However, Conus officials admit to receiving and granting an increased

number of requests from ABC, CBS and NBC to tap into its exclusive live news feeds for, at the very least, use in their national evening newscasts.

"There's a lot more cooperation among the competing services and stations that goes on now than there used to be," Mr. Topping said.

Most stations and even the commercial networks acknowledge that Conus, which only came on line three years ago and claims a 100

percent renewal rate among its members, forced them all into a new age of technology.

However, many station executives believe that ultimately the commercial networks' satellite news operations will become dominant, and that Conus and other smaller services will be forced into more specialized roles or obsolescence.

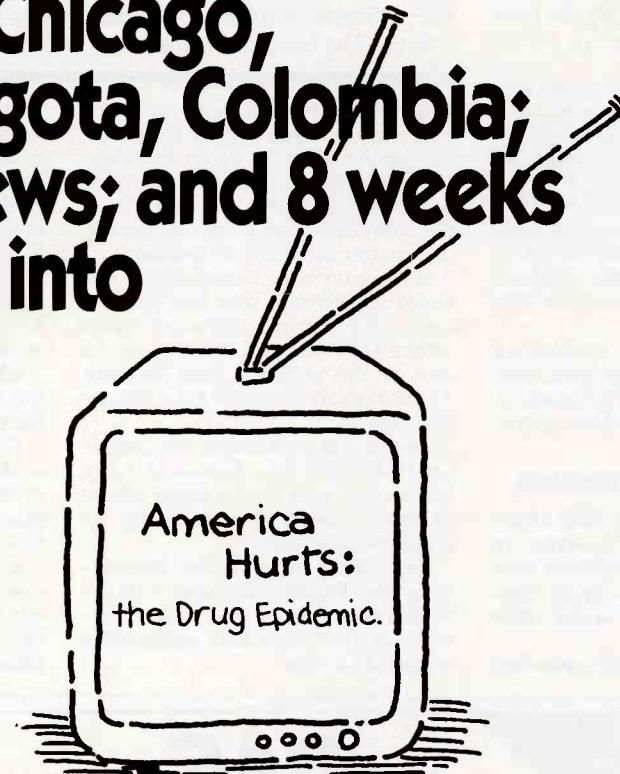
"Ultimately, stations are the big winners. All of this has given them a regionalized news power that they

never had before," says Mel Martin, news director of WJXT-TV, the CBS affiliate in Jacksonville, Fla., and a founding station of the Florida News Network.

"It's not the end of the networks' monopolistic hold on TV news coverage or the beginning of new complications resulting from so many good resources."

"It is the start of an era in which local TV news will be the way it was meant to be." #

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Four TV stations face test in stories that

(Continued from Page J1) "we were getting a lot of different calls from independent people telling us the same thing," he says.

The station launched an investigation into Mr. Harvey's past, including a job at a local Veterans Administration hospital and a stint before that, in the early 1970s, at a hospital in London, Ky.

It also requested hospital records and interviewed hospital employees.

As it turned out, Mr. Harvey, who had worked at the county-run hospital for about 13 months, had poisoned patients by putting cyanide in their orange juice, arsenic in their pudding and injecting poison directly into their intravenous feeders, among other methods.

On Aug. 18, he pleaded guilty to those murders during court proceedings that detailed the circumstances, which WCPO carried live.

"Believe me, it made for some fascinating television," Mr. Cahalan says.

The WCPO investigation that led to the report spanned a period of nearly three months.

"We were very careful because this story was so sensational from the start," he says of the fact-checking that was done. "But by the time we got to June 23, we felt pretty good about the story."

While WCPO got some positive viewer response to that newscast, the station says it received a lot more congratulatory calls after the Aug. 18 court proceedings.

Mr. Cahalan claims that WCPO's new staff of 50 is "the smallest news operation in town," with about 10 fewer people than ABC affiliate WKRC-TV and five fewer than NBC affiliate WLWT-TV.

His staff, he says, including WCPO co-anchor Pat Minarcin, who did much of the investigating, worked as "a lean, mean operation."

Dayton train explosion

DAYTON, OHIO—Just as CBS affiliate WHIO was about to wrap up its coverage of the derailment of a freight train five miles away from the station, the story broke wide open again.

Reporter Dave Freeman, who had



San Antonio's KENS-TV joined rescue operations when floodwaters swept away children returning from camp. The helicopter, which was filming the flood before the accident occurred, pulled two children to safety.

joined the station three weeks earlier, was up in the station's helicopter getting ready to go on live during the 6 p.m. news. The chopper was hovering above the site where the train had skipped off the track a day earlier in nearby Miamisburg.

With him was cameraman Richard Nordstrom, who had spent a busy day taping shots of toxic smoke that was still seeping out of one of the railroad cars holding 12,000 gallons of white phosphorus.

The tanker containing the chemical had burst into flames the day before, but now just a small plume of smoke could be seen rising up from the derailment.

Capt. Billy Ring of the Miamisburg Fire Department was with the WHIO crew, preparing for an interview as the crisis was apparently coming to a close.

The station opened the newscast with live coverage from the Miamisburg Police Department.

"Right at 6 p.m. there was a news conference explaining where things stood for the community," said WHIO News Director Skip Hapner.

The 17,000 people who had been evacuated the day before, on July 8, 1986, were returning to their homes.

All three of Dayton's network affiliates had set up remote crews at the press conference.

WHIO, the only station that owns a chopper here, followed its segment from that gathering, as planned, with a live aerial shot of the accident site.

Just after the station switched over to the chopper, "as if it was on cue," said one WHIO staffer later, the tanker containing the phosphorous exploded for a second time.

The crisis had begun again.

Dayton's ABC affiliate, WDTN-TV, and NBC affiliate, WKEF-TV, found themselves at a disadvantage, with their crews at the news conference and no helicopter to switch to at the site.

But for the next 2½ hours, WHIO covered the news live while also directing the evacuation efforts as a cloud of toxic smoke crawled across the sky.

Some 35,000 people were evacuated that night, including many people from a nearby shopping mall, who could see the poisonous cloud approaching their location on TV monitors carrying the WHIO newscast.

"More than reporting a news story, we became a public affairs vehicle," explained Mr. Hapner. "We were telling our viewers and callers information they had to know. They were seeing what danger they might be in."

Capt. Ring, the fire chief aboard the chopper, also kept WHIO's viewers informed of the situation when he wasn't busy talking with his firefighters on the ground via two-way radio.

"The chopper was the only way to do it," Mr. Hapner said. "We actually just followed the cloud."

He said his staff, especially Mr. Freeman, handled the situation well.

"You have to keep calm and cool," he said, explaining that the coverage could have easily caused people to panic, especially those watching the cloud approach them at the shopping mall.

One local TV critic, Tom Hopkins of the Journal Herald, saluted the station for its coverage in a column, saying that someone should "pin a medal" on WHIO.

This week somebody will.

At the Radio-Television News Directors Association convention in Orlando, Fla., WHIO will receive a regional spot news award for its coverage.

Contra hearing scandal

SAN FRANCISCO—It's a long way from San Francisco to Nicaragua, but that hasn't stopped KRON from taking a long, hard look at the Reagan administration's policies there.

"We've taken some heat from government officials for our stories, but the station support has been ter-

rific," says Jon Dann, producer of two "Target 4" investigative specials the NBC affiliate has aired during the past year.

During the last seven months, Mr. Dann has pieced together the story of a San Francisco man who testified before Congress (in clerical garb) as a pro-contra priest, but in reality was not a Roman Catholic and had received \$75,000 from contra leaders and State Department sources for promoting the anti-Sandinista cause.

Based on KRON's findings, Rep. Samuel Gejdenson, D-Conn., has charged Father Thomas Dowling with misrepresenting himself before Congress and called for an official investigation.

KRON got involved in the story based on tips from a researcher with the Center for Investigative Reporting, a local research group that the station works with, and from an undisclosed source in Dallas.

The station first contacted Father Dowling and interviewed him on film.

Next, it talked to the Archdiocese of San Francisco. The Roman Catholic Church, it seems, had never heard of Father Dowling, and was disturbed to learn he'd been conducting Spanish-language masses for contra troops in Honduras.

Former White House aide Lt. Col. Oliver North, meanwhile, had arranged Father Dowling's Capitol Hill appearance in which he said Sandinistas had dressed up as contras to commit atrocities.

Following that, KRON went after interviews with officials from the State Department, the White House, a congressional subcommittee and a contra leader, among others.

It aired its story on June 2.

KRON's scoop eventually found its way into The New York Times and network news programs, plus the congressional testimony of Lt. Col. North's former secretary, Fawn Hall.

In a separate report, Mr. Dann's team told how political opponents of the Reagan administration's Central American policies have been secretly investigated through such agencies as the Internal Revenue Service and the FBI.

Among those threatened by harassing letters and unexplained burglaries were a non-profit Christian magazine and a tax-exempt political education group.

The report prompted Rep. Don Edwards, D-Calif., to convene hearings by the House Subcommittee on Civil and Constitutional Rights.

The broadcast later caught the attention of Sonoma State University professor Carl Jensen, who labeled it "the most ignored" major news story of 1987.

"I don't think there's anything tougher to do than investigative reporting," Mr. Dann says. "And it's difficult for local TV stations to justify in terms of time, as well as dollars and cents."

"You may spend weeks on a story and simply have it fail to pan out."

Such a commitment makes sense to KRON management, it seems, because of the large number of Central Americans living in the San Francisco Bay Area and because of the particular skills in its news operation.

While the station wouldn't disclose how much it spends on investigative reporting annually, it has seven full-time staff members on its investigative team out of a news staff of 154. Another five to 10 staffers are occasionally assigned to investigations.

"A year ago, we felt almost totally alone in doing controversial stories about the administration," says Mr. Dann. "A lot of people were intimi-



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dated and buffaloed. It wasn't until the Iran-contra scandal started unraveling last November that things started to stick (to President Reagan)."

The station has followed up with reports on further revelations resulting from the broadcasts.

Father Dowling, for example, has renounced his membership in a Catholic splinter group that rejects the authority of the Pope in order to work full time on behalf of the CIA-backed contras and other partisan groups. The cleric had already been given \$25,000 by contra leaders and \$2,500 by Oliver North to distribute anti-Sandinista material.

"A year ago, (former CIA Director) William Casey was threatening to throw reporters in jail for these kinds of stories," concluded Mr. Dann. "The administration had effectively muzzled the press through a whole lot of news. I think that's changed now, but I expect a lot more will eventually come out as a result of the shift in attitude."

San Antonio bus tragedy

SAN ANTONIO, TEXAS—The grim sight of a frightened girl being swept away in floodwaters was a gripping, horrifying piece of footage.

It was captured by a KENS-TV cameraman here after a would-be rescuer on the CBS affiliate's helicopter was unable to pull the youngster from the waters of the rain-swollen Guadalupe River.

After nearly grabbing the girl, the chopper crew watched helplessly as she was carried away by the water.

The victim belonged to a group of children returning from camp who were suddenly swallowed by the river when their buses became stranded on its edge, about 50 miles northwest of here.

"They say the wall of water was such that it rose 35 feet in three minutes," KENS News Director Bob Rogers said of the river's rage on the morning of July 13.

Some of the children were carried away by the rushing current, while others were able to grab the tops of partially submerged trees.

"Everywhere you looked there were kids in trees at the river's level," said Mike Rice, the pilot of the helicopter, describing what he saw when he arrived moments later.

The disappearance of the children came as a surprise to Mr. Rice and the other KENS employee on the chopper, cameraman David Villarreal. They had passed over the buses just minutes earlier as they shot videotape of the floodwaters.

When they flew by, the buses were in no apparent danger as they prepared to cross the river.

But when the chopper returned 10 minutes later, the vehicles were gone, Mr. Rice said, so the crew landed to interview a child they had spotted on the shore. The two newsmen were "in shock" as the child told them more than 40 other children had been swept away.

The KENS chopper returned to the air, flew downriver and came upon the children in the trees.

But since it wasn't equipped with life-saving gear, it circled the area, along with a Texas Department of Public Safety helicopter that arrived on the scene but didn't have rescue lines, either.

Then Ray Masterman, a former frogman in the British Navy, arrived. He was armed with flotation devices and two rescue ropes. The helicopters landed, and he gave one rope to the public safety helicopter and hopped in KENS's chopper with the other.

The KENS chopper returned to the air, found two girls waist-deep in water holding on to the tops of

trees and was able to bring one of them safely back to shore.

As the chopper was going back for the second girl, the now three-man crew noticed a third girl in a more perilous situation.

"We saw a girl who had broken away from the tree she was holding on to," Mr. Rice said. "Her face kept disappearing under the water."

The KENS helicopter hovered about 20 feet above the water while traveling about 30 miles an hour to

catch up with her.

Mr. Masterman lowered the rope to the girl and she was finally able to grab it. But then, weakened by the current, she let go and the river pulled her away again.

Realizing he couldn't save the girl that way, Mr. Masterman secured himself to the chopper with the rope and dove out to try to grab her as the chopper hovered over her again.

"But by the time he hit the water, she was out of reach," Mr. Rice said.

During that last-ditch effort, Mr. Villarreal, the KENS cameraman, caught a close shot of the girl's hopeless expression as she was swept away by the water.

"They lost sight of her and never saw her again," Mr. Rogers said of the failed rescue attempt.

However, the KENS helicopter was able to go back and rescue a second girl from the river.

The experience on that morning wasn't a new one for Mr. Rice, who

feels more like he's in the rescue business than the TV news business these days.

During May, June and July, he saved about 18 people from floodwaters in the San Antonio area.

"I've had an extremely busy season," said Mr. Rice, who flies the only full-time, station-owned chopper in the market.

"I thought this was going to be a real easy job, some low-key flying," he added. #

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Anchors' actions raise question of ethics

(Continued from Page J3)

"Like it or not, we're involved in a nightly popularity contest," Mr. Tuck says. "We have to comply with what our audience believes is ethical behavior."

"And secondly, I don't want to give my critics any ammunition."

However, a look at other incidents around the country shows that audiences generally support TV journalists in a too-hot spotlight.

Take, for example, the case of

Hugh Smith, an anchor at WTVT-TV in Tampa since the mid-1960s.

Five years ago, Mr. Smith pleaded guilty to soliciting a woman for prostitution who turned out to be a police officer. The anchor was ordered to pay \$300, and WTVT suspended him without pay for a week.

But surveying Arbitron Ratings Co. numbers two months later—during the November 1982 sweeps—Tampa Tribune columnist Walt

Belcher says he saw no news-ratings drop for the No. 1-ranked station.

Remembering the incident, one broadcaster at another station in the market recalls: "I had to go to a bar and have a couple of drinks. There was not only acceptance of Smith, but an outpouring of support."

Adds another Tampa-area TV executive: "If it had happened in Denver or Cleveland, he wouldn't have had a snowball's chance in hell."

But according to Willis Duff, a se-

nior partner at Audience Research & Development, most markets probably would have taken Mr. Smith's questionable behavior in stride.

"A lot of people feel they know (TV newspeople) well. We see people who talk about news personalities as if they knew them personally," he says.

How the public views anchors' controversial actions also depends on the segment of the population you're looking at, says Mort Crim,

senior news anchor at WDIV-TV in Detroit. "Some might think it's pretty neat if an anchor has a few drinks and gets caught speeding," because it's something they might do themselves.

But the public, and stations, do have their limits of tolerance.

One anchor at a San Diego station, for example, lost his job a few years ago after he was found guilty of child molestation. He's now serving a three-year prison term.

In situations such as that, the newspeople aren't the only ones with an image at stake. The station, too, must assess the impact on its reputation as a news organization.

Greg Dawson, a TV critic at the Orlando Sentinel, believes WCPX-TV in Orlando showed a "lack of news judgment" when it failed to report on the arrest of its anchor, Glen Rinker, last April.

Mr. Rinker, who has been with the station for four years, was accused of assault and battery by his wife, Barbara. But after his arrest, Ms.

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Rinker dropped the charges.

While other area stations reported the incident, WCPX's only mention of the news came in the form of a commentary by Mr. Rinker after the charges were dropped. In the commentary, he discussed how he had been subjected to an injustice.

WCPX's executive news producer, Ed Bates, defends the station's decision: "We didn't say anything about (Mr. Rinker's arrest) because we would have had to spend 30 minutes" explaining what happened.

Mr. Rinker returns Mr. Dawson's volley of criticism with some of his own. He says court records state his wife showed no injuries directly after the incident—except for a cut inside her throat that he alleges was caused by a chipped tooth.

But "one reporter said I cut my wife on the mouth, neck and knee," he says.

He also expresses bitterness that no reporter interviewed two witnesses who could attest to his wife's physical condition.

At least one TV journalist has been able to turn his misfortune into something positive.

Kelly Burke, a former reporter with WRC-TV in Washington, was involved in a car accident in 1984, in which a person was killed.

The reporter had been driving while intoxicated, and as part of his sentence the court agreed to let him provide a community service in the form of a documentary on drinking and driving.

Mr. Burke produced his special, "Drinking and Driving: The Toll, the Tears," with an independent TV crew and private funding. It aired nationally on PBS and won a Gabriel Award and a Grand Award at the New York International Film and Television Festival.#

Business veteran sees new possibilities

(Continued from Page J2)
in national syndication, it is so far cleared on 87 stations reaching 62 percent of the country.

Still, that kind of distribution is better than most of its competitors.

Ms. Mack points out, for example, that all of the business shows on ESPN, Financial News Network and CNN, because they are cable programs, can only extend as far as cable does. That's currently about 50 percent of the country.

As a result, ESPN's "Nation's Business Today," for example, does an average rating

of 0.2 to 0.3. That show is produced by Biznet, a division of the U.S. Chamber of Commerce.

And on the network television side, NBC's "Strictly Business" is only carried by the network's owned stations.

"Strictly Business" had been syndicated by LBS Communications until last spring, but the program never cleared more than 65 percent of the country, a factor that led to poor national advertiser support, leading LBS to drop the show.

Of all of the business shows, only ABC's "Business World" has higher clearances than

"The Wall Street Journal Report." The half-hour weekend program is cleared in 70 percent of the country and averages a 1.7 rating.

Despite all the fallout on the TV business news front, Ms. Mack and her competition maintain that the general TV audience remains enamored with business issues and business TV shows.

"My philosophy is that business news has a wider audience than just executives," she says.

"People want control over their financial lives, and I think that's why in the mass

media a program can keep all Americans informed on subjects like IRAs, pension funds, how to manage the boss and when to take early retirement."

And according to Ms. Mack and others in the business, the advertising dollars are there to support business shows.

Ms. Mack also sees television business news as a good career opportunity.

"It's a growing field and more and more people are coming into it," she says. "This is one niche that is growing, while network news is contracting." #

Services eye costs

(Continued from Page J14)
judge are important," she says. "We are usually there for the big ones, but the harder decisions are the 'B'- and 'C'-level stories. Anybody can pick stories and throw money at them, but what we have done is do it more like a business by making evaluations."

For both CNN's domestic and foreign news-gathering, help is on the way in the equipment area.

CNN editors are awaiting the forthcoming organizationwide availability of flyaway uplinks. Composed of 15 cases and a dish, these portable, \$250,000 units allow for flexibility and speed.

CNN currently has one unit for domestic operations, with a second unit due for delivery to Ms. Von Essen's foreign watch by the end of September.

"This piece of equipment enables us to go live quicker," says Ed Turner.

"The networks have their trucks and vans, but we can put our flyaway in the belly of a charter or ship it on scheduled airlines," Mr. Turner says. "We can then pick it up and drive it to the scene of a mine collapse and be on the air in 45 minutes."

Here, though, the dollar still rules. He says he could use them in all his bureaus now, "but we're looking at more like a year to 18 months" before all the bureaus are equipped. #

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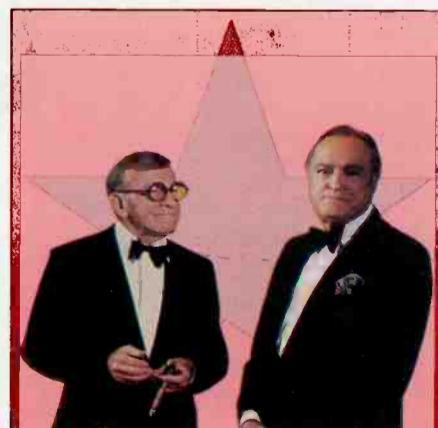
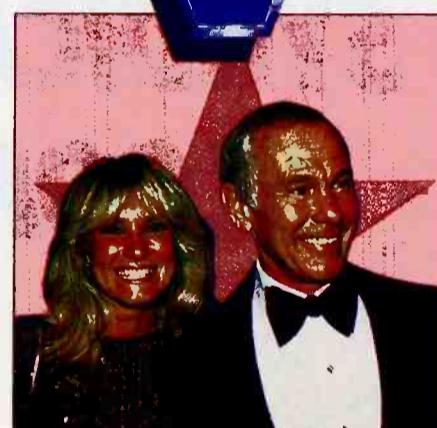
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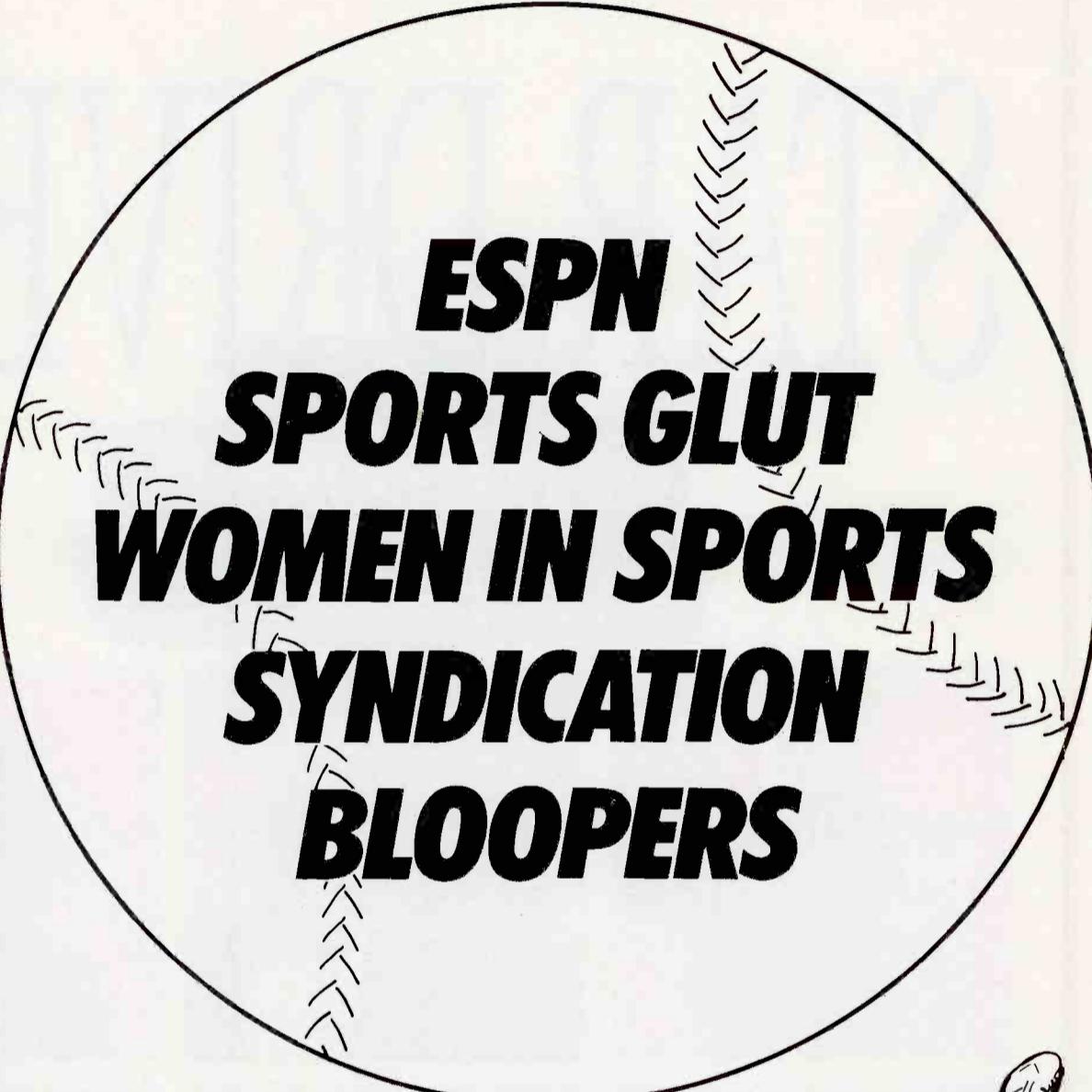
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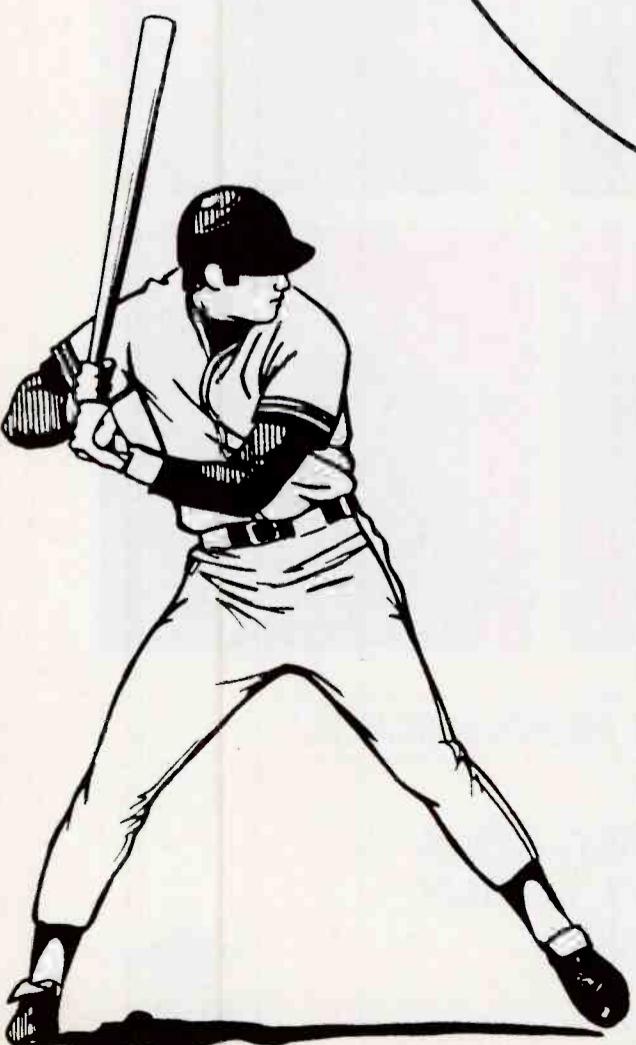


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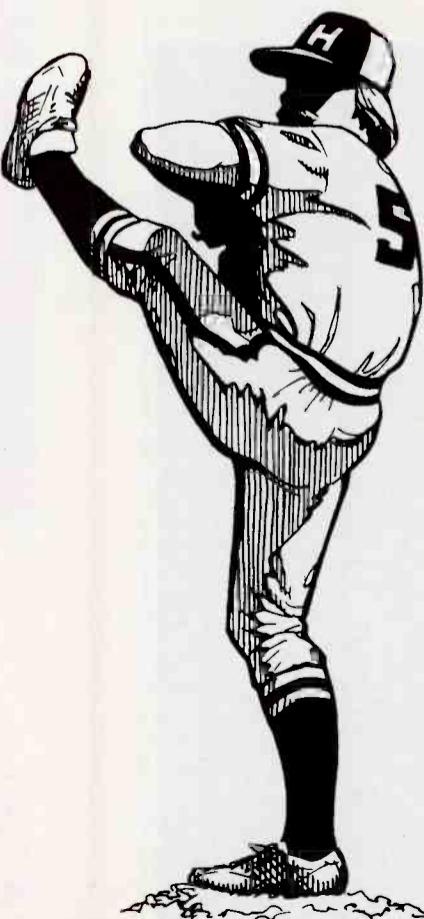
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Technology and equipment

A restricted view

New rules on use of satellite images raise concerns

By DAVID HAWTHORNE
Special to ELECTRONIC MEDIA

Some members of the news media believe that satellite images of the earth are very useful in news gathering.

But getting those images on a regular basis here in the United States has become almost as hard as spotting a satellite with the naked eye.

The National Oceanographic and Aeronautical Administration recently issued rules governing private ownership and use of remote sensing satellite technology, which provides such images.

The rules establish that the departments of Defense and State, and other interested departments, must review the application for operation of a satellite and declare, in writing, their objections or desired modifications within 60 days. The applicant can argue his case if he feels any objections or modifications are unreasonable.

The rules have left the media and others troubled over economic and constitutional issues.

The NOAA, which will enforce the new rules, says they provide the first legal framework anywhere in the world for the ownership of remote sensing technology by private industry.

But critics in the media and other private interests feel that the rules could chill private sector investment in anything like a "mediasat" and raise the specter of "one step towards a national secrets act."

Mark Brender, an assignment editor in ABC's Washington bureau and head of the Radio-Television News Directors Association's Task Force on Remote Sensing Satellites, has had to battle the rules without strong support from the top management at any of the major broadcast networks.

Despite recent uses of satellite images by ABC in its "Jennings/Koppel Report" on the Persian Gulf and in its "World News Tonight" program, the networks are far from any routine reliance on such technology for news gathering.

Estimates on the cost of building, launching and operating a mediasat range from as high as \$500 million to as low as \$3 million or \$4 million.

Peter Zimmerman, senior associate at the Carnegie Endowment for International Peace in Washington, says these lower estimates are completely unrealistic.

However, he grants that significant savings are likely since the higher estimates, originated by government studies, reflect extremely high costs associated with government projects rather than much lower private-sector purchasing practices. The kind of technical expertise required to operate and interpret remote sens-



This satellite image of New York Harbor was used by ABC during its coverage of "Liberty Weekend." (©1987 CNES, provided courtesy of SPOT Image Corp., Reston, Va.)

ing satellite images is substantial and expensive, Mr. Zimmerman and others say. Moreover, the number of news situations where the technology would be used are probably so limited that no single news outlet could justify the cost of the system's ongoing operation.

In fact, Mr. Brender is not sure that the mediasat concept has helped bring the issues into focus. "It really should be thought of as an 'infosat,'" he says.

In addition to media, Mr. Brender believes that other potential clients, such as international insurance underwriters, and agricultural and mineral interests, are just as likely to benefit from satellite images as are the media, and that their support and concern over the new regulation should be solicited.

But two technical issues separate the interests of these companies and those of the media: image resolution capability and timeliness.

The rules that have been issued seem to be directed primarily at the media, which want higher resolution than currently available, and faster image processing and enhancement.

The French can now provide "same-day" ser-

vice in some cases, but for most users, such as oil and mineral companies, a turn-around time of several days, weeks and even months is acceptable.

The technical problems presented by using satellite images are enormous, notes Mr. Zimmerman, and by themselves probably preclude the need for the regulations.

He says the data generated by these systems "require that you know what you are looking for as well as how to look for it." The data cover such relatively huge areas of the earth's surface that significant abnormalities can easily go unnoticed.

As such, the systems really aren't useful except for confirming information hinted at by other sources. Moreover, the satellites do not necessarily lend themselves to either maneuvering over suspect targets or to timing their presence to a specific short-term event.

Discovering the heading and speed of a ship on the ocean, for instance, would probably not be a task reliably accomplished by these satellites.

(Continued on Page 23)

Sales rise for VCRs, camcorders

Sales of videocassette recorders and camcorders advanced in July, according to the Electronic Industries Association. Sales of camcorders topped 116,000 units last month, a 22 percent gain compared to July 1986. Sales of VCRs expanded 10 percent to some 916,000 units. Color TV sales dipped slightly in July, but year-to-date sales are up 7 percent over the same period last year.

* * *

The new **Digi-Trail option for Ampex ADO 1000/2000 effects systems** has been sold to more than 120 ADO system owners in sales totaling more than \$1 million in just 90 days. Introduced at the 1987 National Association of Broadcasters convention in Dallas, the Digi-Trail is an optional hardware and software kit that provides a variety of new effects including various types of trails and sparkles behind moving images, and "smear" motion within live video.

* * *

Chaparral Communications has announced that "**The Satellite Show**," its weekly TV program for home dish owners, has gone to a new half-hour format. "The Satellite Show" is broadcast via satellite to over 2 million homes throughout North America. The show is broadcast on Westar 5, channel 3 on Tuesdays at 9 p.m. (ET) and Saturdays at noon.

* * *

VTE Television of Hollywood recently bought six **Sony BVP-360 studio/field cameras** to strengthen its remote pick-up capabilities. VTE, which specializes in on-location production, has incorporated the new cameras into its four mobile units for coverage of such events as NBA, NFL and Major League Baseball games, a Whitney Houston concert and the 1987 Super Bowl.

* * *

Intersound has recreated and translated the computer-sourced character **Max** into Spanish for the ABC TV series "**Max Headroom**." The automated dialogue replacement, sound and post-production studio also translated the other voices and special voice effects of the show into Spanish. By using the Apple Macintosh computer, the EMU Systems Emulator II, Sound Designer software and the technical talent of Intersound, **Max Headroom** has now become bilingual.#

Sony offers new U-matic tape

Product update

Sony Magnetic Products Co. has developed **higher performance U-matic tape** designed for the rigors of broadcast production. The BRS and XBR series utilize the latest tape technology offering higher signal-to-noise ratios, fewer drop outs and enhanced audio. Sony Corp. of America, 9 West 57th St., New York, N.Y. 10019.

* * *

cause unfiltered signals with subcarriers located too close to the video would have vision defects, audio defects or both. Television Equipment Associates, South Salem, New York, 10590.

* * *

Chaparral Communications has introduced a **dual-band, prime focus feed**. The Corotor feed features both C-Band and Ku-Band polarity switching at the prime focus of the dish. Requiring only one LNB for each frequency band, the Corotor can substantially reduce the cost of a Ku-Band upgrade. Also, the Corotor uses one servo motor to

drive both polarity probes, simplifying integration to existing receivers. Chaparral Communications, 2450 N. First St., San Jose, Calif. 95131.

* * *

Raytheon Marine Co. is offering the **JMA-3710 Color Raster Scan Radar**. Ten ranges from $\frac{1}{4}$ to 72 nautical miles are available, with 30 percent offset to increase effective forward range, plus target plotting, dual Electronic Bearing Line, dual Variable Range Marker and many target enhancement features. Allied Broadcast Equipment, Richmond, Ind. 47374. #



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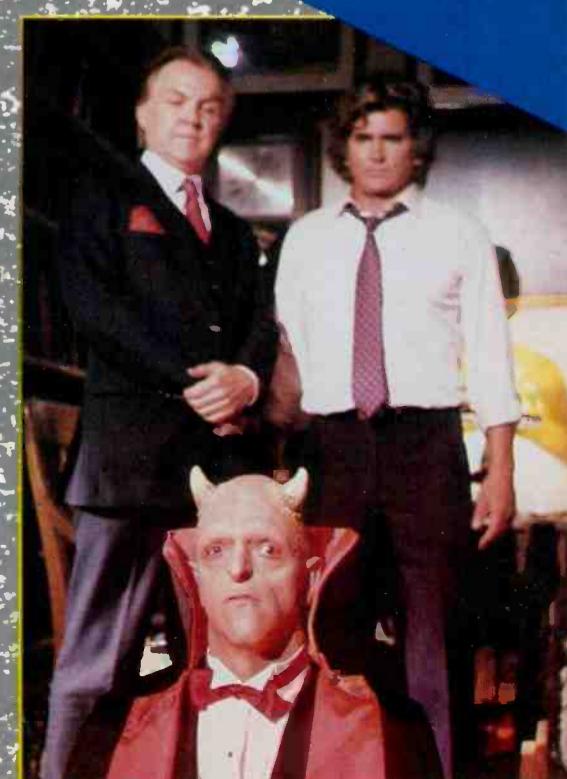
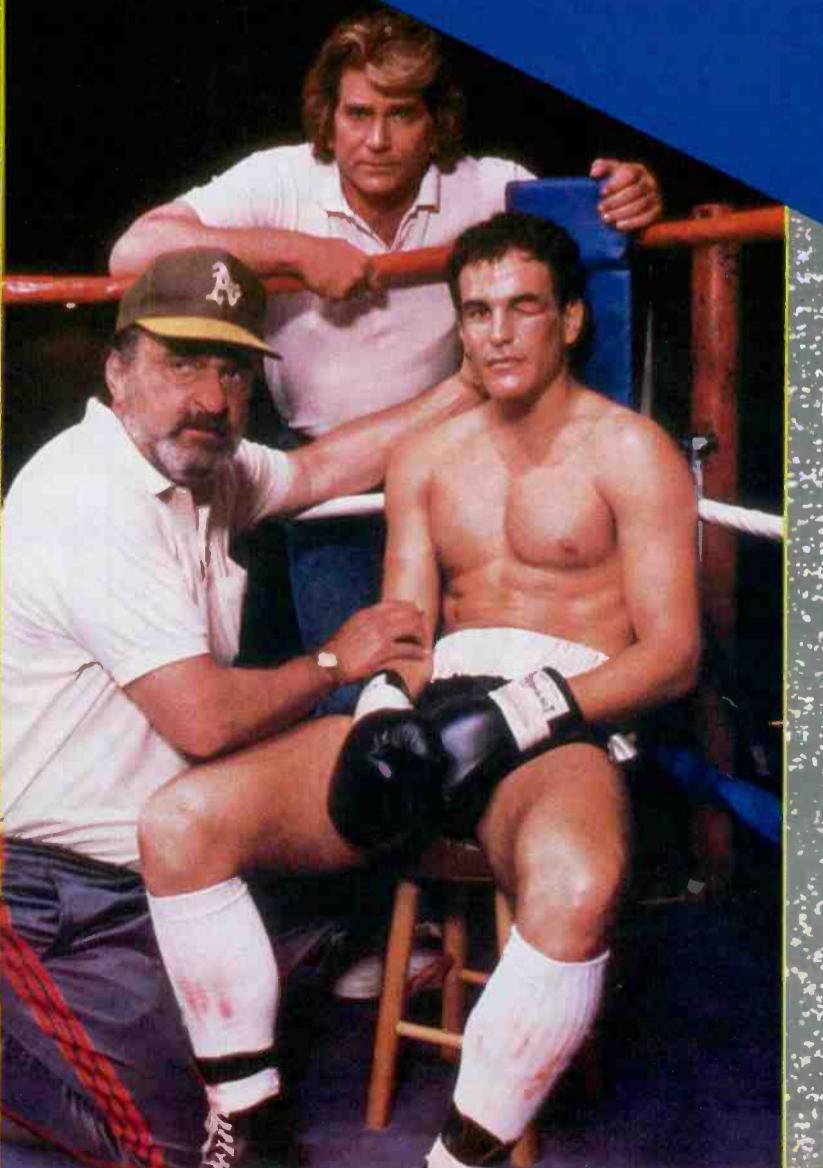
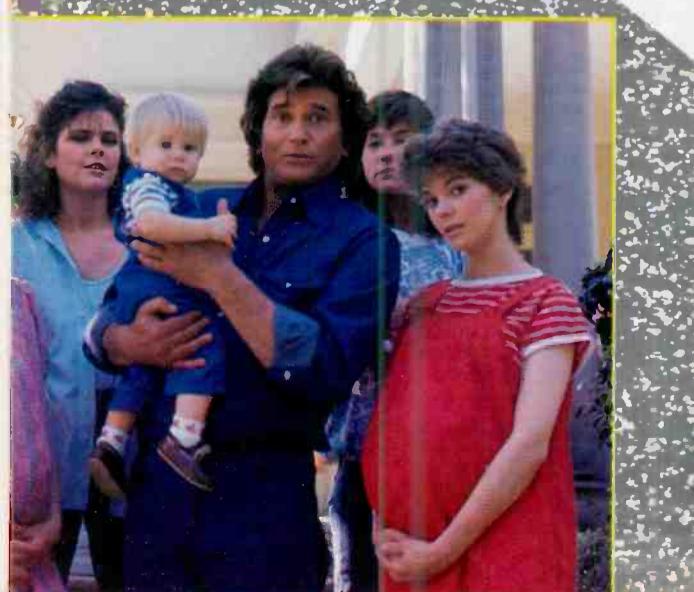
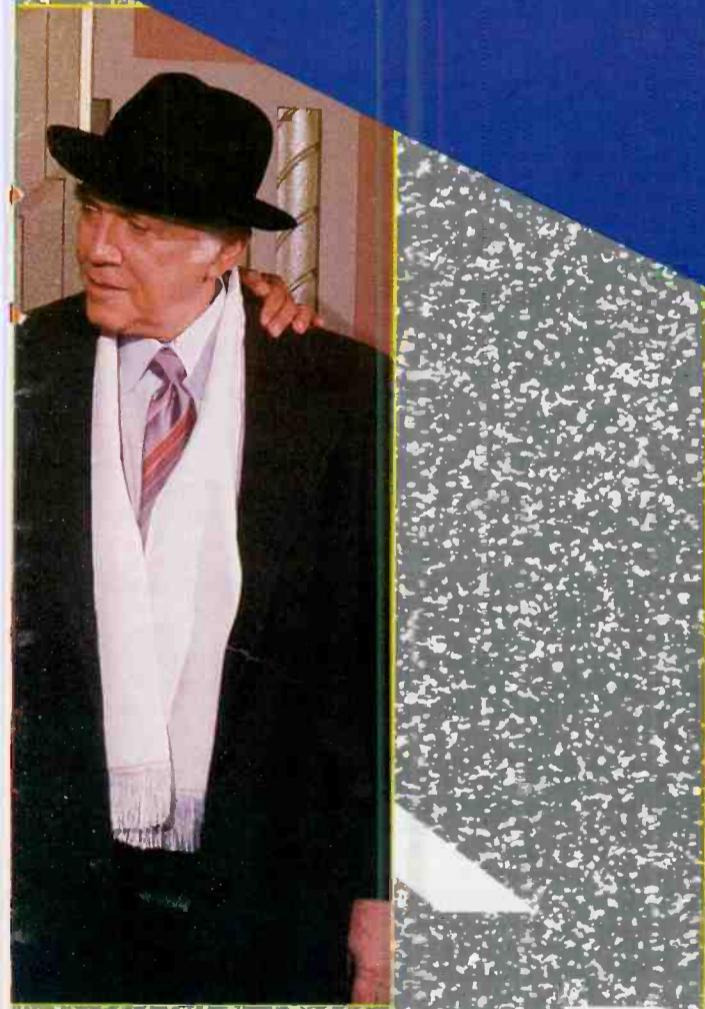


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*Tony Kiernan
General Manager
WLWT Cincinnati*

"With 'It's A Living' I have the potential for a big hit plus my downside is protected because of the unique Lorimar Performance Guarantee."

*Rusty Durante
General Manager
KVVU-TV Las Vegas*

"The Performance Guarantee is a very unique concept. It is an insurance policy for a station, but most importantly, I really think this show is going to work."

*Don Drilling
General Manager
KJEO-TV Fresno*

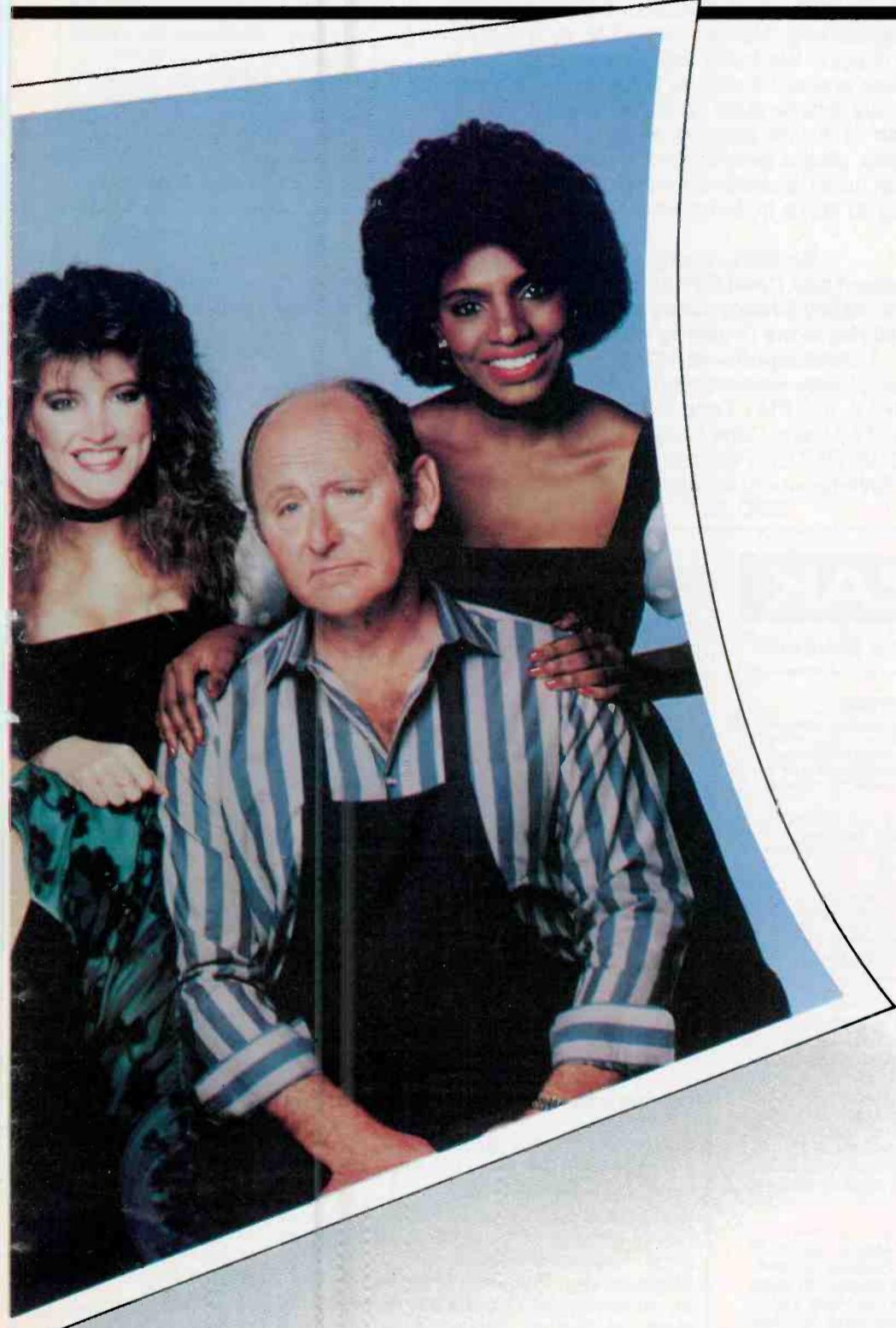
"At last I can freshen-up my sitcom line-up with a strong show without having to shoot my whole programming budget for seasons to come."

*Randy Cantrell
General Manager
KMSB Tucson*



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*Fred Barber
General Manager
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"This show is a well kept secret. It has the potential to be a megahit in syndication."

*Mike Schweitzer
General Manager
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"With a proven track record on the network and in syndication, I think 'It's A Living' will be a big winner as a five-day-a-week strip!"

*John Csia
Program Director
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*Andrew Hebenstreit
General Manager
KCGM Albuquerque*

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WOGX-TV, Ocala-Gainesville, Florida
TelX Entertainment, Indianapolis, Indiana
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General Assignment Reporter/Photographer. Entry level applicants considered. Must have served an internship. Send tape, resume and references to Ron Heller, Operations Manager, KHQA-TV, 510 Main Street, Quincy, Illinois 62301. No phone calls. E.O.E.

CMX Editor/Director--Great facility in great market. Seeking experienced director with CMX editing background for broadcast spot production. Must have good creative skills and good attitude. Send resume and reel to: Studio 25/KOKH-TV, P.O. Box 14925, Oklahoma City, OK 73113. EOE.

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Excellent opportunity. Position requires fluent Italian, heavy background in television station administrative systems and procedures, budgets, and accounting. Send resumes to: ELECTRONIC MEDIA, Box #E-05.

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ELECTRONIC MEDIA cannot be responsible for advertisements sent via telecopier that are not clearly legible or for ads sent with detailed layouts that we typeset.

Blind Box replies should be addressed to Electronic Media Classified, (box number), 220 East 42nd Street, New York, New York 10017.

Requests for samples are not permitted in blind ads. Readers responding to ads with box number addresses are advised not to send work samples with their responses unless they are duplicate copies that need not be returned. ELECTRONIC MEDIA cannot recover any work samples sent to advertisers. The identity of box number advertisers cannot be revealed.

For additional info, call **TINA KOSTEAS**, (212) 210-0204

JOB

A listing of employment opportunities in the electronic media

Broadcast TV

KBHK-TV in San Francisco is seeking a producer/director with three years experience and strong emphasis on writing, producing and directing of station promos. Send resumes to: Jo Russell, production manager, KBHK-TV, 420 Taylor St., San Francisco, Calif. 94102. Phone: 415-885-3800.

WJLA-TV in Washington is seeking to fill two positions:

Producer/writer—community service with three to five years writing and production experience.

Associate director with one year experience in a broadcast facility in a production-oriented job.

Send resumes to: Lou Segner, director of personnel, WJLA-TV, 4461 Connecticut Ave. NW, Washington, D.C. 20008. Phone: 202-364-7910.

WKYT-TV in Lexington, Ky., is seeking a producer/director with a solid background in commercial TV production and emphasis on news and commercials. Send resumes to: Thomas Bickel, WKYT-TV, Box 5037, Lexington, Ky. 40555. Phone: 606-299-0411.

WJBF-TV in Augusta, Ga., is seeking a promotion manager with experience in on-air promotion. Send resumes to: Art Cabot, WJBF-TV, Box 1404, Augusta, Ga. 30903. Phone: 404-722-6664.

KSNT-TV in Topeka, Kan., is seeking a local sales manager to lead a young sales team. Send resumes to: Herbert Brown, general sales manager, KSNT-TV, Box 2700, Topeka,

Kan. 66601. Phone: 913-582-4000.

The NTV Network in Kearney, Neb., is seeking an individual with skills in writing and producing commercials and promotions. Send resumes to: General Manager, NTV Network, P.O. Box 220, Kearney, Neb. 68848. Phone: 308-743-2494.

KRIV-TV in Houston is seeking a master control operator with three years television experience, FCC license or SBE 5-year certification and knowledge of GV1600 switcher, Beta cart machines and Ampex 2A&B 1-inch machines. Send resumes to: Personnel Department, KRIV-TV, P.O. Box 22810, Houston, Texas. 77227. Phone: 713-626-2610.

Cable TV

Turner Broadcasting System in Atlanta is seeking a writer/producer of video promotion packages for CNN International with four years news and/or promotion experience as well as knowledge of international broadcasting. Send resumes to: Dave Lawrence, TBS, 1 CNN Center, 7th Floor, Box 105366, Atlanta, Ga., 30348-5366. Phone: 404-827-1239.

The City of Long Beach, Calif., is seeking a production facilitator with three to five years experience managing a public access facility to assist with public access programming and marketing. Send resumes to: Public Access Facilitator, City of Long Beach, Telecommunications Bureau, 3311 E. Willow St., Long Beach, Calif. 90806. Phone: 213-595-4711.

Journalism

WPLG-TV in Miami is seeking a news producer

with three years experience as a commercial television news producer and a degree in journalism. Send resumes to: Sharon Buchanan, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

Radio

CRIS Radio, a non-profit radio reading station for the blind in Chicago, is seeking a program director with a degree in communications and broadcast experience for development and maintenance of programming geared to the blind. Public affairs experience helpful. Send resumes to: Julie Coleman, CRIS Radio, 425 N. Michigan Ave., Suite 1146, Chicago, Ill. 60611. Phone: 312-645-9800.

National Public Radio in Washington is seeking to fill two positions:

Executive producer for "All Things Considered" with six years broadcast production experience and two years in an editorial or supervisory position.

Director of budget with five years general financial experience in budget preparation and oversight.

Send resumes to: Personnel Department, National Public Radio, 2025 M St. Northwest, Washington, D.C. 20036. Phone: 202-822-2000.

Syndication

John Blair Communications in New York is seeking a research analyst with one year experience in TV ratings and knowledge of both Arbitron and Nielsen ratings services. Send resumes to: Doug Lanham, Human Resources, P-10, John Blair Communications, 1290 Avenue of the Americas, New York, N.Y. 10104.

Phone: 212-603-5772.

Paramount Domestic Television in Los Angeles is seeking a research analyst with experience in TV syndication research. Send resumes to: Tom Mazza, vice president of research, Paramount Pictures TV, 5555 Melrose Ave., Los Angeles, Calif. 90028. Phone: 213-468-5562.

Academic

Ohio State University in Columbus, Ohio, is seeking to fill two positions:

Broadcast producer with broadcast journalism experience to teach radio news, coordinate student internship, do general assignment reporting and prepare and deliver newscasts at WOSU-AM.

TV promotion manager with experience in broadcast promotion and advertising to plan, create and place advertising for WOSU-TV. Send resumes to: Debbie Eberle, WOSU Stations, Fawcett Center 2400 Olentangy River Road, Columbus, Ohio. 43210. Phone: 614-292-9678.

The "Jobs" column is an editorial feature compiled by Susan Graening of our Chicago staff. Media companies having job openings they would like to list in this column should send the job title and a brief job description to Ms. Graening at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill., 60611. She can be reached by telephone at 312-280-3148. Items submitted for publication in the "Jobs" column must include a telephone number for obtaining further information and an address where resumes can be sent. Please advise us when the job has been filled. Decisions on which items are published and what wording is used are made entirely by ELECTRONIC MEDIA's editorial staff. #

Satellite image rules raise media concerns

(Continued from Page 15)

Political opposition to the regulations comes primarily from a group of conservative Republicans and Democratic congressmen.

Rep. Bill Nelson, D-Fla., has said he intends to hold hearings on the remote sensing satellite issue, possibly in the fall.

David Clement, minority counsel to the House Subcommittee on Space, Technology and Applications, described the regulations as "unrealistic and unnecessary" and said he had trouble understanding the logic of establishing rules that seek to "lock the barn door after the technological horse is gone."

His point, acknowledged by many, is that other countries already have the remote sensing technology and already sell their images to the media.

ABC has used images from the French SPOT Image, which has the exclusive license to sell data from the French bird. Japan has recently orbited a remote sensing satellite and has indicated it will sell the data.

The Canadians are soon to launch their own radar sensing satellite that will be capable of even seeing through cloud cover, and they have announced their intention to license a company to sell the data.

Even the Soviets, according to press reports, will be selling images through their Soyuzkarta system to Western clients. Both Messrs. Zimmerman and Brender have contacted the Soviets to explore just when and how their images might be made available.

Inherent in this is a potentially embarrassing situation, the two

men say. The rules permit the secretaries of Defense or State to seize any and all such U.S.-licensed images to prevent their distribution if they determine that the "national security or international obligations may be jeopardized by the distribution of such material."

A scenario in which the government can enter a newsroom and pull U.S.-generated images off the desk while having to leave Soviet-generated images behind creates the specter of the American public relying on uncontested Soviet pictures for information on some vital event.

But NOAA seems quite happy with the rules it has issued and believes it will have the desired effect of encouraging private-sector involvement in remote sensing satellites.

Peggy Harwood, a staff scientist with NOAA, sees a little paranoia on the part of both the Defense Department and the media—each grossly distrusting the other.

"We have come up with rules as we were required to do by the 1984 Land Remote Sensing Commercialization Act. Basically, the law is trying to assure that private U.S. citizens act in compliance with U.S. law and international treaty."

She admits, however, that it was the Defense Department that fought hardest to limit technical capabilities of civilian systems and to restrict distribution of the data.

Ms. Harwood quoted a department expert who worked on the rules as saying, "The issue really isn't what the media can see but what we can hide." #

CALENDAR**September**

Sept. 1, An Introduction to Community Access Television sponsored by the Chicago Access Corp., CAC Center, Chicago. Information: Jose Andrade, 312-738-1400.

Sept. 1-4, Radio-Television News Directors Association annual convention, the Orange County Orlando Convention Center, Orlando, Fla. Information: Robert Vaughn, 202-659-6510.

Sept. 3, Heart of America SCTE Meeting Group in cooperation with Gateway SCTE Meeting Group, Lodge of the Four Seasons, Lake Ozark, Mo. Information: Charlie Broomfield, 816-453-3392.

Sept. 3, Cabletelevision Advertising Bureau local advertising sales workshop, Stamford Marriott, Stamford, Conn. Information: Detta Patterson, 212-751-7770.

Sept. 7-9, Satellite Broadcasting Communications Association and Satellite Television Technology International Nashville Show '87, Opryland Hotel, Nashville, Tenn. Information: Rick Schnaringer, 800-654-9276.

Sept. 9, Rocky Mountain SCTE chapter technical seminar, Jones Intercable Corp. office, Englewood, Colo. Information: Joe Thomas, 303-978-9770.

Sept. 9-10, The Search . . . for Media Planning Excellence, sponsored by the ad division of Medill School of Journalism, Northwestern University, Chicago. Information: Jack Sissors, 1-800-323-5998 (outside Illinois) or 1-800-942-2569 (in Illinois).

Sept. 9-12, NAB's Radio '87, Anaheim Convention Center, Anaheim, Calif. Information: Elsie Hillman, 202-429-5420.

Sept. 10, Cabletelevision Advertising Bureau local advertising sales workshop, Westin Crown Center, Kansas City, Mo. Information: Detta Patterson, 212-751-7770.

Sept. 11-13, Radio Sales University, a basic training course for professional radio salespeople sponsored by the Radio Advertising Bureau, Marriott Hotel, Portland, Ore. Information:

Major events**RTNDA convention**

Orlando Sept. 1 to 4
Information: Robert Vaughn, 202-659-6510.

NAB's Radio '87

Anaheim, Calif. Sept. 9 to 12
Information: Elsie Hillman, 202-429-5420.

MIPCOM

Cannes, France Oct. 16 to 20
Information: Barney Bernhard, 212-967-7600.

TvB annual meeting

Atlanta Nov. 11 to 13
Information: Robert Grebe, 212-486-1111.

The Western Show

Anaheim, Calif. Dec. 2 to 4
Information: Rhonda Gibson, 415-428-2225.

INTV

Los Angeles Jan. 6 to 10
Information: Sheila Jefferson, 202-887-1970.

RAB

Atlanta Jan. 23 to 26
Information: Wayne Cornils, 212-254-4800.

NATPE

Houston Feb. 25 to 29
Information: Nick Orfanopoulos, 212-949-9890.

NAB

Las Vegas April 9 to 12
Information: Hilda Jannesson, 202-429-5353.

Tessa Rodriguez, 800-232-3131.

Sept. 12, Academy of Television

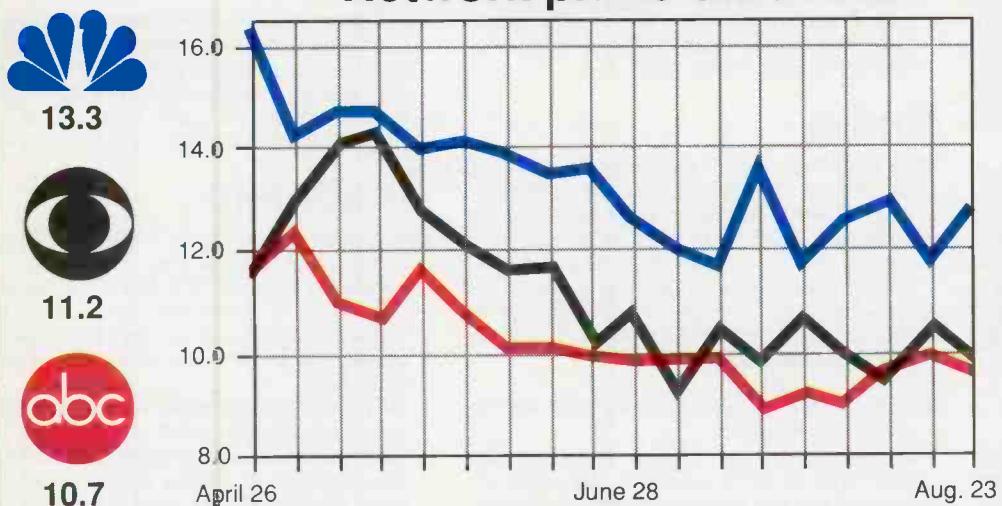
Arts & Sciences non-television 39th annual prime-time Emmy awards primarily for creative arts categories, Pasadena Civic Auditorium, Pasadena, Calif. Information: Murray Weissman, 818-763-2975.

Sept. 15, New York Women in Cable, HBO Media Center, New York. Information: Beth Araton, 212-661-6040.

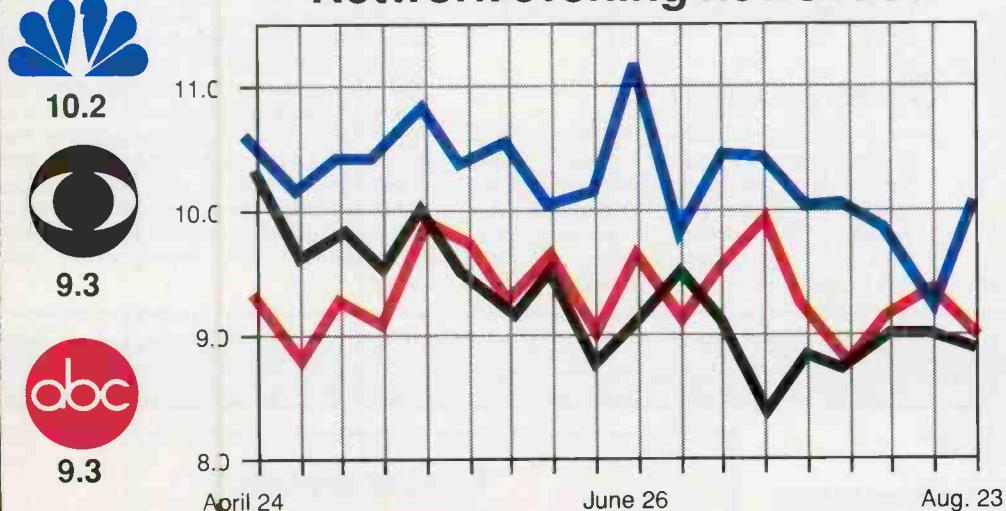
Sept. 16-18, Iowa Cable Television Association convention, Ramada Inn, Davenport, Iowa. Information: Sylvia Wikle, 309-797-2820. #

Off-season ratings - April 20 to August 23

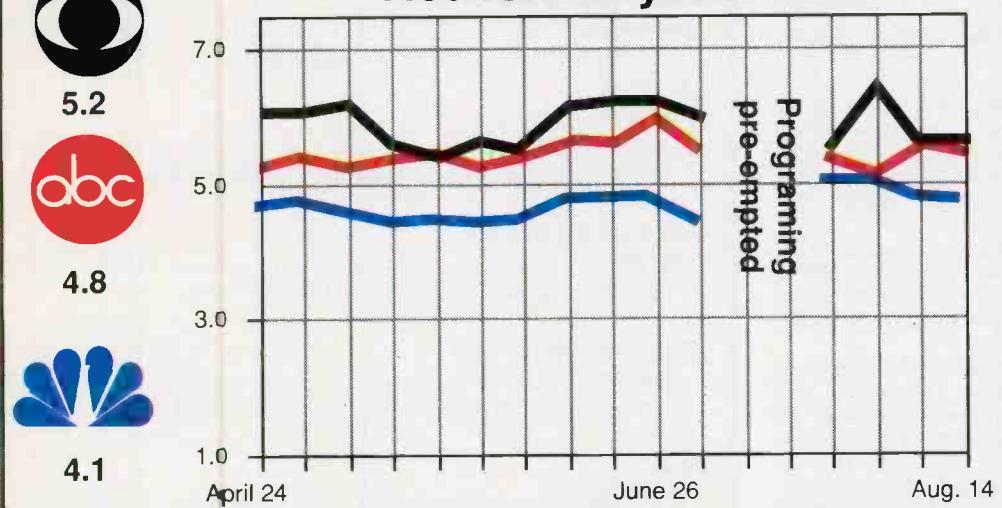
Network prime-time race



Network evening news race

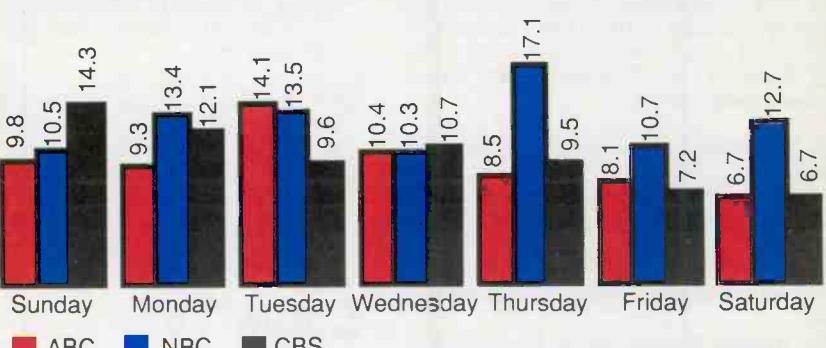


Network daytime race

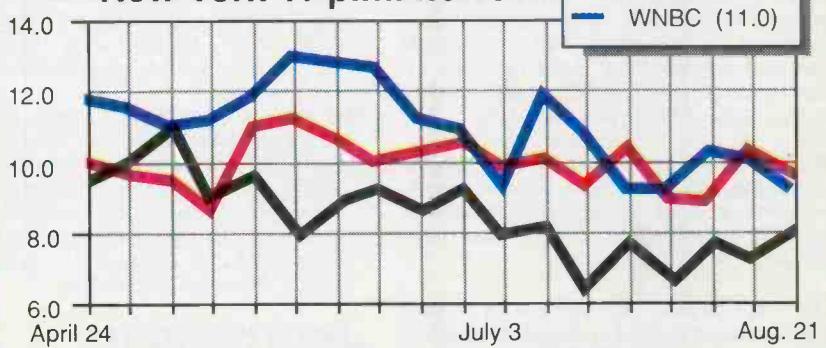


In the spotlight

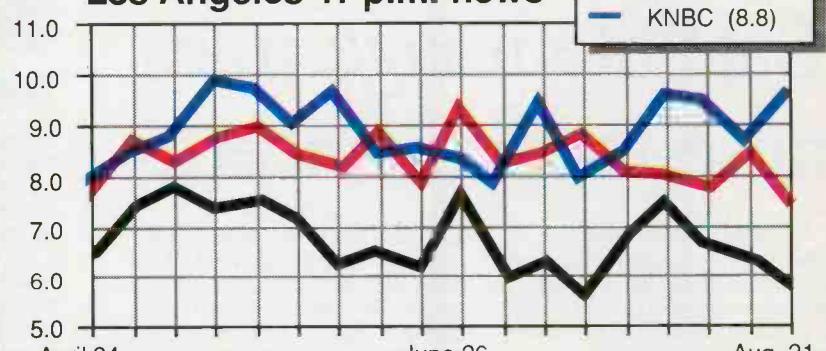
Night-by-night prime-time race: June 7-Aug. 23



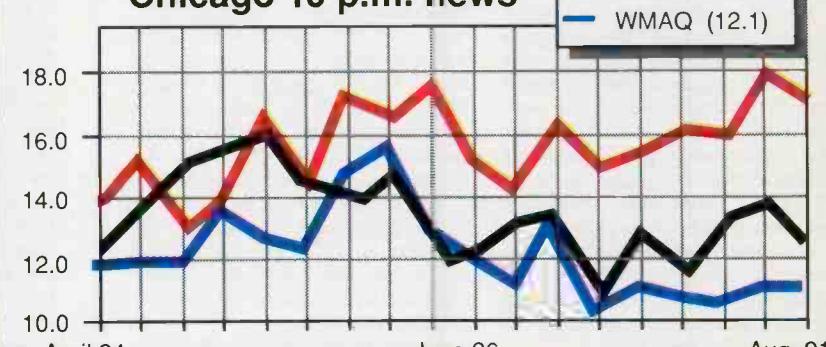
New York 11 p.m. news



Los Angeles 11 p.m. news



Chicago 10 p.m. news



Ratings and shares of prime-time programs for the week of August 17-23

Program	Rating/Share	Program	Rating/Share	Program	Rating/Share	Program	Rating/Share
1. Family Ties	NBC 21.4/40	20. Designing Women	CBS 13.3/23	39. Facts of Life	NBC 9.9/21	58. Webster	ABC 7.3/16
2. Night Court	NBC 20.2/36	21. Family Ties	NBC 13.1/25	40. My Sister Sam	CBS 9.7/17	59. Simon & Simon	CBS 6.9/13
(t) The Cosby Show	NBC 20.2/40	22. Sunday Night Movie	NBC 12.6/22	41. Mike Hammer	CBS 9.2/18	60. Max Headroom	ABC 6.7/13
4. Cheers	NBC 19.0/34	23. Circus of the Stars	CBS 12.5/22	(t) NFL Football	CBS 9.2/20	(t) Our World	ABC 6.7/12
5. 60 Minutes	CBS 16.9/35	24. 20/20	ABC 12.4/23	43. Garfield in the Rough	CBS 9.1/20	62. Animal Crack-Ups	ABC 6.5/14
6. Golden Girls	NBC 16.7/33	25. Matlock	NBC 12.3/23	44. Hotel	ABC 8.9/17	(t) Our House	NBC 6.5/14
7. Growing Pains	ABC 16.4/30	26. Special All-Star Party	CBS 12.1/23	45. Highway to Heaven	NBC 8.8/17	64. Dallas	CBS 6.4/13
8. L.A. Law	NBC 15.9/30	27. Newhart	CBS 11.9/20	46. Rags to Riches	NBC 8.7/19	65. Sledge Hammer!	ABC 6.3/13
9. Who's the Boss?	ABC 15.0/29	28. Spenser: For Hire	ABC 11.7/21	47. Houston Knights	CBS 8.5/15	66. Downtown Special	CBS 5.8/12
10. Valerie	NBC 14.9/27	29. Magnum, P.I.	CBS 11.6/22	48. Hope Division	ABC 8.3/15	67. Saturday Night Movie	ABC 5.6/11
(t) Tuesday Night Movie	NBC 14.9/27	30. Cagney & Lacey	CBS 11.5/21	(t) St. Elsewhere	NBC 8.3/16	68. Charms	ABC 5.1/10
12. ALF	NBC 14.8/27	31. MacGyver	ABC 11.4/21	50. Bronx Zoo	NBC 8.0/15	69. Ellyn Burstyn Show	ABC 4.5/ 9
13. Sunday Night Movie	ABC 14.5/25	(t) Monday Night Movie	ABC 11.4/20	51. Starman	ABC 7.9/16		
14. Moonlighting	ABC 14.2/25	(t) Monday Night Movie	NBC 11.4/20	(t) Mr. Belvedere	ABC 7.9/16		
(t) Amen	NBC 14.2/28	34. Head of the Class	ABC 11.3/22	(t) Night Heat	CBS 7.9/14		
16. 227	NBC 14.0/29	35. Perfect Strangers	ABC 11.0/22	54. Disney Sunday Movie	ABC 7.6/15		
17. Miami Vice	NBC 13.6/27	36. Crime Story	NBC 10.9/22	(t) Adderly	CBS 7.6/16		
18. Equalizer	CBS 13.5/26	37. Kate & Allie	CBS 10.8/20	(t) Scarecrow and Mrs. King	CBS 7.6/15		
(t) Hunter	NBC 13.5/28	38. Bugs Bunny	CBS 10.4/22	57. Thursday Night Movie	CBS 7.5/14		

Source: A.C. Nielsen Co.

DGA ends spat over Emmys

(Continued from Page 3)

Ohlmeyer Communications is revamping this year's show by placing remote cameras in the hallways, lobby and press room of the Pasadena Civic Auditorium to take viewers behind the scenes.

Staffers are preparing capsule biographies on all 160 potential award recipients that will be read as winners walk to the podium.

Mr. Ohlmeyer says the emphasis "will be on giving the audience the best front-row seat" and not lots of stage-centered production numbers.

"Comedy will be the hallmark of this year's show," he says, noting scheduled appearances by David Letterman, Garry Shandling, Bob Newhart, Tracey Ullman, Jay Leno and Joan Rivers.

If anything, he believes, the creative community is going out of its way to support Fox's maiden effort.

"When you get something you've always wanted for the first time, you tend to treat it a little better; whether it's the Emmy Awards, a new car or a new wife," Mr. Ohlmeyer said. #

Four sales managers at MTV fired

(Continued from Page 4)

leaving is Russ Naiman, vice president and national ad sales manager of Nickelodeon—a service that is having a "banner advertising year," as one MTV Network source put it.

In a prepared statement, Mr. Reardon explained: "With the new management structure set for MTV Networks, it was an opportune time to look at the ad sales operation and streamline the reporting structure."

But a source close to the company says Mr. Reardon did not believe the executives were that effective.

The source also said Mr. Reardon shed to oversee both affiliate and advertising sales. He previously was the networks' executive vice president and general manager of affiliate sales and marketing.

The announcement of his appointment followed the departure of Robert Roganti, who was president of operations for MTV Networks, and the ascension of Thomas Freshon from the networks' entertainment president to president and chief executive. #



"Barbie" is exclusive to home video after a postponement of production for a TV version.

Home video new home for children's programming

(Continued from Page 3)

"Care Bears" TV series in a new 75-minute video titled "The Care Bears Family Treasure Chest."

The trend toward children's videos includes many well-known names in the TV and toy worlds. Those companies are betting—and surveys suggest—that baby-boom parents will be willing to spend up to \$25 on the cassettes.

Among those jumping on the bandwagon are "Muppets" creator Jim Henson, who has signed a long-term deal with Lorimar to produce a series of original, sell-through 30-minute videos.

Lorimar plans to create a "Jim Henson children's video label" that will draw on new and familiar characters to provide educational programming targeted for toddlers through pre-teens.

Also, New World Video, another Los Angeles-based multi-media company, has obtained exclusive home-video rights to the "Little People" line of toys and books made by Fisher-Price Toys.

The first six half-hour titles in the new "Little People" video line will be released in September 1988, priced for sell-through at \$14.95.

Another company joining the trend is International Video Entertainment of Newbury Park, Calif., which is introducing a new children's video label in association with Tonka Corp., one of the nation's biggest toy makers.

IVE promises its three-year agreement with Tonka will yield original theatrical, network and videocassette programming, the latter under the Tonka label. IVE's parent company, Carolco Pictures, recently acquired first-run syndicator Orbis Communications.

DIC Enterprises, one of animation's largest producers and syndicators, is in the process of forming a new video label with Western Publishing, which is responsible for the popular Golden Book children's stories. The partnership will jointly develop programming based on the Golden Book series and DIC's broadcast TV shows.

Some home-video retailers are complaining that sell-through prices are too low for them to turn a reasonable profit. But others cite research suggesting there are enough "yuppies" to support the turn toward kid videos.

According to a recent study by Infometrics National Research Center, 73 percent of VCR owners surveyed regularly buy gifts for children 12 years old and younger, with adults aged 30 to 39 most likely to buy videos as educational tools.

Such surveys have helped drive up licensing prices for the most popular characters, forcing some producers to either cut back on broadcast activities or redirect their efforts to the potentially more lucrative home-video market.

While home videos for kids are on the upswing, only a handful of new kid shows are expected to be announced this season for broadcast-only syndication.

The first of the new crop is "Flip," a half-hour strip from Hal Roach Studios in association with Gaylord Productions. The series will target children ages 8 to 13 in a transition between afternoon animation and early-fringe sitcom blocks.

But such entries have difficulty competing with children's home video in the flexibility afforded specialized advertisers. For example, Walt Disney Home Video, in an unusual arrangement that many analysts believe will become more common in years to come, is cross-promoting with McDonald's and the American Dairy Association in its release on home video of four classic Disney films.

While the cassettes contain no spots themselves, broadcast advertising for the releases heavily promote dairy products and the fast food chain.

Lorimar Home Video has a Gymboree home-video series based on a chain of children's workout centers and related exercise toys, plus a "Learn 'N' Play" series based on the Colorforms toy line, packed with a set of the popular objects. #

AGB set to roll out meter data

(Continued from Page 4)

gies and sample selection processes. One source predicted that because AGB has an intab rate of 85 percent, compared with Nielsen's intab rate of 75 percent, AGB's overall ratings could consequently be higher than Nielsen's.

"It will be a long process of evaluation," one researcher said. "AGB has just turned on the meter and they will have some start-up problems of their own, making comparisons difficult."

If, on the other hand, both services produce similar ratings, AGB and Nielsen will compete for business on purely price and service issues. Eventually, broadcasters and advertisers must decide if they are willing to support two national ratings services, something the industry has never had.

At AGB, Barry Kaplan, vice president of sales and marketing, says he hopes agencies and the networks ultimately will buy both services and designate one or the other as their primary ratings service, as is the practice in spot TV buying circles, where Arbitron Ratings Co. and Nielsen both provide ratings services.

Mr. Kaplan, too, acknowledged that AGB would have its share of start-up problems as Nielsen has experienced with its year-long launch.

"Our numbers will probably be different from Nielsen's because of the differences in methodology and it will be up to us, the newcomer, to prove that our numbers are right," Mr. Kaplan said.

Meanwhile, CBS will meet with Nielsen this Wednesday to continue negotiations for its people-meter service.

David Poltrack, vice president of marketing for CBS, in charge of research, reports some progress with Nielsen, but said he still had unresolved questions about the geographic imbalance of the sample and the measurement of children's viewing.

At ABC, Marvin Mord, vice president of marketing research services, said that he did not expect to renew with Nielsen in the immediate future and that it was conceivable that his network would be without a national ratings service when Nielsen phases out its national diary sample Sept. 13.

Mr. Mord said the stumbling block revolved around Nielsen's unwillingness to give ABC a bail-out clause, should the network decide that Nielsen is not living up to its end of the deal. #

Another former HBO executive joins Viacom; heads 2 divisions

(Continued from Page 4)

He said he had no intention of selling any of the company's cable properties, although he did not rule out considering some form of investment in them.

"We're basically not trying to close the door on any good opportunities," Mr. Biondi said. "We're looking at a number of ways to lighten the bank debt that are strategically smart."

Aside from recently confirmed conversations with Coca-Cola Co., Mr. Biondi said movie studios and cable companies had

been included in recent discussions on possible deals.

In the meantime, Ralph Baruch, the recently departed Viacom chairman who will maintain his ties to the company through a consultancy to commence next year, announced his plans last week to take a senior fellowship at Columbia University's Gannett Center for Media Studies.

Among the first projects he plans is a study of the effect of regulation—and the absence of it—on the development of communication technologies. #

3 newspaper TV critics embroiled in controversy

(Continued from Page 8)

ror titled "Dance Macabre" in his July 12 column about Fox Broadcasting Co.'s new "Werewolf" series.

The Bee explained and apologized for the incident in a statement published in the July 29 edition.

Mr. Wisehart's article had been circulated to other newspapers around the country by the Bee's McClatchy News Service, which promptly killed the story after an anonymous reader tipped off editors.

According to the paper's published statement, Executive Editor Greg Favre and Mr.

Wisehart both wrote letters to Mr. King telling him what took place and apologizing for the violation.

"The decision regarding what to do in this case was most difficult," wrote Mr. Favre. "The Bee's integrity, as it is with any institution, was foremost."

"But the future of the talented and well-liked individual involved and that of his family also was important."

Mr. Favre declined further comment on the matter.

Attempts to reach Mr. Wisehart were unsuccessful. #

BRIEFLY NOTED

Broadcast TV

The National Academy of Television Arts & Sciences' **community service and PSA awards** were handed out in New York last week. Winners include: KPIX-TV, San Francisco, for its "AIDS Lifeline" series; The Church of Jesus Christ of Latter-Day Saints for "The Practice," its national PSA; and WCCO-TV, Minneapolis, for its "Project Lifesaver" local PSA.

Action for Children's Television has asked the FCC to reimpose limits on the amount of advertising broadcasters may carry on **children's programming**. The FCC had previously limited broadcasters to 9.5 minutes of ads per hour on weekend morning programming for children and 12 minutes per hour at other times. Since the FCC abolished those limits, "broadcasters are presenting commercial matter at far greater levels," ACT said. A federal appeals court ruled earlier this summer that the FCC had not adequately justified its deregulation of the ad limits.

The National Association of Broadcasters executive committee has authorized its staff to conduct a study on the concept of launching an ad-supported monthly magazine. **NAB officials** said the idea would be to carry "management-type articles," not news.

A variety of media interests, including the National Association of Broadcasters, are asking the FCC to rule that it eliminated its personal attack and political editorializing rules when it abolished the **fairness doctrine**. The personal attack rule requires a broadcaster to provide free response time to entities whose character is attacked during discussion of a controversial issue on a station. The political editorializing rule requires a broadcaster who endorses a candidate on the air to notify the other contenders and offer free response time.

Terry Louise Fisher, co-creator and supervising producer of NBC's "L.A. Law," has entered an agreement with Walt Disney Pictures and Touchstone Pictures for the development and production of theatrical projects for the studios, as well as script consulting for previously developed projects.

Actress/singer Nia Peebles has been signed to host "**Top of the Pops**," the new one-hour music program premiering Sept. 25 at 11:30 p.m. (ET) on CBS-TV. The American edition of the long-running British series will be produced by The Entertainment Network, in association with the BBC and Lionheart Television. Portions of the program will originate in Hollywood, as well as London.

Cable TV

ESPN's second Sunday night NFL game got a 7.0 cable rating for the Los Angeles Rams-San Diego Chargers pre-season contest on Aug. 24. The Rams' last-minute 23-21 victory drew a 12.2 rating on KTTV-TV in Los Angeles, adding 500,000 viewers for a total audience of 3.5 million.

Cablevision Systems Corp. completed its \$56.2 million acquisition of four regional sports services from CBS Inc. and The Washington Post Co., which have been Cablevision's partners in the ventures. The four services—SportsChannel in New York and New England; Philadelphia-based PRISM; and SportsVision in Chicago—are managed by Cablevision's affiliate, Rainbow Program Enterprises.

Black Entertainment Television will add two new shows to its prime-time lineup starting Sept. 14: "Going Places," a half-hour show on black issues, and "Gospel Magazine," featuring gospel music. Also, BET, which counts 15 million subscribing households, is launching a \$1 million promotional campaign, including radio ads featuring blacks such as Rep. Bill Gray, D-Pa., Broadway star Melba Moore and recording artist Lou Rawls.

Home video

Embassy Home Entertainment has changed its name to **Nelson Entertainment**, effective Aug. 16. The Los Angeles-based home-video

National syndication standings

For the week ended Aug. 16

	Rating	Stations	Coverage
1. Wheel of Fortune	14.5	219	99%
2. Jeopardy	10.6	208	99%
3. WWF Wrestling	10.4*	236	96%
4. Wheel of Fortune (b)	8.2	170	83%
5. People's Court	7.5	193	97%
6. Entertainment Tonight	7.3*	153	93%
Oprah Winfrey Show	7.3	180	98%
8. New Newlywed Game	6.4	182	96%
9. Lifestyles...Rich and Famous	5.6*	174	94%
10. Hollywood Squares	5.2	150	91%
Wrestling Network	5.2*	179	81%
12. Mama's Family	5.1*	159	89%
13. Siskel & Ebert & the Movies	4.8*	160	89%
14. Hee Haw	4.6	211	91%
15. It's a Living	4.5*	148	89%
Solid Gold	4.5*	188	95%

*Includes multiple airings. (b) Pre-empted.

Source: Nielsen Fast Weekly Syndication and Occasional Network Report. Includes only subscribers to the service.

production and distribution firm was acquired last year by Nelson Holdings International from the Coca-Cola Co., with which it still maintains a production agreement for financing and distributing motion pictures.

Playboy Video is producing and Lorimar Home Video is distributing a series of original 60-minute **"ambiance video" programs** relating erotic and dramatic stories without narration. "Fantasies," as they are known, will feature Playboy playmates in "sensuous and erotic scenes that pique the imagination," utilizing New Age music backgrounds. The first tape becomes available Oct. 14 at \$59.95.

Radio

A new multimedia presentation aimed at advertising decision-makers that extols the virtues of radio stations appealing to older demographics was unveiled Aug. 19 in New York by the radio industry's **35-Plus Committee**. The 16-minute presentation, "The Amazing Invisible Market," will be shown to advertisers in 19 cities beginning Sept. 10 at the NAB Radio Convention in Anaheim, Calif. The show, which incorporates three-dimensional slides with narration by Don Pardo, was written by Charles Furlong, marketing director for the Group W radio stations.

New York-based **Pinnacle Broadcasting Co.** has agreed to buy WVOL-AM and WQQK-FM in Nashville, Tenn., for about \$6 million, pending FCC approval. The seller is Samuel H. Howard, a Nashville entrepreneur with no other radio properties. Pinnacle, a relatively new company owned principally by Phil Marella, is awaiting FCC approval of its purchase of WDUR-AM and WFXC-FM, serving the Raleigh-Durham, N.C., market. The deal to buy the Nashville stations was arranged by Don Bussell of Gammon & Ninowski, Washington.

Media Capital Inc. has agreed to purchase WJYL-FM, Jeffersontown, Ky., for \$1.7 million from Inter Urban Broadcasting of Louisville. The deal was arranged by Blackburn & Co. of Chicago.

CBS's New York-based **RadioRadio**, a radio network for young adults, will provide new record albums to affiliate stations in its free service called "Hot Off the Press." Through arrangements with record labels such as Polydor, Atlantic, Epic, Columbia, Motown and RCA, RadioRadio will feed albums or compact discs to affiliates carrying adult contemporary, contemporary hit and urban contemporary formats. The service will be launched Aug. 31, when the network feeds Michael Jackson's new album, "Bad."

American Public Radio will air a live, international call-in and documentary on AIDS and women on Sept. 13 at 11:14 a.m. (ET). "BBC: Women and the AIDS Crisis," a 90-minute program produced by BBC External Service, will be heard around the world by shortwave and throughout the United States over

APR affiliate stations

Entrepreneur Franz Allina of Long Island, N.Y., who bought **WEBE-FM in Norwalk, Conn.**, in 1984 for about \$2 million, has agreed to sell the station for \$12 million. Pending FCC approval, the station will be bought by ML Media Partners L.P., the New York-based limited partnership headed by former ABC Inc. President Elton Rule and Martin Pompadour. Merrill Lynch & Co. is also a partner in ML Media. WEBE will be the first radio property for the company, which already owns TV stations and cable systems.

Syndication

"The Oprah Winfrey Show," distributed by King World, will include **closed captioning** for the hearing impaired beginning Sept. 8. Closed-captioning technology will be provided by the National Captioning Institute.

Paramount Domestic Syndication has cleared its new **"Friday the 13th: The Series"** in 185 markets reaching more than 97 percent of U.S. TV households. The weekly one-hour program, premiering Sept. 28, is mostly scheduled in late-fringe time periods on Saturday. National barter sales are being handled by International Advertising Sales, a joint venture of Paramount, Coca-Cola and Orbis Communications.

Stephen J. Cannell Productions and Nelvana Productions plan to produce 13 original half-hours of "Ultracross," a children's action-adventure series drawing heavily on state-of-the-art computer animation techniques. The motorcycle-oriented series will be a part of LBS Communications' weekend block of animated fare scheduled to debut early next April. The series, which is Cannell's first children's show, is created by Bill Kroyer, Sue Kroyer and Michael Bryant, with Jeffrey Scott serving as executive producer and writer.

Peregrine Film Distribution's **"Spectacular World of Guinness Records"** has been cleared on 75 stations, including 17 of the top 20 markets. The weekly half-hour first-run series, hosted by David Frost and produced by his David Paradine Television in association with Together Again Productions, has a 26-episode order. Orbis Communications is handling national barter sales.

Dick Clark Productions is producing the 10-hour **"Farm Aid III"** special live on Sept. 19 from the University of Nebraska for distribution by The Nashville Network, with the final two hours syndicated by Gaylord SyndiCom to interested broadcast stations. Co-hosting the benefit for financially troubled farmers with singer Willie Nelson will be Dick Clark, Sarah Purcell and Alan Thicke.

Larry Harmon Pictures Corp. has licensed rights to its live-action "Bozo Show" to KHNL-TV in Honolulu, marking the show's first appearance in the market since 1969. A

one-hour Saturday morning version of the children's series will be produced by KHNL primarily on location at schools and other institutions throughout the Hawaiian Islands. Harmon has stepped up its syndication of the Bozo the Clown character to television producers worldwide, with licensing pending in more than 20 countries, as well as several U.S. cities.

ITC Entertainment has sold its "Entertainment Volume Six" movie package to stations in 63 markets, including WABC-TV in New York, KHJ-TV in Los Angeles and WLS-TV in Chicago. Titles include "The Vegas Strip War" and "Secrets of a Married Man." In an unrelated development, the New York-based syndicator has acquired distribution rights to over 50 motion pictures, including "Rent-A-Cop," "Twice In A Lifetime" and "High Road to China."

Blair Entertainment's "Fan Club," a weekly half-hour syndicated barter series, has been cleared on more than 100 stations representing 80 percent of U.S. TV homes for a Sept. 26 start. The lineup includes 18 of the top 20 TV markets, headed by WWOR-TV in New York, WCAU-TV in Philadelphia and WLVI-TV in Boston. The interactive series, targeted to 12-to-24 year olds, is produced by Four Point Entertainment in association with Blair.

Other

The National Commission on Working Women criticized the TV industry for what it said is a **"pervasive bias"** that prevents women from getting top jobs on programs. Fourteen of the 20 top prime-time shows monitored in a study by the group employed no female directors, and three of the top shows—"Amen," "Murder, She Wrote" and "Falcon Crest"—employed no female writers. "My Sister Sam," "Dynasty" and "L.A. Law" all employed women producers, writers and directors, however.

CBS/Broadcast Group announced it is employing Backer Spielvogel Bates Inc., a New York advertising agency, to develop promotional and ad campaigns for the CBS TV network and the sports, news and entertainment divisions. Sources said the move was initiated by Gene Jankowski, the group's president, and will allow the broadcast group to eliminate at least 10 staff advertising and promotion-related positions. Meanwhile, Jerry Goldberg has been named vice president of advertising and promotion for CBS's West Coast-based entertainment division. Bruce Weiner has been appointed vice president of advertising and promotion for the CBS TV Network and the news, sports and international broadcast operations. Mr. Weiner succeeds Doug Clemenson, who resigned several weeks ago.

The Los Angeles-based **Robert Wold Co.** has acquired the New York videotape duplication facilities of Reeves Videotape, a division of Reeves Communications Corp. The name of the unit has been changed to Wold Teletape, to be operated by RWC's Wold Communications subsidiary. The center is located at the Kaufman Astoria Studios in New York and occupies about 14,000 square feet.

Sears Roebuck & Co. has jumped aboard J.C. Penney's **home-shopping venture**, Telaction Corp., which is now being tested in a number of Chicago-area suburbs. Sears, which is also involved in the QVC home shopper, will offer Telaction viewers apparel, home furnishings and major appliances, among other products.

Despite the recent dive in its quarterly earnings and stock price, officials of Los Angeles-based **Heritage Entertainment** are predicting net earnings will rise to about \$4.1 million, or 75 cents per share, for the fiscal year ending March 31, 1988. That compares to \$345,000 in earnings, or 7 cents per share, that the TV and film maker and distributor posted in fiscal 1987 on \$12.7 million in revenues. Heritage is in the process of releasing several films, buying into a major film library and fortifying its management. The recent announcement of a delay in the reporting of its year-end and first-quarter results caused Heritage's stock to drop about \$3 per share. #

AT PRESS TIME CONTINUED

ings, has been wooed by MMT Sales and Katz Television.

• NEW YORK—NBC laid off about 25 radio network employees prior to completing the sale of the networks to Los Angeles-based Westwood One last week, an NBC source confirmed. Included among the dismissed employees, who were not members of the striking NABET union, was longtime NBC radio executive Willard Lochridge.

• BURBANK, CALIF.—The Academy of Television Arts & Sciences last Friday disputed a TV Guide report claiming that ATAS plans to make cable TV programs eligible for Emmy Awards next year. An ATAS spokesman said the subject is on the agenda for this year, but it's up to ATAS's board of governors to decide.

• NEW YORK—Capital Cities/ABC is offering several hundred technicians and engineers who are NABET union members an early retirement package of a lump-sum payment of one year's salary, in addition to their normal pension. About 100 NABET employees exercised the option last year.

• NEW YORK—Two men charged with operating an unlicensed radio transmitter from a ship won't be prosecuted if they promise not to resume their pirate operation. Assistant U.S. Attorney Matthew Fishbein said the government dismissed its complaint against Ivan Rothstein and Alan Weiner, in part because they claimed they hadn't known their operation was illegal.

• LOS ANGELES—**The Parenting Network**, a series of twice-weekly informational newscast inserts, makes its debut this week at the RTNDA convention in Orlando. The series of 90-second and two-minute reports are produced at KLAS-TV in Las Vegas and distributed by K-Network Syndications here. Topics include food allergies, financial planning, pets, medical emergencies and family bed-sharing.#

CBS nears decisions on morning block

(Continued from Page 1)
lowed by the lighter 90-minute "Morning Program."

Whatever changes are made are expected to be put into effect by Jan. 1.

CBS did get a big boost last week when WAGA-TV in Atlanta agreed to begin clearing "The Morning Program" on Sept. 21, after a year of pre-empting it.

The station is the largest of three CBS affiliates that haven't broadcast the last-place "Morning Program" since it premiered earlier this year.

Paul Raymon, WAGA vice president and general manager, said he has been encouraged by some of the recent changes aimed at making "The Morning Program" a harder-edged broadcast.

In particular, he cited the production expertise of Ron Tindiglia, formerly head of news for CBS's owned stations and executive producer of "Today's Business."

There has been growing speculation that Mr. Tindiglia will be given

a more prominent role in shaping the show in the future.

Also, said Mr. Raymon: "We were devoting too much of our local resources to a time period in which the ratings didn't improve much beyond what the network had been drawing for us there, even though we were making more money with our own program lineup."

WAGA had to expand its half-hour local morning newscast to an hour earlier this year when the syndicated Disney series "Today's Business" folded.

The station has continued broadcasting the syndicated "Hour Magazine" in the second half-hour.

Ratings for "The Morning Program" have languished since it premiered, with little change through this summer. It earned an average 2.3 rating (percentage of TV households) for the period covering April 20 through Aug. 14.

By comparison, NBC's "Today Show" earned an average 4.8 rating and ABC's "Good Morning, America" a 4.0.#

News directors debate newsroom hostage issue

(Continued from Page 1)

If one station gave in, they said, it would only inspire additional "copycat" cases of media terrorism.

However, a few news executives vehemently disagreed.

"I don't think anything is worth jeopardizing the life of the anchor," said Don Shafer, news director at KWGN-TV in Denver. "The person's life is more important than letting one rambling message go over the air."

In KNBC's case, it turned out that the gun was plastic and no one was hurt. But shortly after the Aug. 19 incident, Mr. Horowitz and Mr. Capra argued in front of a press conference over the morality of taking the station off the air.

"We can't allow people with guns or weapons of any kind to take a television station hostage," said Mr. Capra, defending his decision. "So the first thing to do is to go to black and kill the mikes to make sure that the message, whatever it is, never gets out."

"But the point is I could have been killed," Mr. Horowitz retorted.

Last week, neither Mr. Capra nor Mr. Horowitz would comment on their opposing views.

Of the five best-known incidents of this type in the 1980s, only once, at KOOL-TV in Phoenix in 1982, did station executives end up letting a gunman read a statement over the air—and then only after trying to trick the man and failing.

Although many of the news directors interviewed weren't sure if they could successfully trick an intruder, all but a handful said that, like Mr. Capra, they wouldn't turn over their broadcasts to a terrorist.

Though most station executives qualified their statements by saying that each situation would have to be dealt with on a case-by-case basis, their agreement on this point was widespread.

Giving in to a terrorist, they said, eliminates much of the bargaining power of the station, police or other negotiators called to the scene.

Others noted that they wanted to prevent the possibility that a gruesome real-life shooting might be shown on live TV.

And they all pointed to the chance of copycat terrorists.

"Success would almost inevitably breed repetition," said Randy Covington, news director at KYW-TV in Philadelphia.

Jack Cahalan, news director at WCPO-TV in Cincinnati, agreed: "I think I'd be inclined to take the gamble and go to the slide."

Joe Jenkins, president and general manager at KVUE-TV in Austin, Texas, which has been the site of a similar incident, said his station would also probably do what KNBC did.

In July 1984, KVUE was able to trick a gunman who had entered the studio into thinking his message got on the air. He surrendered.

Mr. Capra's counterpart at NBC-owned WRC-TV in Washington, Jerry Nachman, said: "What Tom did was the right thing to do."

But the TV reporter held hostage in the KOOL (now KTSP) incident in Phoenix five years ago says he finds Mr. Capra's actions deplorable.

Bill Close, senior news executive and co-anchor at KTSP-TV in Phoenix, was held hostage for nearly five hours in the KOOL studios.

Recent hostage situations

(Continued from Page 1)

He asks to read a statement on the air and is tricked into believing his demand has been met. He surrenders.

"He read it essentially into a tape machine," explains Joe Jenkins, president and general manager of KVUE.

June 5, 1984: After entering what was then WJTM-TV in Winston-Salem, N.C., a man kills the station's general sales manager and takes the receptionist hostage, bringing her back to his home.

Claiming that WJTM, nearby WXII-TV and the PTL Club have been spying on him through his TV set, the gunman demands an on-air apology.

By using the local cable system, WXII complies by running a message only in homes in an area covering about four square blocks. The man surrenders.

WJTM changes its call letters to WNRW in memory of William Norbet Rismiller, the employee who was killed.

May 28, 1982: A neatly dressed man walks into the studio of KOOL-TV (now KTSP-TV) in Phoenix carrying a gun and a portable TV set and demands to go on the air.

The station shows the message on closed-circuit TV only, which the intruder discovers. He becomes infuriated.

After holding an anchor and others at bay for nearly five hours, he is finally allowed to read a message to KOOL's viewers about fictitious cities and homosexuals over the air. He surrenders.

Oct. 15, 1980: Toting a sub-machine gun, a man ambushes a crew returning to WCPO-TV in Cincinnati, gains entrance to the studio and takes control of the station in the early morning hours.

The gunman, who has just killed his girlfriend, says he wants to go on the air to warn the world about something.

Station employees tape his message but don't broadcast it. They escape. Some 12 hours into the ordeal, the gunman commits suicide.#

Like the recent intruder at KNBC, the gunman wanted a message read over the air. And the gun he had was unquestionably real. He fired it into the ceiling at one point.

Even so, station management decided to try to trick him by showing his message on closed-circuit TV only. The ploy didn't work.

The gunman saw what was really on KOOL's air on a portable TV set he had brought along with him, and he was furious.

"He was saying he didn't expect to get out of here alive and was going to take us with him," Mr. Close says.

The station later complied with the intruder's demands and aired a message about fictitious cities and homosexuals. The gunman then surrendered.

"What Capra did at KNBC was a lot of bullshit," Mr. Close says. "The integrity of the newscast should always be secondary to the safety of the personnel."

One obvious preventive measure would be to increase the security of TV newsrooms, but only a few of the news directors surveyed said they had actually tightened their security as a result of the KNBC incident.

Station executives said a number of recent improvements overall, including tougher visitor policies, additional security personnel and sophisticated keycard systems, have made stations more secure.

But they also confided that any individual who was willing to take hostages and risk killing people could probably get into their studios.#

GE facing exodus of key NBC management

(Continued from Page 1)

Robert Blackmore, senior vice president of sales; Bill Rubens, vice president of research; Don Carswell, senior vice president of finance; Jerry Wexler, president of NBC Enterprises; and Ralph Daniels, vice president of broadcast standards.

Well-placed NBC sources say the departure of even a few of those officials would invite a major management restructuring, and the likely filling of NBC's ranks by General Electric-bred executives.

NBC President Robert Wright declined comment on specific names except to say that he does not expect Mr. Timothy, 55, to leave, and that Mr. Walsh, 58, had not yet made a decision.

"I think this one move has been more telling about the future than anything else Bob Wright has done," said one high-level NBC executive who asked not to be identified.

"This is the first senior-level job he's had to fill since becoming president in June 1986, and he picked someone in his own mold rather than from within NBC. That signals how dif-

ferent a place this is apt to become. The NBC and GE cultures are very different."

NBC President Robert Wright confirmed to ELECTRONIC MEDIA that a number of management changes will take place over the next several years, "mostly as the result of early retirements that are a function of people's ages and interests."

But he denied that General Electric executives would be given an edge over existing NBC personnel in the succession process.

"We have a terrific group of people here now, but none of us is here forever. While there is no immediate restructuring being planned, I do expect there to be some. A good organization is always in flux," he said.

Some top NBC executives, such as Entertainment President Brandon Tartikoff, NBC TV Network President Pierson Mapes and NBC News President Lawrence Grossman, are either too young or too new to the company to be affected by the early retirement plan.

Well-placed sources say a likely restructuring would eliminate all group executive vice presidents, making the line of reporting flow

more directly to Mr. Wright. Currently, those executive positions are filled by Mr. Butler, Mr. Walsh and Mr. Timothy.

Mr. Wright said he selected Mr. Barber, who has no broadcast experience, for his "exemplary" administrative and people skills, "which are translatable to any industry."

Among the long-term projects Mr. Barber, 41, will oversee are major acquisitions, the planned conversion of NBC's management information systems to IBM computers, and the possible relocation of NBC's headquarters from New York's Rockefeller Center.

Mr. Butler, 57, an 18-year veteran of NBC, said last week he has opted to take early retirement under a lucrative plan offered only through 1988 by RCA Corp., NBC's former corporate parent.

While Mr. Butler denied there have been any major differences between himself and Mr. Wright, he conceded that the change in management style and philosophy influenced his decision to leave—along with the chance to take advantage of the RCA pension plan.

The plan essentially provides veteran NBC

employees older than age 55 with a lump sum payment on their pension, which for top executives could total as much as \$750,000.

General Electric, which bought RCA and its subsidiaries for more than \$6 billion last year, does not plan to extend that arrangement beyond December 1988.

Not all employees may want to exercise the lump-sum early retirement benefit because of tax drawbacks or other considerations. For instance, Corydon Dunham, NBC's executive vice president and general counsel, has told Mr. Wright he's staying, sources said.

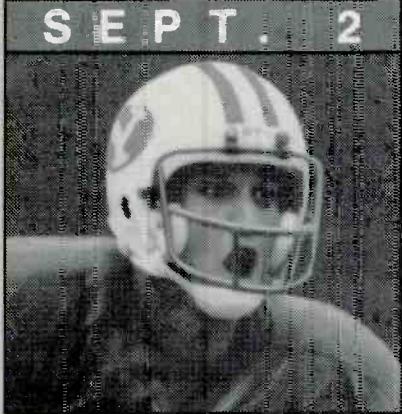
Mr. Barber worked for Mr. Wright when he headed General Electric's financial services businesses. He's expected to advance Mr. Wright's focus on streamlining and cutting costs at NBC, a goal opposed by some at NBC.

"I don't come into this position with any mandate," Mr. Barber said last week.

"An effective GE manager doesn't consistently make decisions based on short-term or bottom-line considerations. I think there is room for considering an organization's culture and more unique requirements."#

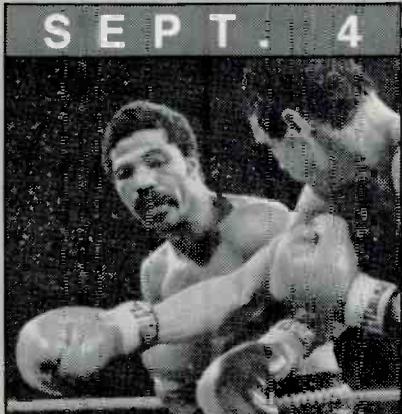
THIS IS JUST THE START OF THE HOTTEST FALL EVER!

SEPT. 2



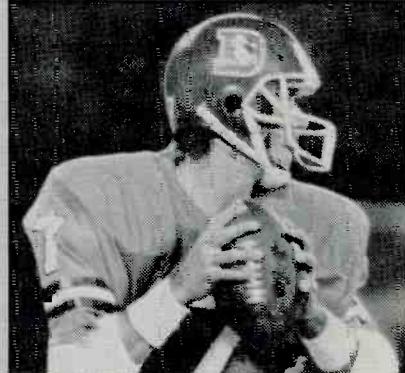
**"SCHOLASTIC SPORTS AMERICA"
SEASON PREMIERE—WEDNESDAY—7:30PM**
PITT vs BYU—WEDNESDAY—8PM LIVE

SEPT. 4



**TOP RANK BOXING
FRIDAY—9PM LIVE**

SEPT. 3



**NASCAR: GRAND NATIONAL
SATURDAY—1PM LIVE**

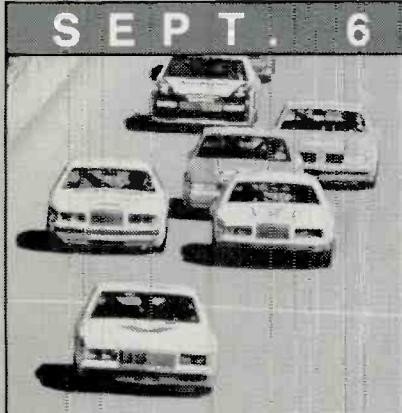
TEXAS vs AUBURN—SATURDAY—4:30PM LIVE

LSU vs TEXAS A&M—SATURDAY—8PM LIVE

SEPT. 5



SEPT. 6



ITALIAN GRAND PRIX—SUNDAY—8:30AM LIVE

NASCAR: SOUTHERN 500—SUNDAY—1PM LIVE

**THOROUGHBRED RACING:
MANHATTAN STAKES—SUNDAY—6PM LIVE**

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