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# Electronic Media

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FEBRUARY 24, 1992

## AT PRESS TIME

### Broadcasters get delay

WASHINGTON—The FCC late Friday approved a 20-day delay in the deadline for comments on its proposal to eliminate the network-cable cross-ownership rule. The new deadline is March 23. The networks, their affiliates and INTV had requested a 30-day extension to try to reach a compromise over the regulations.

### TBS earnings jump

ATLANTA—Turner Broadcasting System reported record fourth quarter net income of \$43.4 million, up nearly sixfold from \$7.3 million a year earlier. Revenues rose to \$402.4 million from \$357.3 million. For the year, net income was up 93 percent to \$85.9 million, from \$44.6 million in 1990. TBS's  
(Continued on Page 39)

# Time Warner taps Levin in shakeup

By DIANE MERMIGAS  
Financial editor

In a move that industry experts say will solidify the company's management, Nicholas J. Nicholas Jr. last week was forced to yield his post as co-chief executive officer and president of Time Warner to longtime rival Gerald Levin.

The abrupt change, unanimously approved at a special Time Warner board meeting Feb. 20, underscored the strategic and stylistic differences that have vexed the joint leadership of Time Warner's chairman and co-CEO, Steven Ross, and Mr. Nicholas since the company's January 1990 merger.

Mr. Levin, 52, chief operating officer of the company since May 1991, has become more closely aligned to

Mr. Ross' global, high-tech vision for the company.

Coming up through Time Inc., Mr. Levin was a chief architect of the Time Warner merger and a major force in establishing Time's HBO service in the 1970s.

The compatibility of Messrs. Ross and Levin is especially critical as the company prepares to develop new businesses in Japan under the auspices of a \$1 billion limited equity partnership with Toshiba Corp. and C. Itoh & Co., and as it continues with such new technical experiments as its 150-channel cable system in Queens, New York.

The need for a more unified strategy and a compatible heir-apparent has also been underscored in recent months by Mr. Ross' health  
(Continued on Page 39)

# Cartoon network faces TV crowd

By WAYNE WALLEY  
New York bureau chief

When Turner Broadcasting System launches its 24-hour animation channel Oct. 1, it's not expecting it to be all fun and games.

The Cartoon Network, the latest basic cable service from Ted Turner, will be facing competition for channel space and for an audience that's already seeing more and more animated fare.

Mr. Turner, who announced the venture in a conference call last week, said the new channel "may be slow going at the very beginning," but added that the plan is "a long-term play."

What the company hopes to do is create another market for its vast animated library, which includes some 800 half-hours of MGM and pre-1948 Warner Bros. cartoons as well as 3,000 half-hours  
(Continued on Page 39)

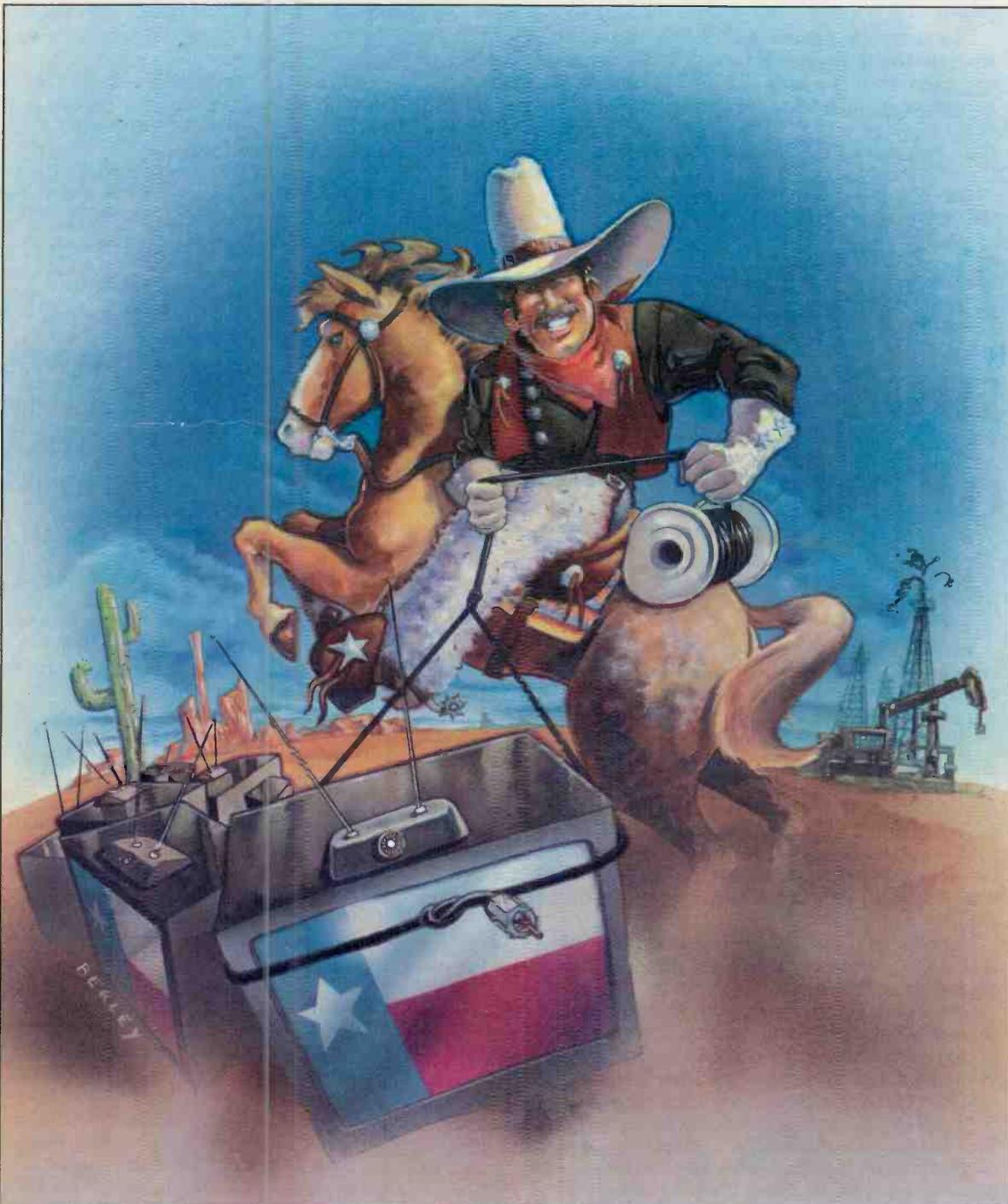


Illustration by Brian Berley

# The good ol' days

## Texans remember the cable boom

By KATE MADDOX  
Staff reporter

The folks who were around in the early days of the Texas cable boom remember the time Jack Crosby hauled his own poles into Eagle Pass, Texas, a dusty town on the Mexican border, where he was building a cable system in the late '50s.

"AT&T wanted to overcharge him,"

recalls Glenn Scallorn, who got his first cable job in 1961 managing a system that Jack built in Del Rio, Texas. Mr. Scallorn still manages the Del Rio system, but now it's owned by Times Mirror.

Eagle Pass was different from most towns in that the telephone company, rather than the utility company, owned the poles that cable operators needed to string their wires on.

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## NEWS SUMMARY

**Nicholas J. Nicholas Jr.**, co-chief executive officer and president of Time Warner, last week was forced to yield his post to longtime rival Gerald Levin. (Page 1)

**The Cartoon Network**, Turner Broadcasting System's new 24-hour animation channel, will be facing competition for channel space and for an audience that's already seeing more and more animated fare. (Page 1)

**TV news coverage** and political advertising during the New Hampshire primary appeared more substantive than during the 1988 campaign. (Page 3)

**Wes Craven** hopes to shake up network television with his new "Nightmare Cafe" series, which airs on NBC this Friday night. (Page 3)

**Broadcast tax experts** said last week that the last-minute revisions of the House's Democratic tax package could be worth millions to many in the industry. (Page 3)

**Top TV producers** say they're comfortable with content standards at the networks and are unwilling to push for R-rated programming. (Page 3)

**Rep. Rick Boucher**, D-Va., last week said he'll try to amend cable legislation next month to permit the phone companies to offer cable in their phone service areas. (Page 3)

**The Washington Court** of Appeals last week threw out the FCC's policy of granting women a preference for new broadcast stations. (Page 4)

**Walt Disney Co.** shareholders were cheered at last week's annual meeting by news of a 4-for-1 stock split, an Academy Award nomination and a promising forecast. (Page 4)

**The head of West Palm Beach**, Fla.'s WXEL-TV resigned last week after a panel studying allegations of his improper use of funds and unfair hiring and firing practices recommended he do so. (Page 4)

**WTVJ-TV**, NBC's Miami station, is trying a new format that is breaking the mold of traditional local newscasts. (Page 4)

**Rod Perth**, CBS Entertainment's vice president of late-night programming, talks about his co-production efforts on "Crimetime After Primetime." (Page 4)

**WXIA-TV**, the NBC affiliate in Atlanta, is waging a war of words with Cable Advertising of Metro Atlanta, the local spot cable interconnect. (Page 8)

**Warner Bros. International** signed its first global sales for one of its two new hour-long series for the Television Consortium. (Page 8)

**The International Toy Fair** in New York earlier this month showcased several new products inspired by television shows. (Page 18)

**Rep firms** say the national spot TV market is starting to show signs of a rebound. (Page 18)

**A pilot** for ABC affiliate KUSA-TV in Denver remained in critical condition last week following a Feb. 12 helicopter crash into a mountain reservoir. (Page 27)

**Tele-Communications Inc.'s** plan to purchase almost half of Teleport Communications Group is expected to spur the telephone industry's efforts to get into cable TV, say industry observers. (Page 38)

# Olympics put CBS ahead in sweeps race

By THOMAS TYRER  
Staff reporter

LOS ANGELES—With only a few days left of Winter Olympics coverage, CBS had amassed a February sweeps lead that, by most accounts, had all but assured a season victory as well.

At press time, CBS had won every night of sweeps competition since the Olympics began Feb. 8.

The network posted an 18.4 Nielsen Media Research ratings average (percentage of TV households) and a 29 share (percentage of sets in use) for the first two weeks of the sweeps, through Feb. 19.

During the same 14 days, NBC averaged a 13.3/21; ABC

an 11.7/18; and Fox Broadcasting Co. an 8.2/13.

All but ABC had improved over their averages for the first 14 days of the sweeps last year. At that time, NBC had a 12.6/21; CBS a 12.4/20; ABC a 12.4/20; and FBC a 7/11.

"Our goal is to maintain our level we had a year ago in the February sweeps, and if we can do that or close to that—while competing against the Olympics—that says a lot," said NBC Entertainment President Warren Littlefield.

The strength of CBS's Olympics so far is more readily seen when compared to the last two Winter Games and the level of network erosion during the same span, said David Poltrack,

CBS senior vice president of planning and research.

"During an eight-year period when the three-network average rating has declined 25 percent, we're showing a 7 percent increase in the Olympic rating," Mr. Poltrack said.

"That shows a tremendous resilience and strength."

The February sweeps don't end until March 4, but CBS's Olympics have all but ensured a win for the sweeps as well as the season.

In season-to-date figures through Feb. 19, CBS had a 14/23; NBC a 12.6/21; ABC a 12.1/20 and FBC a 7.8/13.

"We'd have to go dark the rest of the season" to lose, Mr. Poltrack said. #

## Broadcasters mull new forms of must-carry

By DOUG HALONEN  
Washington bureau chief

WASHINGTON—Concerned that pending retransmission consent proposals may not work out in the long run, some broadcasters say they're exploring new ways to win a share of cable's revenues.

"If there is a way to accomplish that goal in a manner which the cable industry can live with, and that would benefit all stations and not just some, it's certainly worth exploring," said Jim Hedlund, president of the Association of Independent Television Stations.

"We believe the benefits of retransmission consent are an illusion," added Trygve Myhren, president of the Providence Journal Co., which has interests in broadcasting and cable.

Nonetheless, the National Association of Broadcasters was urging broadcasters to continue their support for retransmission consent.

"We're more than half of the way through the legislative process with a proposal that has the support of more than 90 senators, and there's no need to consider any other kind of alternative," said NAB spokeswoman Lynn McReynolds.

Under the retransmission consent regulations included in S.12, cable TV legislation approved recently by the Senate, broadcasters would be able to choose between assured carriage rights on local cable TV systems or the right to charge cable systems for carrying their signals.

According to Mr. Hedlund, INTV still supports S.12's retransmission consent provisions.

Still, some station representatives are said to be expressing concern that their program contracts may not allow them to charge cable operators for retransmissions, that smaller stations may get stuck without a piece of the cable pie, or that the must-carry provisions in the pending retransmission consent proposal may be jettisoned.

Last week, Mr. Hedlund declined comment on retransmission consent talks held with Jim Mooney, president of the National Cable Television Association.

Nonetheless, one of the alternatives that Mr. Hedlund has expressed interest in would grant stations must-carry rights.

Under the plan, cable systems also would pay some percentage of their revenues into a pool that would be divided up by all broadcasters, perhaps based on their market shares.

In his speech here last week, Mr. Myhren expressed support for similar, but "modest," cable payments to broadcasters, for what he called a "compiler's fee."

(Continued on Page 39)

## Emmys keep 'Simpsons' with cartoons

By THOMAS TYRER  
Staff reporter

LOS ANGELES—Fox Broadcasting Co.'s "The Simpsons" won't be included in the outstanding comedy series category at the Emmys this year, but producers of the animated show kept debate alive over whether it should be switched.

A day after being told the 44-member Academy of Television Arts & Sciences board had voted not to move "The Simpsons" out of the outstanding animated program competition and into the more prestigious best comedy series category, "Simpsons" producers took their case directly to ATAS's once-a-year general membership meeting last Thursday.

But shortly before the meeting, "Simpsons" producers cornered Mark Glamack, a member of the ATAS board, and convinced him to schedule another meeting about the issue.

Meanwhile, ATAS President Leo Chaloukian said that after more than 20 hours of meetings spent on the issue, it's "end of story" for the topic in terms of this year's prime-time Emmy Awards in August.

"Because of one show, we are not going to upset the structure of all the other peer groups," Mr. Chaloukian said.

Last week's "Simpsons" announcement came the same day that Disney's "Beauty and the Beast" became the first animated feature to be nominated for a best picture Academy Award.

Mr. Chaloukian said he believes people in the TV industry would not support doing away with or changing the many Emmy categories.

"The industry wants separate categories, so they can all get their face on the air and get an Emmy," Mr. Chaloukian said. #

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# 'Aboveboard' primary reflected on TV

By ROD GRANGER  
Staff reporter

TV news coverage and political advertising during the New Hampshire primary were more substantive and issue-oriented than during the 1988 presidential campaign, a trend media experts expect to continue.

"Viewers were more informed than ever before," says Jack Heath, news director of ABC's WMUR-TV, Manchester, N.H., the state's only network affiliate.

"People had a good chance to get to know the candidates."

The electronic media had a "predominant" effect on the New Hampshire campaign, "and it was not necessarily a negative effect," Mr. Heath said.

"It was a substance-oriented campaign, and the candidates had a lot of opportunity on this station," he said.

The candidates kept it "aboveboard, and it was not too much an attack primary," Mr. Heath said.

People were "hungry" for information, and election coverage occupied as much

as 90 percent of the newscast on some days, said Mr. Heath.

That coverage was also comprised of longer segments than in the past.

"It was not just sound bites; we'd let them go for three to four minutes (at a time)," Mr. Heath said.

Although the station had more political coverage, WMUR spent less money than in 1988, "because I'm not a big proponent of going live simply for the sake of going live," said Mr. Heath.

"I told the campaigns, including the president, that if they wanted to get on,

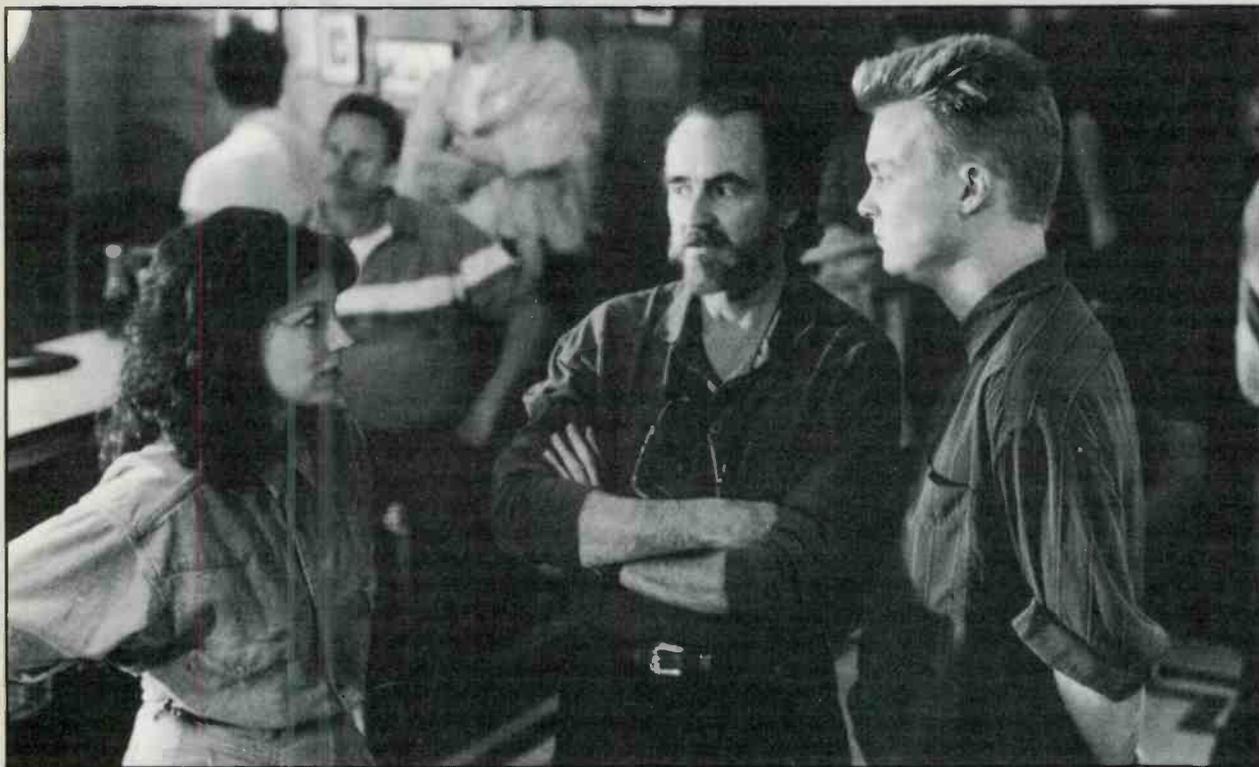
we wanted them live in here, and they responded," he said.

"The engineers have four or five different locations right here in the station, and we could put them in there. It's much less expensive," he said.

Political ads, too, were marked by more substance and longer formats.

"We saw substance in ads at the expense of style, because that's what the American people want, and that's what the candidates give them," says Tom Edmonds, president of Edmonds Associates

(Continued on Page 37)



Producer Marianne Maddalena, Wes Craven and his son Jonathon Craven collaborate on "Nightmare Cafe."

## Littlefield helps Craven twist his vision for TV

By THOMAS TYRER  
Staff reporter

LOS ANGELES—Wes Craven is moving from "Nightmare on Elm Street" to NBC's 10 p.m. Friday slot this week—and he's hoping to shake up network TV in the process.

The five-episode series, "Nightmare Cafe," is the product of a joint effort by the "Nightmare" theatrical creator and NBC Entertainment President Warren Littlefield, who has played an active role in tempering Mr. Craven's fiendish visions for the small

screen.

"What we're trying to find is the reality of imagination, of illusion, insight, memory and dreams and all those other sorts of consciousnesses that aren't bound by conventional reality," says Mr. Craven of his new MGM Worldwide Television series.

Both Mr. Littlefield and Mr. Craven, of course, hope the series will be a dramatic success, but they also believe it has even greater potential to affect TV as a whole.

"There is a great feeling—at least at NBC—of let's

(Continued on Page 38)

## Tax changes seen as boon for industry

By DOUG HALONEN  
Washington bureau chief

WASHINGTON—Broadcast tax experts last week said that major, last-minute revisions of the House's Democratic tax package could be worth millions of dollars to many broadcasters and cable TV operators.

"These are very helpful changes," said George Middleton, a tax attorney with the law firm Nixon, Hargrave, Devans & Doyle.

Added Linda Fritts, a tax attorney with the law firm Dow, Lohnes & Albertson, "This bill has something for everybody in the media industry."

Under the rewrites at issue, proposed by House Ways and Means Committee Chairman Dan Rostenkowski, D-Ill., broadcasters and cable TV operators will be able to amortize the value attributed to their licenses and franchises over 14 years.

The legislation had originally proposed eliminating write-offs of the value of Federal Communications Commission licenses and cable TV franchises.

Since more than half of a station or system purchase price has been attributed to the FCC license or franchise, eliminating those write-offs could have caused considerable financial damage to the industry.

Also under the revisions, broadcasters will be able to write off syndicated programming costs over the program contract's life, instead of 14 years.

The rewrite will also permit affiliates to write off the value attributed to affiliation contracts over 14 years. Current law says affiliation contracts must be amortized over 25 years.

The broadcasting and cable TV industries had been pressing for the revisions because the new allowances prop up station and system values.

While the provisions must still be approved by the House, the Senate and President Bush, Jim May, executive vice president of the National Association of Broadcasters, says he sees clear sailing for the tax initiative. #

## Producers in no rush to 'R' fare

By THOMAS TYRER  
Staff reporter

See related editorial, Page 12.

While crediting producer Steven Bochco with helping push the creative envelope to include more adult-oriented TV fare, other top drama producers say they're comfortable with content standards at the networks and are reluctant to push for R-rated programming.

The issue of R-rated series resurfaced recently when Bob Iger, president of ABC Entertainment, said he would not accept a prospective new police drama from Steven Bochco Productions that would have in-

cluded partial nudity and graphic language.

In fact, some producers said last week that they found it surprising that Mr. Bochco, a longtime advocate of provocative, adult-oriented series, would try to test ABC's standards when he has become so adept at getting his point across without using the strong content he now desires.

"He manages to get the point across in words that you know what he's talking about without actually

using the words," said Bob Singer, executive producer of Lorimar Television's NBC drama, "Reasonable Doubts."

"He is the king of euphemism," Mr. Singer said.

Like many other producers, Mr. Singer says that as long as the networks allow him an opportunity to develop more adult-oriented issues into story lines, then questions of language, excessive violence and partial nudity become secondary.

And, says Dick Wolf, executive producer of the Universal Television drama for NBC "Law & Order," the

(Continued on Page 38)

## Boucher eyes cable changes

By DOUG HALONEN  
Washington bureau chief

WASHINGTON—Rep. Rick Boucher, D-Va., last week said he'll try to amend cable legislation next month to permit the phone companies to offer cable TV in their telephone service areas.

In an interview, the congressman said his new legislative package may include provisions giving phone companies a "statutory right of access" to cable's programming.

(Continued on Page 38)

# WTVJ breaks news mold with new show

By **ROD GRANGER**  
Staff reporter

WTVJ-TV, the NBC-owned station in Miami, is experimenting with a new format that is stretching the boundaries of traditional local newscasts.

"4 News Now," the station's revamped hour-long 5 p.m. newscast, features a sportscaster as the anchor but doesn't include a sports report, does little weather and its anchor doesn't sit behind a desk.

"NBC asked us to create something different; people's biggest complaint is

that all news is the same," said Sharon Scott, WTVJ's news director.

"Different is something we're definitely selling."

NBC is carefully monitoring the show's progress although it was not specifically developed as a prototype for other network-owned stations, according to John Rohrbeck, NBC's station group president.

"It's really a project that they (WTVJ) developed, and they are right now really massaging and advancing it," he said.

"The initial results are very positive,

and if it continues as a successful format, we will consider all the elements," Mr. Rohrbeck said.

Since its Jan. 27 premiere, Ms. Scott said, the newscast is averaging a 5.7 rating (percentage of TV homes) in Miami with a 12 share (percentage of sets in use), compared to the 4.5/10 scored by the half-hour 5 p.m. news and the 5/10 received by the 5:30 p.m. newscast last year, according to Nielsen Media Research results.

Tony Segreto, a WTVJ sportscaster for the past 25 years, is the newscast's an-

chor.

His primary role is that of a "facilitator," Ms. Scott said, "somewhere between an anchor and a viewer."

Mr. Segreto walks among the reporters' desks in a newsroom set backed by a wall of monitors, "debriefing" them on their stories and providing a behind-the-scenes feel, Ms. Scott said.

Sports is not included in the 5 p.m. newscast because "our audience is mainly women, so we pack it (sports) in at 6," Ms. Scott said.

(Continued on Page 37)

## Perth scouts late-night co-productions for CBS

By **WILLIAM MAHONEY**  
Los Angeles bureau chief

LOS ANGELES—Over the past year, CBS Entertainment's Rod Perth has become an important contact for international broadcasters looking to crack the U.S. network market.

As vice president of late-night programs, he oversees CBS's "Crimetime After Primetime" drama series wheel, which began in April 1991 and consists of five different nightly hour programs airing Monday through Friday.

Since then, he has ordered about 175 episodes of several different crime series, all co-productions produced anywhere from California to Texas to Canada to Israel to Paris.

In a recent interview with ELECTRONIC MEDIA, Mr. Perth spoke about this ambitious co-production effort, and discussed whether it could pave the way for more international efforts in U.S. prime time:

**EM:** How has the first year of seeking co-productions for 'Crimetime' worked?

**Mr. Perth:** We frankly sort of stumbled about a bit



Rod Perth says late-night co-productions provide "a tremendous ancillary benefit."

in the first year because we knew we had to depend on the co-production mechanism which was there—the model was there in terms of financing—but obviously, being a network, we really hadn't worked with many of those people.

(Continued on Page 35)

## WXEL chief quits under fire

By **ROD GRANGER**  
Staff reporter

The head of the public TV station in West Palm Beach, Fla., resigned last week after a panel studying allegations of improper use of funds and unfair hiring and firing practices recommended he do so.

The committee's recommendation was in response to allegations brought by station employees against Lewis Sang, chairman and chief executive officer of South Florida Public Telecommunications, licensee of WXEL-TV and WXEL-FM.

The controversy erupted last month, said attorney Ted Babbitt, a member of the three-man committee, when three employees—Sam Barbaro, former president and general manager of WXEL-TV; Anita Kirchen, former vice president of development; and Cameron Harris, Ms. Kirchen's assistant—went public with allegations concerning Mr. Sang's improper use of funds and hiring practices.

"The employees were complaining that Sang runs the station as if he owns it," explained Gary Kane, projects writer with the Palm Beach Post.

Mr. Kane said that Mr. Sang was accused of "squandering" money pledged to the station, and that he had a penchant for throwing galas to raise funds that actually raised very little money.

"Some even lost money," Mr. Kane said.

Mr. Sang also hired former board member and business associate, John Dover, to head a new foundation to try to solicit contributions for WXEL.

"That was the straw that broke the camel's back," Mr. Kane said.

"The entire staff (was) opposed to Sang," and a pe-

(Continued on Page 37)

## Court axes FCC's gender policy

By **DOUG HALONEN**  
Washington bureau chief

WASHINGTON—In a 2-1 decision, the Court of Appeals in Washington last week threw out the Federal Communications Commission's policy of granting women a preference for new broadcast stations.

The FCC's policy has been aimed at increasing the number of female broadcasters.

But in a decision written by Supreme Court Justice Clarence Thomas, the appellate court ruled that the policy deprives male competitors of their "constitutional right to the equal protection of the laws."

In the guts of his decision in *Lamprecht vs. FCC*, Judge Thomas, who presided over the appellate court case before

winning confirmation to the Supreme Court last year, argued that a congressional study showed that stations owned by women generally offer the same sort of programming as stations owned by men.

"When the government treats people differently because of their sex, equal-protection principles at the very least require that there be a meaningful factual predicate supporting a link between the government's means and its ends," the judge said.

"In this case, the government has failed to show that its sex-preference policy is substantially related to achieving diversity on the airwaves," Mr. Thomas added in his decision.

Nonetheless, in a dissenting opinion, Chief Judge Abner Mikva said the study Judge Thomas cited shows that stations owned by women are 20 percent more

likely than stations owned by men to broadcast women's programming and about 30 percent more likely than stations owned by non-minorities to broadcast minority programming.

"The study... explicitly concluded that there is a link between female ownership and programming diversity," Judge Mikva said.

In the wake of the ruling, Kathryn Schmeltzer, vice president, government affairs, American Women in Radio and Television, said, "AWRT is very upset at the judge's decision. We think women are very underrepresented in broadcasting. This policy stimulated female ownership."

Nonetheless, critics of the FCC's preference programs lauded the decision, and heralded it as a sign that the agency's

(Continued on Page 37)

## Disney stock splits

By **DIANE MERMIGAS**  
Financial editor

A 4-for-1 stock split, an Academy Award nomination, and a forecast for better days cheered shareholders at last week's Walt Disney Co. annual meeting.

The long-awaited split of common stock will make Disney the nation's most highly capitalized entertainment concern.

Disney made a similar move in 1986, when a 4-for-1 split was

(Continued on Page 37)



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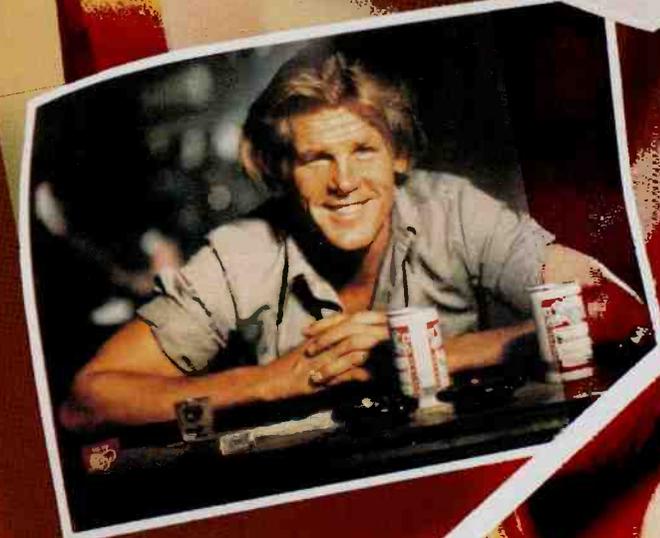
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## THE INSIDER

**TCI back on the acquisition trail:** Despite Washington criticism that it's already too large, Tele-Communications Inc. is talking with Times Mirror Cable Television about buying three of its Texas cable systems in Uvalde, Del Rio and Kerrville. Officials from Times Mirror and TCI declined to comment, but one Texas operator close to the negotiations said the companies have been talking for some time and the deal "will probably happen." The transaction, involving about 25,000 subscribers, would be the first cable acquisition for TCI in about two years.

\* \* \*

**Paramount to cross-promote new 'Trek':** Paramount Television Group says it will cut the running time of each "Star Trek: The Next Generation" episode by 30 seconds next January in order to insert an extra 30-second promotional spot for its syndicated spinoff, "Star Trek: Deep Space Nine," set to launch that same month. Says Steve Goldman, president of Paramount Domestic Television: "If you're sitting there getting a built-in promo in a show that's doing a 12 to 13 rating nationally, cross-promoting a new vehicle for something that already has an audience ready and waiting for it, I think we're in a pretty good position from day one."

\* \* \*

**MPAA pushes to ax compulsory license:** Sources say Motion Picture Association of America staffers are busily drafting legislation aimed at axing cable's compulsory copyright license with the apparent hope that House copyright subcommittee Chairman Bill Hughes, D-N.J., will champion the measure. But last week Rep. Hughes was making clear that he's not committed to endorsing the MPAA's handiwork. "We'll have to see just what is developed," said Rep. Hughes in an interview. The congressman also



Viewers for Quality Television wants NBC to keep "I'll Fly Away" on the air.

said he has yet to decide whether he'll press for the legislation to reform the license without broadcaster support. Thus far both the Association of Independent Television Stations and the National Association of Broadcasters are opposed to license reform.

\* \* \*

**Advocacy group tries to lift 'I'll Fly Away':** NBC has scheduled the return of its low-rated but critically acclaimed new drama "I'll Fly Away" for 9 p.m. (ET) this Friday and the advocacy group, Viewers for Quality Television, is out to make sure the public knows about it through its first-ever campaign to get TV critics to promote the series. Calling the project a "Tune In to Quality Hour," VQT says that if some groups can get viewers to tune out certain shows, they can promote a "tune-in" effort to help save the Lorimar Television drama. "It'll be a very, very sad commentary on the state of network television if this show doesn't survive," said Dorothy Swanson, VQT's founder and president.

\* \* \*

**Let networks be syndicators:** Critics including Tribune Broadcasting Co. have cited concerns that networks would favor their affiliates or owned-and-operated stations as a major reason for keeping networks barred from the syndication marketplace. But Fox Broadcasting Co. has found what it believes to be a compelling example of why networks need not be barred. Preston Padden, FBC senior vice president, affiliates, was pointing out to federal policymakers in Washington last week that Fox's Twentieth Television has sold reruns for its hit ABC show, "Doogie Howser, M.D.," to Tribune's WPIX-TV in New York and KTLA-TV in Los Angeles, two markets where Fox owns TV stations. The moral, according to Mr. Padden: "In the real world, the shows follow the dollars."

\* \* \*

**Talking prime time:** "McLaughlin" and "The Dick Cavett Show," two of CNBC's talk weekend programs, will be making the move to weeknight

prime time next month when the cable network unveils its new schedule and multimillion-dollar ad campaign. Sources say the two talk shows will alternate in a checkerboard schedule weeknights at 10 p.m. (ET) with "Cavett" on Monday, Wednesday and Friday and "McLaughlin" on Tuesday and Thursday.

\* \* \*

**Gossett to host 'African American Men' special:** Louis Gossett Jr. will host "Images & Realities: African American Men," a syndicated two-part, two-hour special in production from the Gene Davis Group. "The show will focus on, and is a reaffirmation of the strength of Afro-American men in this country," says Mr. Davis. Among those scheduled to appear on the program are New York Mayor David Dinkins; Julian Bond; Quincy Jones; and TV personalities Robert Guillaume, Malcolm-Jamal Warner and Blair Underwood. AT&T has signed as a major sponsor of the program, which has been cleared on NBC and Group W stations with an April 15 to June 15 window for broadcast. Mr. Davis has also just completed two musical documentaries, "You've Gotta Pay the Band," focusing on singer Abbey Lincoln, and another program featuring Shirley Horne.

\* \* \*

**Sununu a New Hampshire winner?** Patrick Buchanan's stronger than expected showing in last week's Republican primary in New Hampshire could boost Mr. Buchanan's campaign and keep him in the race longer than anyone expected. And that could be good news for former White House Chief of Staff John Sununu, who will take over Mr. Buchanan's spot as a regular on CNN's "Crossfire" on March 2. CNN says Mr. Sununu will stay with the show, which is telecast weekdays at 7:30 p.m. (ET), for as long as Mr. Buchanan campaigns for president. #

—Written by Wayne Walley from bureau reports



"Cavett" and "McLaughlin" are bound for weeknights.

## Warner details global sales status of 'Kung Fu,' 'Trax'

By THOMAS TYRER  
Staff reporter

BURBANK, CALIF.—Warner Bros. International has signed its first global sales for one of the new hour-long series it's producing for the Television Consortium.

Warner cleared "Kung Fu: The Legend Continues" in Costa Rica, Peru and Turkey and opened sales talks with several countries for "Time Trax" during the Monte Carlo Market.

The market was held earlier this month in Monaco.

Warner expects strong international sales, based on the earlier success of the studio's 1970s ABC series, "Kung Fu," in the global marketplace.

That action drama, which ran on ABC in the 1970s, cleared 79

countries within five years of its network debut, and those sales came in an international market far less developed than today's.

For example, as recently as 1980 there were only 29 television stations in the 12 nations that now make up the European Community. Now, there are 119.

In designing the new hours, Warner executives say they counted on international sales as well as revenues from first-run and repeat episodes in domestic syndication.

"There are three pegs that finance this project, and without any one of the three, it could not happen," said Dick Robertson, president of Warner Bros. Domestic Television Distribution.

"Going for a young, action-adventure male audience is what we think is not being cur-

rently served that well on the networks, and that's where their major vulnerability is.

"That's also what sells well outside the United States and that's also what works well in strip syndication," he said.

At a recent press conference in New York, studio officials said they had cleared the four programs selected by the Television Consortium in 68 markets in the United States, including 29 of the top 30, comprising 74 percent of the country. Nineteen of the stations are Fox Broadcasting Co. affiliates.

Production dates were announced, barring a strike by the Screen Actors Guild.

The "Time Trax" series will be produced in Australia, with a budget of \$730,000 an episode, (Continued on Page 28)

## WXIA-TV wars with interconnect

By RUSSELL SHAW  
Special to ELECTRONIC MEDIA

ATLANTA—WXIA-TV, the Gannett-owned NBC affiliate here, is fighting a war of words with Cable Advertising of Metro Atlanta, the 10-network, 11-system local spot cable interconnect that claims it reaches 490,000 cable homes.

The opening salvo was fired late last year by WXIA, which armed its salespeople with an eight-page brochure that used statistics in an attempt to deflate some of CAMA's claims about the size of its audience.

The WXIA piece charged that "cable reaches only a

fraction of the Atlanta television market, the cable audience is fragmented and small, viewers prefer to watch over-the-air broadcast stations 4 to 1," and that "cable's 'cheap rates' are NOT a bargain."

Then last month, CAMA produced and sent out a 16-page brochure of its own to advertisers.

"We, at CAMA, regret that with all of the positive things this particular station can say about their medium, they chose instead to attack cable," fumed Vice President and General Manager Bo Bancroft in his cover letter.

"My reaction to their (Continued on Page 30)

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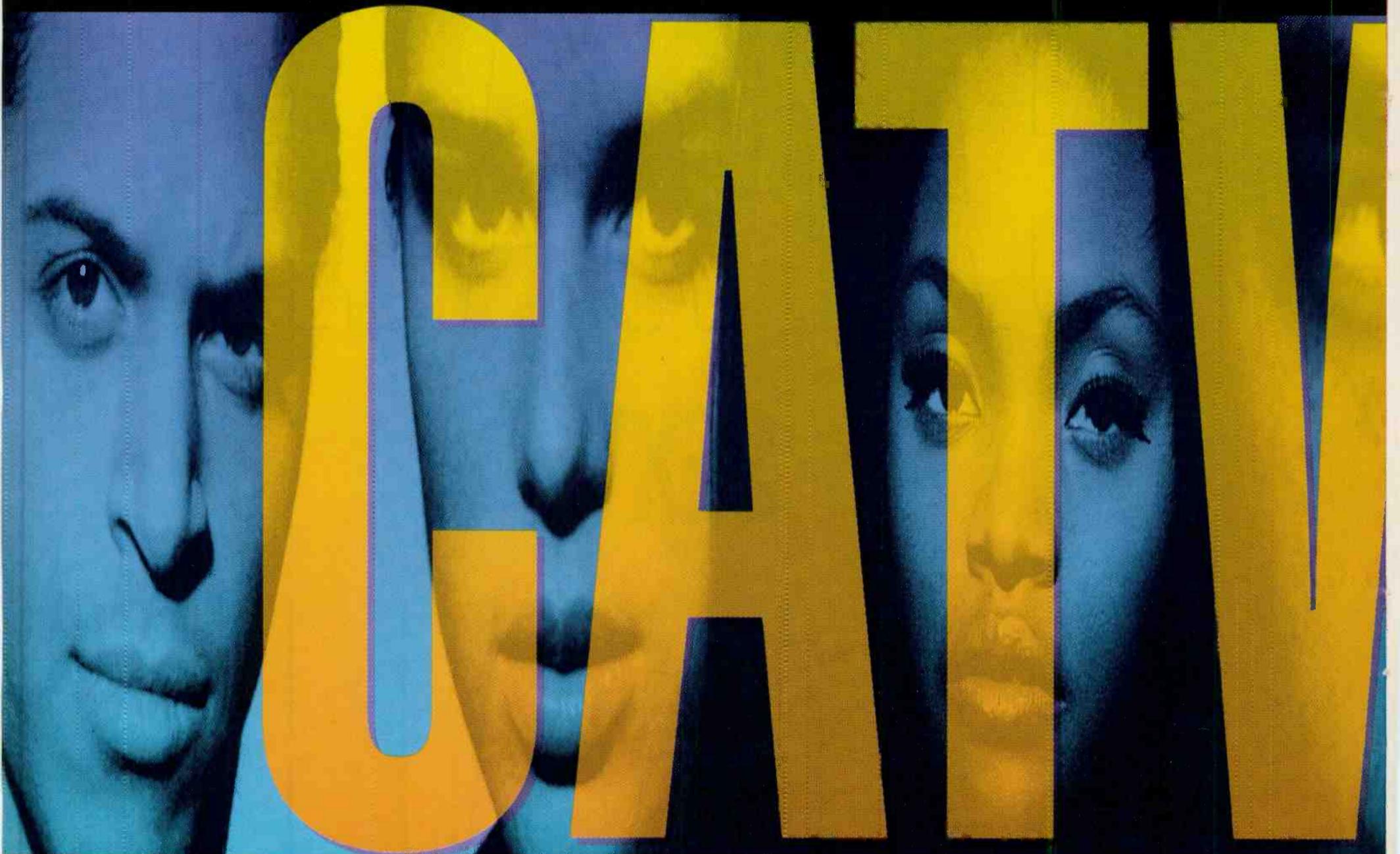
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**WANT**

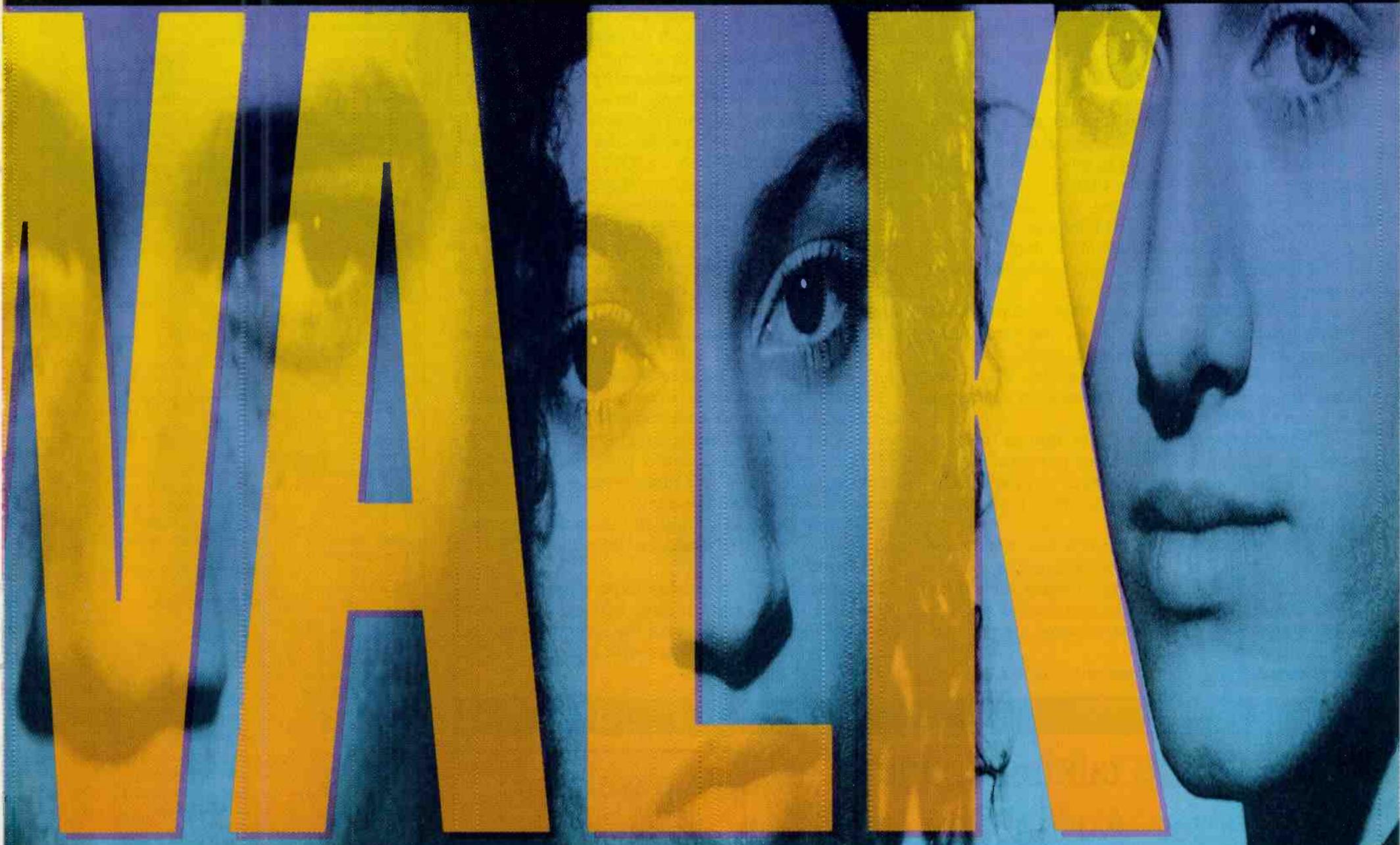


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**TO LEARN TO WALK.**



**Beat Away.**



# Hold the line in prime time

One of the hallmarks of Steven Bochco's career as a television producer has been his enthusiasm for breaking down traditional network barriers.

With "Hill Street Blues" he brought a new sensibility to prime time, featuring adult themes, hard-edged plots and grown-up relationships that wasted little time on easy sentimentality.

His success opened the door to other groundbreaking series, including "St. Elsewhere," "thirty-something" and "China Beach," each with its own distinct style and focus, but still owing much to "Hill Street's" championing of adult-themed drama.

Now Mr. Bochco would like to go even further. He has proposed to ABC a drama that in the film business would earn an "R" rating, complete with at least partial nudity and explicit language.

ABC wisely turned down the offer, declining Mr. Bochco's offer to help take network television into the next frontier of broadcasting.

Over the past year or so, Mr. Bochco has argued publicly that the networks remain too timid, and that one way to stop their ratings slide—and keep good producers happy—is to establish a 10 p.m. "adult" hour, to be filled with shows such as the one he pitched to ABC.

Yet the reality is that virtually no topic or theme is forbidden on network TV anymore, not rape, not incest, not homosexuality—indeed, subjects once taboo in prime time are now standard fare on the afternoon talk shows.

What Mr. Bochco wants, then, is not simply the ability to deal with adult issues, because he already has that. What he wants is the license to include bare-breasted women and explicit language.

That would be a tremendous mistake for the networks, on several counts.

Most obviously, given the current political climate,

any move by the networks toward true R-rated programming would risk a serious backlash from regulators in Washington, from advertisers and pressure groups, and from their own affiliates, who have numerous programming alternatives these days.

More importantly, network television continues to have as its greatest strength its position as the nation's only mass-audience programmer.

Times have changed considerably from the days when a TV producer had only three buyers, and all three tended to be timid and conservative.

Today, a producer such as Mr. Bochco can turn to HBO or Showtime, USA or TNT, or even home video and produce dramas just about as explicit and steamy as the imagination allows.

But that doesn't mean those dramas belong on network television, the only form of entertainment licensed to function in the public interest, and dependent totally on advertiser, viewer and affiliate support.

Mr. Bochco has an unusual problem in that he has an exclusive contract with ABC and at this point can't easily turn to a cable network.

Frankly, we believe he wouldn't turn to cable in any case; the audiences are too small and there's no controversy or headlines in bringing nudity to HBO.

But nudity on ABC could probably earn him front-page headlines and thunderous editorial-page condemnation around the country.

That's not the kind of publicity the networks need, nor do they need new headaches with their affiliates and advertisers.

It's important to know when to pick your fights.

Fighting for the right to deal with sensitive adult topics in prime time is worth the struggle; fighting for the right to show actresses with their shirts off is not. #

## LETTERS TO THE EDITOR

### When you're talking country, don't forget 'Austin City Limits'

I was more than a little startled to read in your publication about the surge in country music popularity—"Catching fire: Country heats up as new TV genre" (Jan. 27 issue, Page 1)—with no mention of our series, "Austin City Limits," along with a quote from Warren Littlefield, NBC Entertainment president, wondering why no one thought of a country format sooner. I guess he means commercial.

"Austin City Limits" has been on PBS since 1976 which pre-dates The Nashville Network and most every-

thing else but "Hee Haw," I suppose.

If you looked at an anthology of the first 16 years' performers, it would be easier to figure out who hasn't been on.

We also produce "The Texas Connection" for TNN and agree with Mr. Werner of Group W that the more the merrier. It should rekindle an interest among our own affiliates from PBS.

**Bill Arhos**  
station manager  
KLRU-TV  
Austin, Texas

### We welcome your letters

If you want to speak out, write to "Viewpoint," ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill. 60611.

All letters are subject to publication provided they are signed and neither defame nor libel individuals or organizations.

Charts are discouraged.

As a matter of policy, writers' names are published. Exceptions may be granted upon request of the writer if, in the opinion of the editors, the reason is compelling. #

## QUICK TAKES

### How effective has your Olympics counter-programming been?



**Lynn Fairbanks**  
general manager  
WTVL-TV  
(ABC)  
Tallahassee, Fla.

"I have to tell you, in the South—I've worked in Jacksonville, Fla., and now in Tallahassee—I've never been terribly concerned with the Winter Olympics. In the South they don't know about snow and luges."



**Robert Fay**  
vice president and general manager  
WMTV  
(NBC)  
Madison, Wis.

"There seems to be a lot of criticism of the Olympics features coverage—I think people look for competition coverage—so I would have liked to have seen ABC and NBC show stronger counter-programming. But the final analysis will come with the February ratings."



**Jason Elkin**  
vice president and general manager  
KOKI-TV  
(Fox)  
Tulsa, Okla.

"We analyzed the schedule of televised Olympic events and demographically counter-programmed with our movies. In addition, Fox had a well-orchestrated 'Summer Games' theme. The true effectiveness of our counterprogramming won't be known until the rating books are out."

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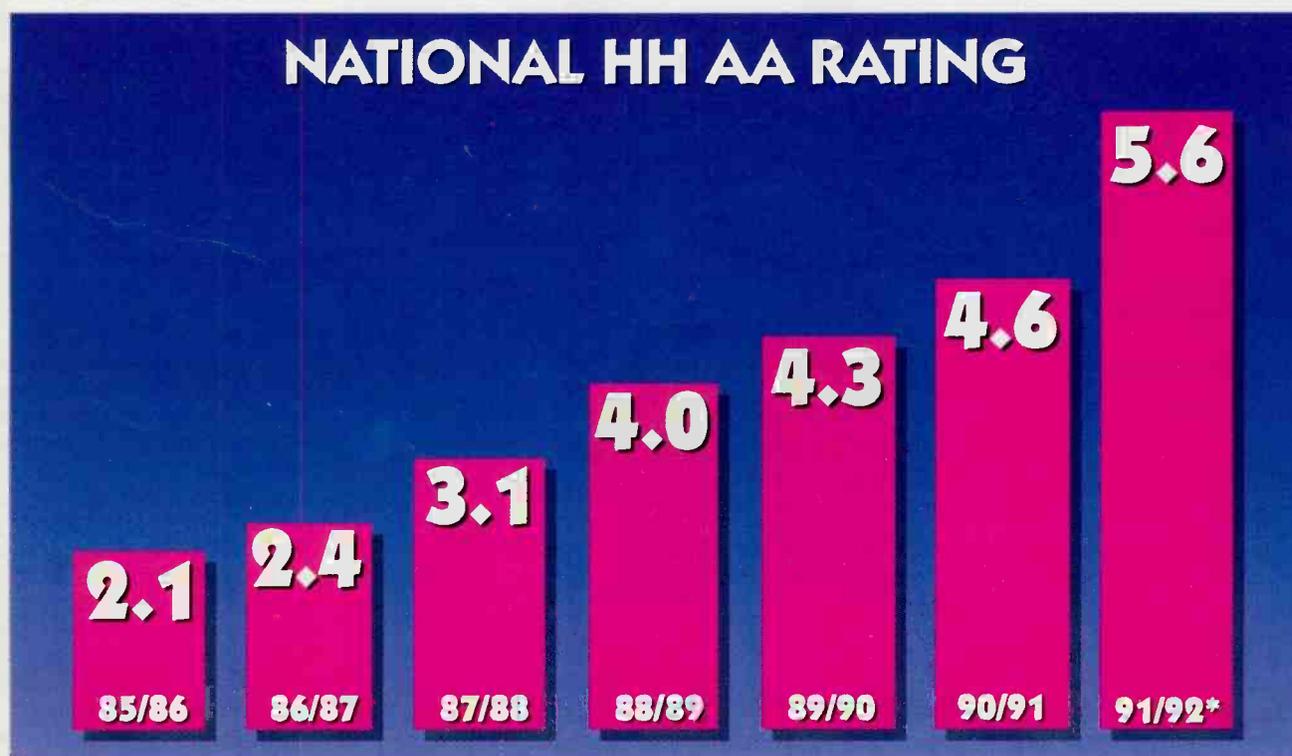
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# Sally Jessy Raphael Took 7 Years To Grow To A 5.6 Rating.



SOURCE: NSS ANNUAL SUMMARY REPORT; \*NSS-S.T.D. THRU 2/2/92

**All Good Things Take Time...**

# New software lowers cost of morphing effects

By JON KRAMPNER  
Special to ELECTRONIC MEDIA

Characters transforming into monstrous creatures on-screen used to cause off-screen terror when it came to costs.

Now, a small computer animation company based in Los Angeles and Montreal says it has reduced some of the budgetary horror to the point where the process is becoming increasingly affordable for TV shows, commercials and low-budget films.

The process, known as morphing, has been used in such theatricals as "Terminator 2: Judgment Day," where actor Robert Patrick, Arnold Schwarzenegger's nemesis, transforms himself into a robot; and in "Star Trek VI," where actress/model Iman mutates on-screen into various characters, including a clone of Captain Kirk.

Geoffrey de Valois, executive producer and director of Digital Vision Entertainment, says his company has developed a new software that he jokingly dubs "lower-cost Morphware."

Using the software, he says, DVE can create a comparable effect for at least half the cost per shoot that Industrial Light and Magic spent on "Terminator 2."

"We realize some people don't have an ultra-high effects budget," Mr. de Valois says. "We're trying to democratize the process and make it available to a wider base of users at a lower cost."

Morphing is defined by Mr. de Valois as transforming one character, creature or object into another using a computer.

It falls into two categories: computer-object morphing and "real-life" morphing.

In computer-object morphing, both beginning and final images are computer-generated, while in the real-life variety both images have been photographed and recorded on film or videotape.

This latter type of morphing is what's seen in "T2" and "Star Trek VI."

So-called "real-life morphing" is more difficult to do, Mr. de Valois says.

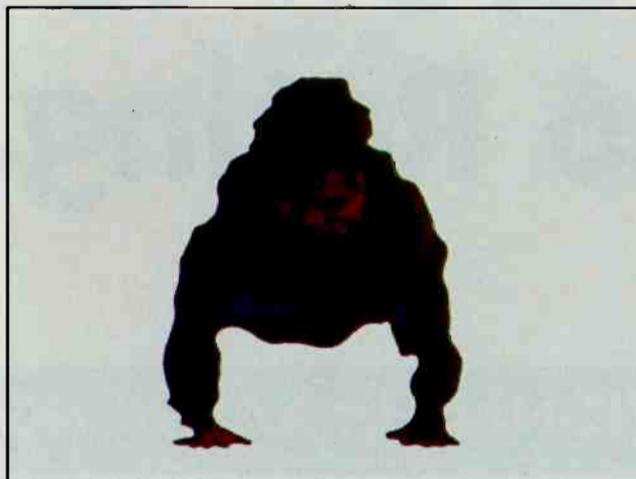
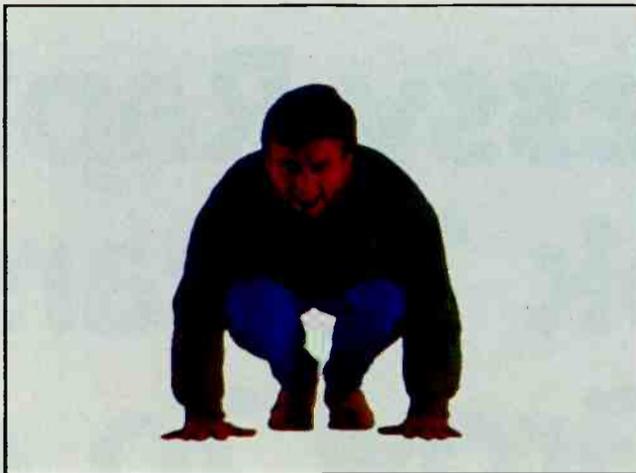
"Objects created inside a computer are inherently three-dimensional," he says. "Although a computer screen or television screen displays everything as a 2-D object, within the computer there are X, Y and Z axes.

"Computer-object morphing is easy because the computer already knows all three dimensions of the object," he adds.

But morphing from life objects is more complicated.

"Although the actor is three-dimensional when he's photographed, he only has a two-dimensional image on film or videotape," Mr. de Valois says.

"Transforming a 2-D image into another 2-D image requires a different kind of software."



"SeedPeople," a film to be released by the end of March, will showcase Digital Vision's morphing techniques.

It also requires a different kind of equipment: computer-object morphing is done on IBM-compatible personal computers, while life-object morphing is done on faster and more

(Continued on Page 26)

# TV stations try Quantel interface

By RUSSELL SHAW  
Special to ELECTRONIC MEDIA

About 10 television stations are working with the Quantel Shared User Bus in an effort to cut down the time and effort needed to create both on-air and off-screen graphics.

The Shared User Bus, which started shipping about five months ago, is designed as a bridge between graphics systems, cutting down on production time by giving various Quantel products a common interface.

At KDFW-TV in Dallas, for example, the Shared User Bus transfers graphics from the station's Quantel V7 Paintbox to two recently acquired Quantel Pictureboxes.

The system allows KDFW personnel to search for and prepare stills at the same time they preview and output graphics for airing.

"The Bus has really cut down a lot of physical movement (of graphics between various station offices). With this, the artists can sit right down and do all their work," says Landy Compton, acting chief engineer for KDFW.

One Picturebox is linked together with a Paintbox in the station's graphic art room, while the other Picturebox is used in live newscasts.

"These days it isn't too difficult to make one piece of equipment talk to another," says Dave Scamel, vice president of engineering for Quantel.

"What is important is that they talk to one another in a fluid fashion."

Mr. Scamel says the Shared User Bus, which is actually a printed circuit board installed in the Paintbox, allows the Paintbox to produce graphics far faster and more efficiently than desktop systems.

"If you look at the structure of a Mac or PC system, you'll see that they are very good at generating text," he says. "But once you start to deal with picture images, you are dealing with a huge amount of data.

"You only have to look at how long it takes even a 486-processor PC to bring back a full video image from its disk."

Mr. Scamel estimates the Shared User Bus disk-to-screen time for a full image is about half a second, compared to as much as 10 seconds with older technologies.

Price for the Quantel Shared User Bus starts at about \$40,000.

KCPQ-TV in Tacoma, Wash., uses the Shared User Bus to link its Picturebox with multiple Paintboxes.

Art Director Amy Garcia uses the Shared User Bus to create promotional graphics for all station dayparts, movies, plus the "Northwest Focus" public affairs program and a weekly football show.

For a promotional graphic for an upcoming movie, for example, Ms. Garcia would receive a request from the promotions department.

Frames from the movie would be lifted and routed by a switcher into the picture bus, where they would be frozen, and given a location and name.

Ms. Garcia would then build a backplate for the movie, dump the image back into the Picturebox, where it would be stored until the piece was ready for airing.

"This is a great time-saver," says Ms. Garcia. "Things

(Continued on Page 30)

# L.A. drops case against helicopter newsman

The Los Angeles Municipal Court dismissed a case against **helicopter pilot/news reporter Bob Tur** last week after the city attorney's office withdrew the three criminal misdemeanor charges it filed in January against Mr. Tur.

The charges stemmed from a May 1, 1991, incident in which a firefighter said Mr. Tur interfered with a Los Angeles Fire Department helicopter rescue of a fisherman while covering the effort.

Mr. Tur's attorney, Matthew Fairshter, said the charges were dropped after the city attorney's office reviewed a video-

## TECHNOLOGY BRIEFS

tape of the incident.

Mr. Fairshter said he is considering filing a \$15 million suit in federal district court, charging that Mr. Tur's civil rights were violated.

Mr. Tur is co-owner of Los Angeles News Service, a supplemental video news agency that does contract work for KCOP-TV and KNX-AM.

\* \* \*

The National Association of Broad-

casters has urged the Federal Communications Commission to reassess its rules for awarding FM station licenses and asked for a freeze on FM licenses. The NAB said existing policies have resulted in overcrowding of the airwaves by new FM stations, diminished FM technical quality and hurt the market for existing FMs. In addition, the association also asked the commission to expand FM station ownership opportunities for minorities.

\* \* \*

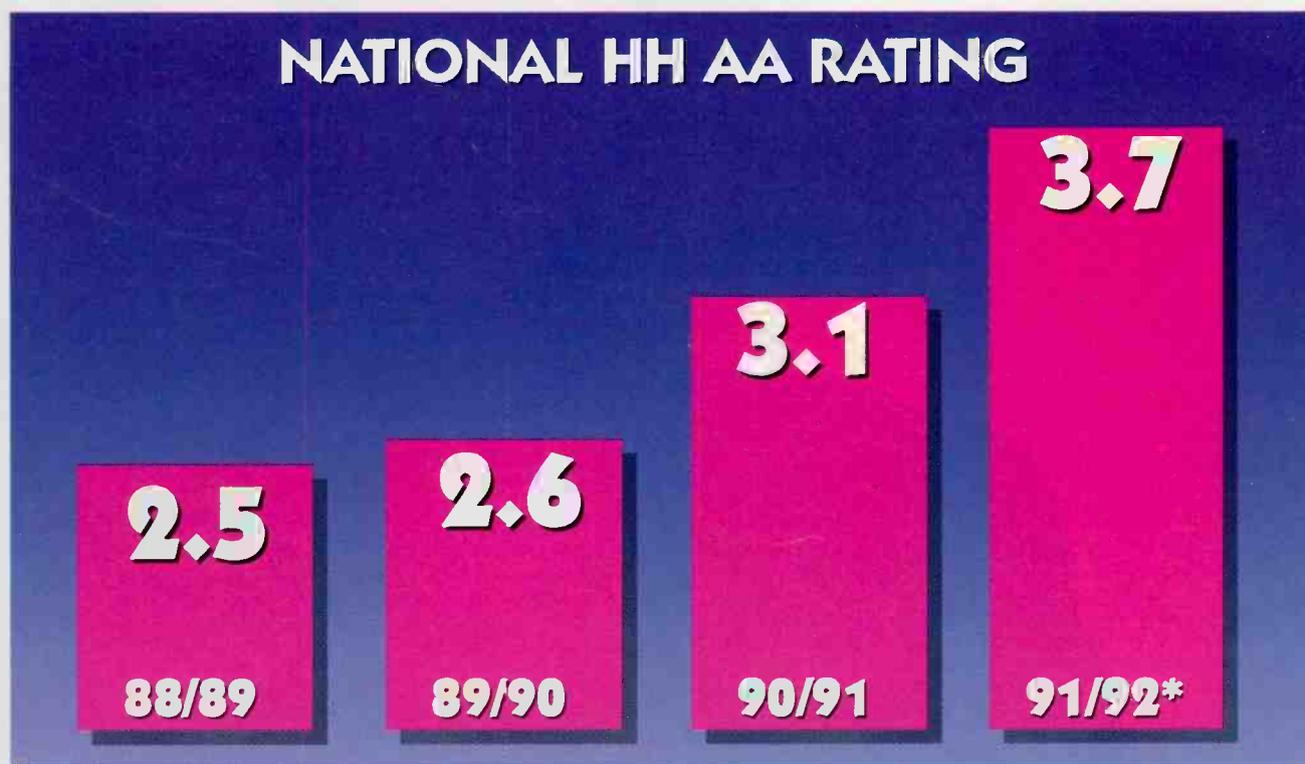
Hughes Communications has signed

contracts with Thomson Consumer Electronics and News Datacom to provide the transmission system, encryption system and consumer receiving units for its direct broadcast satellite service, called DirectTV, which it plans to launch in 1994.

\* \* \*

Cable Television Laboratories has signed a contract with Stern Telecommunications Corp. to study radio-frequency interference experienced by TV receivers and videocassette recorders in U.S. and Canadian households. #

# Regis And Kathie Lee Took 4 Years To Grow To A 3.7 Rating.



SOURCE: NSS ANNUAL SUMMARY REPORT; \*NSS-S.T.D. THRU 2/2/92

**All Good Things Take Time...**



# AND IT TOOK ONLY 5 MONTHS



in association with

DAVID SALZMAN  
ENTERTAINMENT

# JENNY JONES TO GROW 53%!

Renewed In  
55 Markets Covering  
48% Of The Country!



SOURCE: NSS as dated

All Good Things Take Time.

**jenny  
jones**



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**ELECTRONIC MEDIA stock index  
for week ended Feb. 14**

**EM Index**  
**5512.59**  
**Up 59.68 points**

**Dow Jones Avg.**  
**3245.97**  
**Up 20.57 points**

**Winners**

	Feb. 14	Change from Feb. 7
Time Warner	\$100.75	+\$7.25
News Corp.	\$26.88	+\$3.38
Disney	\$143.00	+\$3.38
CBS	\$143.75	+\$2.75
McGraw Hill	\$59.25	+\$2.25
Gannett	\$47.12	+\$2.12
Viacom	\$34.62	+\$2.00
Knight-Ridder	\$58.25	+\$1.75
A.H. Belo	\$38.00	+\$1.38
Media General	\$21.25	+\$1.12
Zenith	\$10.12	+\$1.00
Jones-Intercable	\$13.25	+\$1.00
Comcast	\$15.75	+\$0.88
King World	\$25.25	+\$0.88
Clear Channel	\$16.38	+\$0.62
Paramount	\$45.00	+\$0.62
Home Shopping	\$6.38	+\$0.50
Times-Mirror	\$36.00	+\$0.50
TCI	\$16.00	+\$0.38
Multimedia (s)	\$27.25	+\$0.38
ATC	\$57.62	+\$0.12

**Losers**

	Feb. 14	Change from Feb. 7
General Electric	\$77.12	-\$0.12
Carolco	\$2.50	-\$0.38
Orion Pictures	\$3.12	-\$0.38
Century Comm.	\$11.25	-\$0.38
Cablevision	\$32.50	-\$0.50
Tribune	\$43.75	-\$0.50
Scientific-Atlanta	\$18.12	-\$0.62
Itel	\$17.12	-\$1.00
TBS	\$22.75	-\$1.12
Adelphia	\$18.50	-\$1.25
Washington Post	\$223.50	-\$3.00
Matsushita	\$108.25	-\$8.25
Cap Cities/ABC	\$427.50	-\$8.50

**Unchanged**

	Feb. 14
Pathé	\$2.88
Playboy	\$6.75
Pinelands	\$15.50
Scrapps Howard	\$40.00

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

# Redefine business to stay on track

The United States' fascination with the VCR is similar to its love affair with the automobile that began early in the 20th century. Both offer the freedom and convenience Americans love.

Just as a car allows you to go where you want when you want, a VCR allows you to watch what you want when you want.

The analogy may not stop there.

Just as a train takes you where you want to go when it is scheduled to go there, television allows you to watch what you want when it is scheduled.

The car displaced the train, and the VCR (or some other video-on-demand technology) could displace TV, because both set U.S. consumers free to pursue their own agendas on their own terms.

While most people find presetting their VCRs a task more difficult than giving their cars a tune-up, both have become an indispensable part of modern life.

Throughout the early history of the VCR, rental of feature films on videotape was the dominant form of consumer transaction after the initial VCR purchase.

In the last few years, rentals have leveled off and the purchase of videocassettes, or video sell-through, has been the area of greatest growth.

The watershed program in video sell-through was Ken Burns' documentary, "The Civil War," which was broadcast on PBS in September 1990. To date, sales of this series have approached \$30 million at retail.

Other successful sell-through series include Mystic Fire's "Joseph Campbell and the Power of Myth," first broadcast on PBS, and A&E Home Video's "Dinosaur" with Walter Cronkite from the Arts & Entertainment Cable Network.

The success of video sell-through is shocking to those locked into the video

**MANAGER'S  
CORNER**

David  
Fox



rental viewpoint that TV exposure kills off demand.

It is the very exposure on television that creates the demand for video sell-through.

When viewers sample a program on TV and connect on a passionate level, they want to own it so they might experience it again.

Just as theatrical promotion and advertising drive the rental experience, television promotion and broadcast drive sell-through.

What does all this mean to the broadcaster?

In the most widely reprinted article in the history of the Harvard Business Review, "Marketing Myopia," Ted Levitt wrote that many businesses have failed to grow by improperly defining the nature of their business.

Consumers buy products for the benefits they derive from them, not for the products themselves.

Quarter-inch drill bits are sold not because people want quarter-inch drill bits but because they want quarter-inch holes. Therefore, manufacturers of drill bits must define their business as that of the creation of holes, not of drill bits.

If the railroads had defined their business as transporting people and products rather than running railroads, they probably would have controlled

the automotive, trucking and airline industries.

As broadcasters, you may now be in the same position railroads were 80 years ago. You are in the business of creating and delivering programs and are not restricted to the traditional business of broadcasting.

By creating a business plan that includes video sell-through, you can eventually win a meaningful market share in this emerging area.

In France, for example, leading broadcast network TF-1 has won control of approximately 10 percent of the sell-through market, selling more than 2 million cassettes in 1991.

Where do you start?

Every station that has a local newscast is in a position to do locally based historical specials that could create demand among consumers for purchase of videocassettes.

For example, how about your sports anchor doing a prime-time "Great Moments in Local Sports" broadcast?

Cassettes could be sold after the broadcast, and your ad sales department could eventually use the videotapes as a premium with a local car dealer to stimulate new advertising for you and new traffic for the dealership.

1991 was the worst year since World War II for consumer advertising. It was also the best year for video sell-through.

In France, TF-1 had the vision and business ability to be the leader in both marketplaces. By redefining your own mission, you can emulate that success and ride the video car at the same time you run the television railroad. #

*David Fox is president of David Fox and Associates in Briarcliff Manor, N.Y., and consultant to A&E Home Video.*

## TV's hit shows spawn new toys

By **ROD GRANGER**  
Staff reporter

NEW YORK—The toy industry is continuing to turn to television for at least some of its inspiration.

At the 89th annual International Toy Fair here earlier this month, manufacturers were touting several new TV-related products from "The Addams Family" action figures to "Beverly Hills, 90210" fashion dolls.

The hope is that the licensed fare will generate even more revenue for the toy business this year, which in general is enjoying good times, said Harry Pearce, chairman of Toy Manufacturers of America.

Speaking at a news conference opening the trade show, Mr. Pearce said manufacturers' wholesale revenues for 1991 were \$9 billion, up 5.6 percent from \$8.5 billion 1990.

Among the forthcoming items that will make the jump from the small screen to toy store shelves:

- Playmates Toys, which makes "Teenage Mutant Ninja Turtles" toys, will offer three new lines of TV related toys this year.

In conjunction with the premiere of ABC's "The Addams Family" animated series in September, Playmates will make eight action figures, plus figures of Thing and the family car.

Playmates will also offer figures and accessories from "Star Trek: The Next Generation," beginning in August. The toys will be supported by a \$3 million spot TV campaign in more than 102 markets, said a Playmates spokesman.

And Playmates will introduce what it says is the first line of action figures for girls, in conjunction with the syndicated series "Swan's Crossing," a soap opera for girls age 5

(Continued on Page 27)

## Spot TV sales nudge upward

By **WAYNE WALLEY**  
New York bureau chief

benefited and are now seeing a boost from the Winter Olympics.

NEW YORK—The national spot TV market is starting to show signs of a rebound.

Rep firms say that January sales for affiliates and independents ranged 3 to 10 percent above the same period last year, with first-quarter sales so far pacing at least 5 percent ahead of 1991.

The reports are the first positive signs seen in the spot market for more than a year.

"It's been a tough 18 to 20 months," said Raymond Johns, executive vice president of Seltel.

Blair executives, meanwhile, said January sales finished at 10 percent above 1991 levels, while first quarter sales could come in between 4 and 5 percent higher than last year.

Petry Inc. also saw an improvement.

Bill Fagan, executive vice president of Petry, said CBS affiliates in particular have

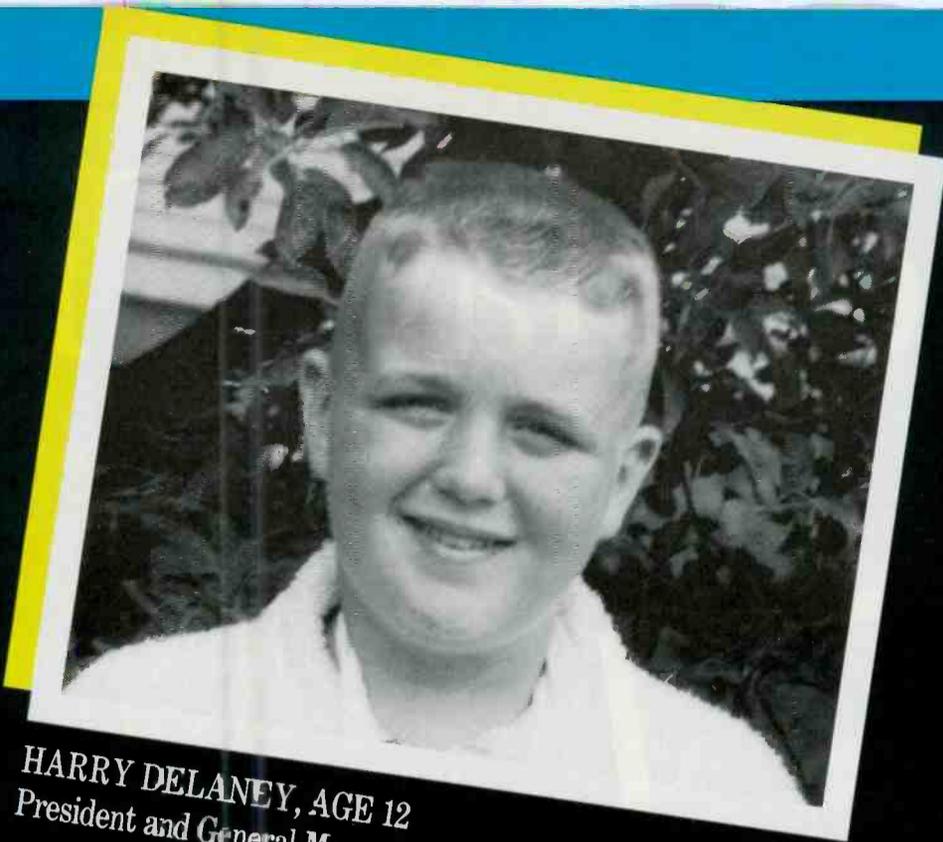
He also said that Fox Broadcasting Co. stations have been "getting big numbers" at a time when spot spending by most categories, particularly automotive and fast foods, have picked up.

Seltel's Mr. Johns said the rep firm is "cautiously optimistic" so far this year.

He said a tightening of network availabilities because of the Games and CBS's NCAA basketball tournament coupled with political spending means March could achieve low double-digit increases.

However, Mr. Fagan and Mr. Johns cautioned that the reported sales increases are compared to January 1991, when the Gulf War stifled ad spending.

But the increases so far this year are coming without the benefit of political spending, which is expected to boost station revenues, particularly in the fourth quarter. #



HARRY DELANEY, AGE 12  
President and General Manager, KSCH, Sacramento



MADELYN BONNOT, AGE 7  
VP and General Manager,  
WNOL, New Orleans

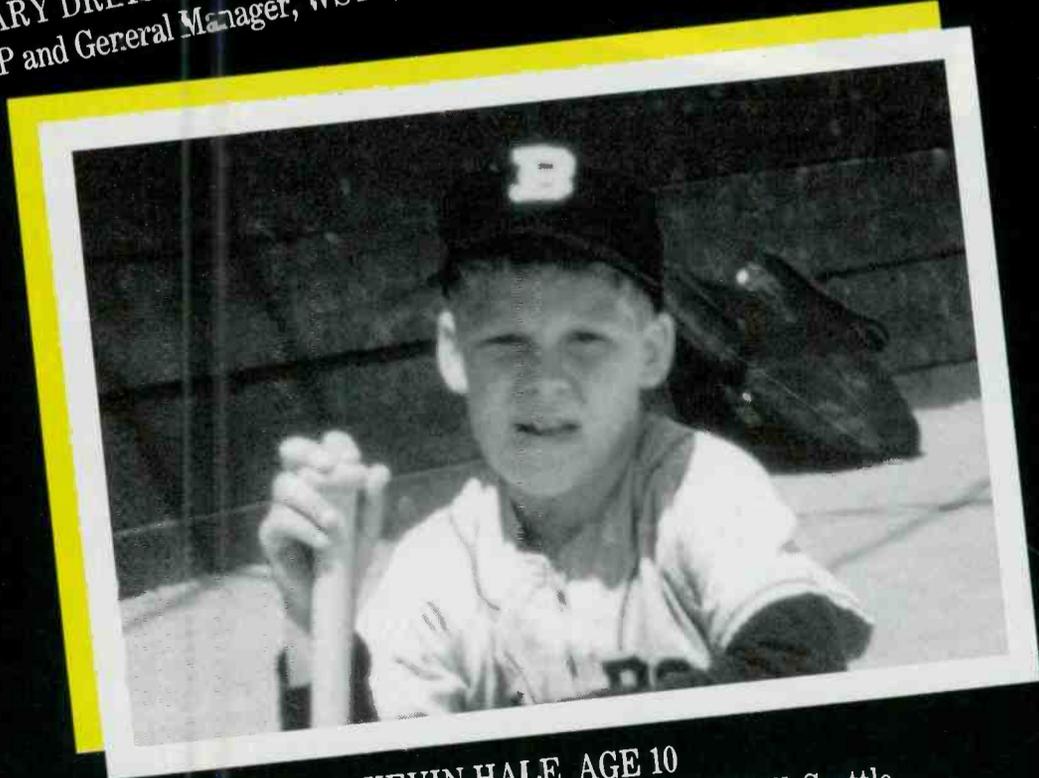
It's No  
Wonder  
They're  
Smiling.



GARY DREISPUL, AGE 6  
VP and General Manager, WSYT, Syracuse



VINCENT T. DeLUCA, AGE 4  
President and General Manager,  
WOKR, Rochester



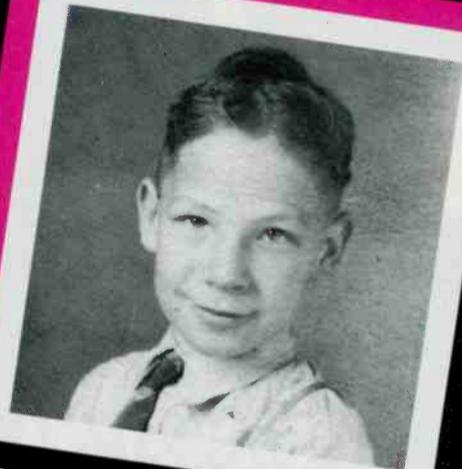
KEVIN HALE, AGE 10  
VP and General Manager, KSTW, Seattle

# They Have The

WPIX, New York  
KTTV, Los Angeles  
WFLD, Chicago  
WPHL, Philadelphia  
WFXT, Boston  
WTTG, Washington, D. C.  
KTXA, Dallas  
KTXH, Houston  
WSB, Atlanta  
WUAB, Cleveland  
KSTW, Seattle-Tacoma  
KITN, Minneapolis  
WPGH, Pittsburgh  
KPLR, St. Louis  
KSCH, Sacramento  
KNXV, Phoenix  
KTVD, Denver  
WBFF, Baltimore  
WKCF, Orlando  
XETV, San Diego  
WXIN, Indianapolis  
KPTV, Portland  
KSMO, Kansas City  
WCCB, Charlotte  
WKRN, Nashville  
WUTV, Buffalo  
WXMI, Grand Rapids  
WGNT, Norfolk  
WNOL, New Orleans  
KRRT, San Antonio  
KXIV, Salt Lake City  
WFLX, West Palm Beach  
WXXA, Albany  
WRIC, Richmond



**GAIL BREKKE, AGE 10**  
General Manager, KITN, Minneapolis



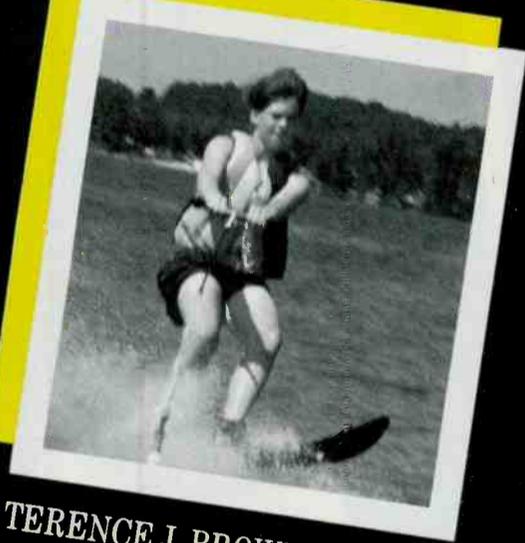
**RON ST. CHARLES, AGE 9**  
Director of Programming and  
Operations, WUAB, Cleveland



**THOMAS ZAPPALA, AGE 4**  
Program Director, KTXH, Houston



**BRAD MORAN, AGE 15**  
VP and General Manager,  
KJTV, Lubbock



**TERENCE J. BROWN, AGE 13**  
General Manager, KTVD, Denver

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**TURNER PROGRAM SERVICES**

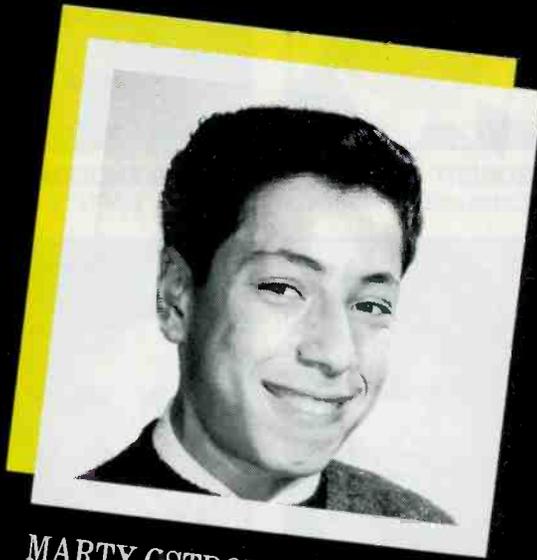
© 1992 Turner Program Services, Inc. All Rights Reserved.



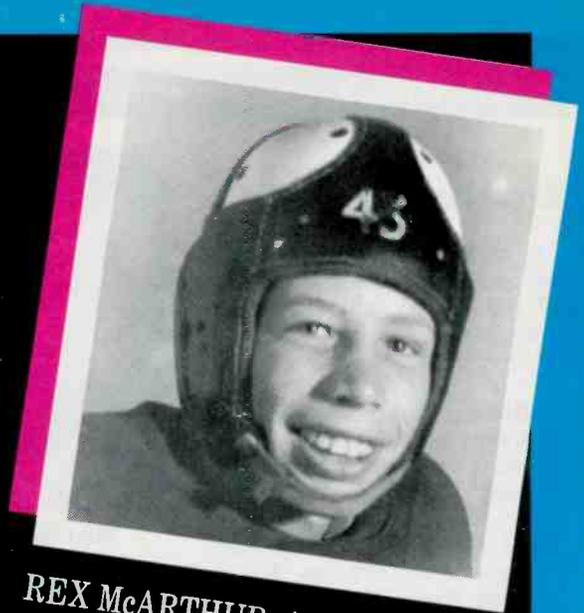
Produced By:  
**NEW WORLD TELEVISION**

# Wonder Years.

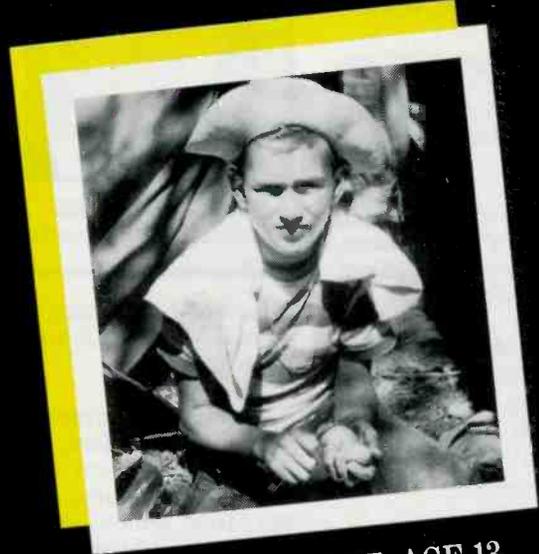
WJKS, Jacksonville  
KJEO, Fresno  
WKCH, Knoxville  
WSYT, Syracuse  
WOKR, Rochester  
KFBI, Las Vegas  
KGAN, Cedar Rapids  
WACH, Columbia, S.C.  
WWCP, Johnstown-Altoona  
WFTX, Ft. Myers  
WEVV, Evansville  
KOAA, Colorado Springs  
KTTW, Sioux Falls  
KXJB, Fargo  
KADY, Santa Barbara  
KMST, Salinas-Monterey  
KLSR, Eugene  
KIMA, Yakima  
KRCR, Chico-Redding  
WVSB, Columbus-Tupelo  
WREX, Rockford  
KTRV, Boise  
KJTV, Lubbock  
KTUU, Anchorage  
KIDK, Idaho Falls  
KULR, Billings  
KFBB, Great Falls  
KAUF, Eureka  
WBKO, Bowling Green  
KTWO, Casper  
KKTU, Cheyenne  
KTVF, Fairbanks  
KVOS, Bellingham  
WNDS, Derry, NH



MARTY GSTROW, AGE 14  
VP and General Manager,  
WWCP, Johnstown-Altoona



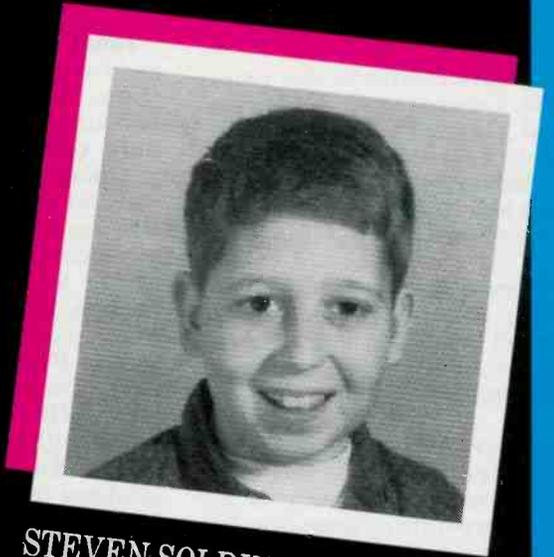
REX McARTHUR, AGE 15  
President and General Manager,  
KTRV, Ch. 12, Boise



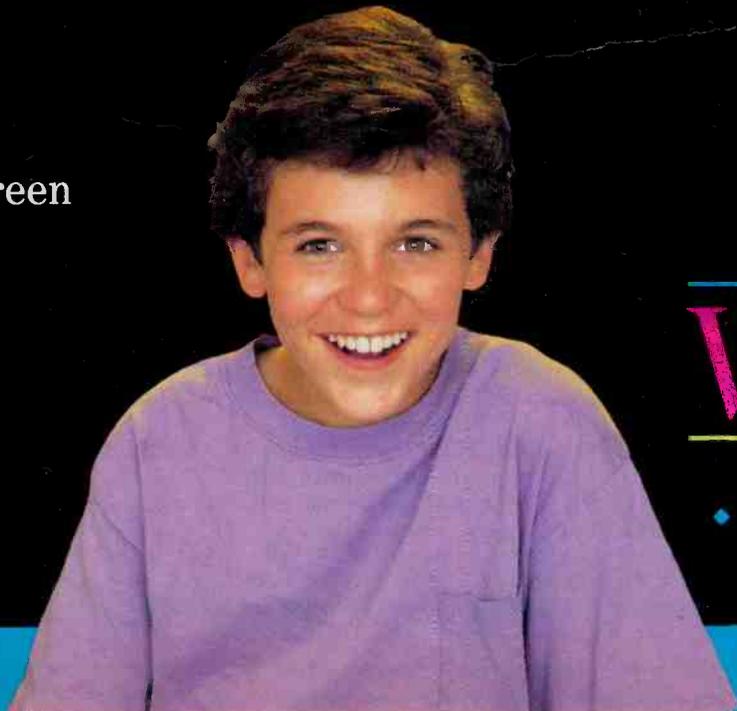
WILLARD J. STONE, AGE 13  
VP and General Manager,  
WUTV, Buffalo



JOSEPH A. YOUNG, AGE 11  
VP and General Manager,  
WXIN, Indianapolis



STEVEN SOLDINGER, AGE 7  
General Manager, WCCB, Charlotte



The  
**WONDER**  
YEARS

## WHO IS NEWS

## Broadcast TV

**Kent Lillie** to vice president and general manager, WATL-TV, Atlanta, from vice president and general manager, WPTY-TV, Memphis, Tenn.

**William Ross** to vice president/general manager, WGNO-TV, New Orleans, from director of sales.

**Mel Martin** to station manager and news director, WINK-TV, Fort Myers, Fla., from news director, WTSP-TV, Tampa, Fla.

**Gary McNair** to station manager, KBIM-TV, Roswell, N.M., from creative services manager, WSAZ-TV, Huntington, W.Va.

**Wally Rodammer**, chief engineer and director of engineering, WXYZ-TV, Southfield, Mich., retired after 42 years with the station.

**Gary Legters** to production manager, WSYX-TV, Columbus, Ohio, from operations manager, WGRZ-TV, Buffalo, N.Y.

**Mary Jane McKinven** to director, news and public affairs programming, PBS, Alexandria, Va., from director, national press relations.

## Cable TV

**Allen Sabinson** to vice president, original programming, Turner Network Television, Los Angeles, from executive vice president of motion pictures for television and miniseries, ABC Entertainment, Los Angeles.

**Donald Harris** to vice president, Comcast Corp., and president, Comcast Cellular Communications Division, Philadelphia, from vice president and general manager, Pac-Tel Cellular, Los Angeles.

**Gerald Weaver** to vice president, government relations, United Video, Washington, from partner, Evergreen Associates, Washington.

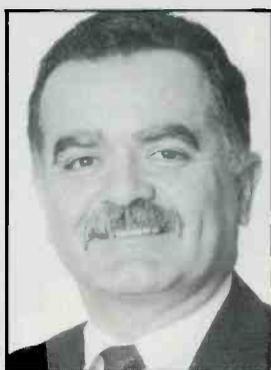
**Robert Astarita** to vice president, security, Cablevision Systems Corp., Woodbury, N.Y., from corporate director of security.

**John Hagerty** to vice president, special markets, HBO, New York, from director, special markets development.

**Thomas Kounelis** to vice president of advertising and marketing, Turner Broadcasting System, Atlanta, from director of creative services. Also, **Thomas Culligan** to vice president and chief marketing officer, Goodwill Games, from vice president of marketing, consulting, strategic advertising, promotion planning, sponsorships and licensing, McCracken Brooks Communications, Minneapolis; and **Kim McQuilken** to director of marketing for special projects, Goodwill Games, from vice president of



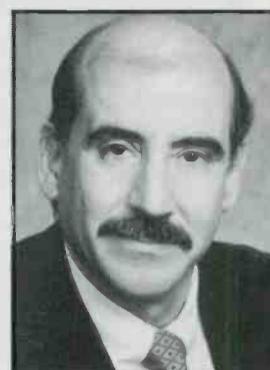
**WILLIAM ROSS**  
WGNO-TV



**ROBERT ASTARITA**  
Cablevision Systems



**PETER ENGLEHART**  
ESPN



**AL ORTIZ**  
CBS News



**PAMELA BROWNE**  
Telepictures Productions



**PAMELA HOGAN**  
"National Geographic"



**AMY VAN DAALEN**  
"National Geographic"



**OSCAR MEDINA**  
KTSM-TV/AM/FM

sales and marketing, Environmental Medicine Resources, Atlanta.

**Domenick Fioravanti** to senior vice president, new business development, Discovery Communications, Bethesda, Md., from senior vice president, media marketing, Courtroom Television Network, New York.

**Andre Blay** to chairman, Action Pay Per View Network, Santa Monica, Calif., from independent producer, Los Angeles.

**Janet Caulfield** to employment manager, ESPN, Bristol, Conn., from human resources administrator. Also at ESPN, **Sara Gandel** to international programming planner from international sales coordinator; **Don Brown** to local area network administrator from information center analyst; **Candy Dullaghan** to systems analyst I from program analyst II; **Christopher Bodig** to associate producer from production assistant; **Bill Graff** to producer from highlights supervisor; **Peggy Kusinski** to associate producer from production assistant; **Barry Sacks** to coordinating producer from studio producer; **Mike Stinton** to assignment editor from college basketball researcher; **Neil Wolf** to bureau producer, Chicago, from production assistant; **Peter Englehart** to director, program planning, from coordinating producer; and **Dave Miller** to coordinating producer from producer.

## Journalism

**Al Ortiz** to vice president, Europe, and London bureau chief, CBS News, London, from foreign editor, New York. Also, **Tom Bradford** to executive producer, CBS News' overnight news feed, New York, from director of recruitment and night news manager, CBS

News; and **Steve Ackerman** to senior producer of the overnight news feed from senior producer, CBS's Newsnet, New York.

**David Duitch** to executive producer, special projects, KDFW-TV, Dallas, from executive producer, WKYC-TV, Cleveland.

**Jamie Gangel** to national correspondent, "Today," Washington, from news correspondent, NBC News, Washington.

**Patricia Janiot** to co-anchor, Noticiero Telemundo-CNN, Atlanta, from host of "Buen Dia Nueva York" and general assignment news reporter, WXTV, New York.

**Rick Chambers** to weekend anchor, KNBC-TV, Burbank, Calif., from weekend anchor and reporter, WSVN-TV, Miami.

**Sylvia Lopez** to reporter and anchor, KCAL-TV, Los Angeles, from reporter and anchor, KCBS-TV, Los Angeles.

**Julie Judelson** to on-air reporter, "The SportsChannel Report," SportsChannel Chicago, from reporter, WLWT-TV, Cincinnati.

## Production

**Pamela Browne** to executive producer, "Nighttalk With Jane Whitney," Telepictures Productions, Boston, from producer, ABC News, New York.

**Teri Elizabeth Koenig** to supervising producer, "National Geographic Specials," National Geographic Television, Studio City, Calif., from producer. Also, **Kathryn Pasternak** to manager of specials development from associate producer; **Pamela Hogan** to head of co-productions, "National Geographic Explorer," New York, from

associate director of co-productions; and **Amy van Daalen** to associate director of co-productions from manager of co-productions.

**Nina Hahn** to director of development, Sunbow Productions, New York, from manager of program development, HBO Downtown Productions, New York.

**Laura Polley** to director of business affairs, Paragon Entertainment, Toronto, from manager of business affairs.

**Nancy Putney** to manager, Gannett Production Services, Atlanta, from senior commercial producer.

**Paul Newman** to designer/Harry artist, The Post Group, Los Angeles, from Harry artist, Crawford Post, Atlanta.

## Radio

**Ina Wallman** to manager of communications, CBS Radio, New York, from senior account executive, Marina Maher Communications, New York.

**John Francois** to director/regional markets, Radio Advertising Bureau, New York, from territory manager.

**Nina Chow** to systems manager, Katz Radio Group, New York, from business systems manager. Also, **Paul O'Malley** to sales manager, St. Louis, from account executive, New York; and **Lisa Beth Napp** to account executive, New York, from sales coordinator.

**Tom Baylerian** to program director, WTMJ-AM, Milwaukee, from acting program director.

**Ed Richards** to news director/morning anchor, WGAR-FM, Cleveland, from news

director/morning anchor, WOMC-FM, Detroit.

**J.R. Garcia** to business/co-op development account executive, KTSM-AM/FM, El Paso, Texas, from account executive, KHEY-AM/FM, El Paso.

## Syndication

**Jeffrey Mathieu** to VP, sales and marketing, ProMedia, Northvale, N.J., from VP, sales and marketing, Q1 Productions, New York.

**Mike Weiden** to head of national ad sales, All American Television, New York, from president, TV Horizons, New York.

**Elizabeth Herbst** to account executive, Tribune Entertainment Co., New York, from account executive, Action Media, New York. Also, **Wanda Meyers** to account executive, from account executive, Action Media, New York.

## Other

**W.T. (Mack) McGill**, vice president, engineering, KTSM-TV/AM/FM, El Paso, Texas, retired after 39 years with the station. **Oscar Medina**, former director of engineering, KCOS-TV, El Paso, will replace Mr. McGill at KTSM.

**Terri Rabel** to vice president, operations, National Association of Broadcasters, Washington, from director, government relations. Also, **Andy Butler** to staff engineer, conference programming, office of science and technology, from director of engineering, WBAL-AM/WIYY-FM, Baltimore.

**Charles Davis** to vice president, subscription circulation, TV Guide, New York, from associate consumer marketing director, Sports Illustrated, New York.

**Scott Marden** to senior managing director, Bear, Stearns & Co., New York, from partner Wertheim Schroder & Co., New York.

**Brien Scott** to creative director, Bramson & Associates, Los Angeles, from principal and casting director, Wilson Scott Associates, Los Angeles.

**Ted Ruback** to account supervisor, Media Store Inc., New York, from national advertiser/agency sales manager, Birch/Scarborough Research, New York.

**David Beckman** to sales manager, 1994 Goodwill Games, New York, from regional manager, Television Bureau of Advertising, New York.

**Nancy Newhouse** to of counsel, McClintock, Weston, Benschopf, Rochefort, Rubalcava & MacCuish, Los Angeles, from, vice president of business and legal affairs, Think Entertainment, Los Angeles. #

**PART ADULT.  
PART KID.**

**PURE GENIUS.**



**SOLD TO TRIBUNE!**  
NEW YORK/WPIX LOS ANGELES/KTLA

# DOOGIE HOWSER. THE PERFECT AUDIENCE FOR SYNDICATION.

Doogie Howser's audience is part adult, part kid and perfect for syndication.

Remarkably, Doogie is #3 among all sitcoms in 18-49s. And with just the right teens and kids, it's far below kidcoms like Family Matters and Perfect Strangers.

That's why Doogie is a smart match for the top sitcoms in your lineup.

In fact, it's nothing short of genius.

## JUST THE RIGHT TEENS/KIDS

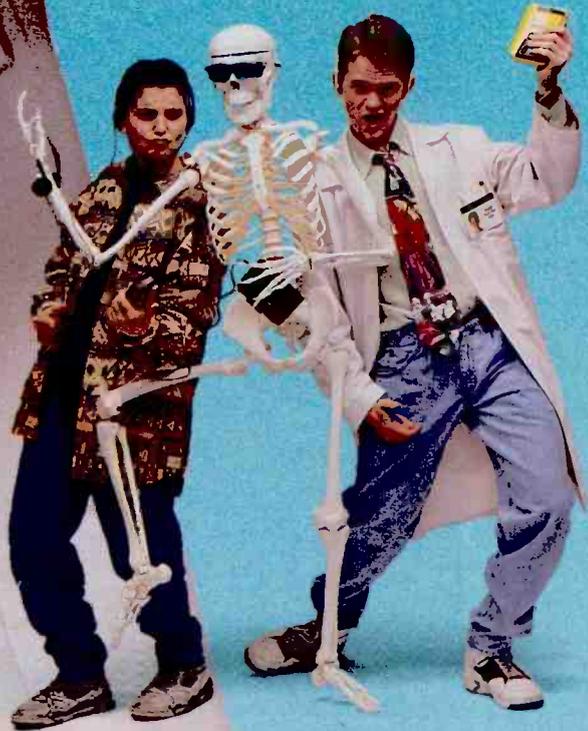
Family Matters	37%
Blossom	37%
Fresh Prince of Bel Air	35%
Full House	35%
Perfect Strangers	35%
Growing Pains	32%
Wonder Years	31%
<b>DOOGIE HOWSER, M.D.</b>	<b>29%</b>
Cosby Show	28%
Who's the Boss	27%
Different World	27%
Roseanne	23%



©1992 Steven Bochco Productions, Inc.  
"Doogie Howser, M.D." is a trademark of Steven Bochco Productions, Inc.  
Source: NTA Audience Comp based on P2+, '90-'91 season / 3-network sitcoms with 10+ airings / Cosby '89-'90 season.

## #3 SITCOM IN 18-49s

Coach	61%
Roseanne	58%
<b>DOOGIE HOWSER, M.D.</b>	<b>56%</b>
Cheers	56%
Designing Women	54%
Murphy Brown	53%
Night Court	53%
Growing Pains	50%
Wonder Years	50%
Who's the Boss	49%
Cosby Show	46%
Major Dad	45%
Perfect Strangers	43%
Family Matters	41%
Full House	40%
Empty Nest	39%
Golden Girls	37%



# DOOGIE HOWSER, M.D.

COMEDY THAT'S PURE GENIUS.



## NEWS OF RECORD

The following are items released by the Federal Communications Commission from Feb. 11 to 18.

## Radio station sales

**City and station:** Nicholasville, Ky., WNVL 1250 AM (500 watts)  
**Seller:** High Communications Partnership, Lancaster, Pa.  
**Buyer:** Laney Communications, Nicholasville, Ky. William Laney, president and director.  
**Price:** \$125,000.  
**Date granted:** Feb. 4.

**City and station:** Raleigh, N.C., WPTF 680 AM (50,000 watts)  
**Seller:** J.C.D. Bailey et al., Raleigh, N.C.  
**Buyer:** J.C.D. Bailey et al., Raleigh, N.C.  
**Price:** \$0.  
**Date granted:** Feb. 4.

**City and station:** Rock Hill, S.C., WYRS 1150 AM (1,000 watts)  
**Seller:** Parkway Communications, Rock Hill, S.C.  
**Buyer:** WHVN Inc., Charlotte, N.C. George Buck Jr., president and director.  
**Price:** \$115,000.  
**Notes of interest:** At the time of filing, Mr. Buck was 100 percent owner of WHVN Inc., licensee of station WHVN, Charlotte, N.C., and station WNAP Inc., licensee of station WNAP, Norris-town, Pa.  
**Date granted:** Feb. 4.

**Cities and stations:** Winter Park, Fla., WPRD 1440 AM (5,000 watts daytime, 1,000 watts nighttime); Pinellas Park, Fla., WMTX 1040 AM (5,000 watts daytime, 500 watts nighttime); Jacksonville, Fla., WFLV 1460 AM (5,000 watts); Fort Lauderdale, Fla., WHYI 100.7 FM (100,000 watts); Mount Dora, Fla., WMGF 107.7 FM (100,000 watts); Clearwater, Fla., WMTX 95.7 FM (100,000 watts); Atlantic Beach, Fla., WFLY

## Firm touts morphing for TV

(Continued from Page 14)  
 powerful Silicon Graphics workstations.

Additionally, life-object morphing is a two-step process, Mr. de Valois says.

In the first step, the image of an actor who will be transformed into a monster is transformed until it vaguely resembles that of the monster.

The computer technician then does a cross-dissolve within the computer to an image of the monster transformed to approximate that of the actor.

The monster's actor-like image is then transformed until it becomes its completely monstrous self.

In contrast, computer-object morphing is handled from beginning to end in one seamless operation by the computer.

Digital Vision Entertainment's first foray into morphing is expected to be available by the end of March, when "SeedPeople," a low-budget takeoff on "Invasion of the Body Snatchers," will be released by Full Moon Entertainment.

Produced by Charles Band and created by Peter Manoogian, the film will make use of six morphing effects.

Mr. de Valois and his partner, Dave Donald, operate both DVE based in Los Angeles and DHD Postimage, which is located in Montreal.

Mr. de Valois has written, produced, directed and edited more than 500 TV programs, computer animation sequences, films, commercials, music videos, corporate programs and video discs. #

104.5 FM (100,000 watts); Buffalo, N.Y., WXXB 1400 AM (1,000 watts); Buffalo, N.Y., WUFX 103.3 FM (49,000 watts); Cleveland, Ohio, WERE 1300 AM (5,000 watts); and Cleveland, Ohio, WNCX 98.5 FM (16,000 watts).

**Seller:** Metroplex Communications, Cleveland, Ohio.  
**Buyer:** Brenner Securities Corp., New York, N.Y.  
**Price:** \$0.  
**Date granted:** Feb. 5.

**City and station:** Naples, Fla., WBPT 89.5 FM (550 watts).

**Seller:** Cross-Country Broadcasting, Crown Point, Ind., George Zarris, president.  
**Buyer:** The Youth Foundation of America, Naples, Fla. Lloyd Sheehan, president and director.  
**Price:** \$177,114.

**Date granted:** Feb. 3.  
**Cities and stations:** Phoenix, Ariz., KVVA 860 AM

(1,000 watts); Apache Junction, Ariz., KVVA 107.1 FM (2,500 watts).

**Seller:** Betacom, Phoenix, Ariz.  
**Buyer:** American BCG Systems, Hutchinson, Kan. Randal Shaffer, president and director.

**Price:** \$6,000,000.  
**Notes of interest:** At the time of filing, American Broadcasting Systems owned 100 percent of the common voting stock of Steamboat Springs Broadcasting, licensee for KBCR-FM and KSBT-FM, Steamboat Springs, Colo.  
**Date granted:** Jan. 30.

**City and stations:** Springfield, Vt., WCFR 1480 AM (5,000 watts); WMKS 93.5 FM (3,000 watts).

**Seller:** Quality Communications, Framingham, Mass.  
**Buyer:** Bernhardt Broadcasting Co., Springfield, Vt. Michael Bernhardt, president and director.  
**Price:** \$365,000.  
**Date granted:** Feb. 6.

**City and station:** Charlotte, N.C., WSOC 930 AM (5,000 watts daytime, 1,000 watts nighttime).

**Seller:** WSOC Radio Inc., Charlotte, N.C.  
**Buyer:** Bible Broadcasting Network, Chesapeake, Va. Lowell Davey is president and director of Bible Broadcasting Network.  
**Price:** \$475,000.  
**Date granted:** Feb. 7.

## Proposed stations

**Location:** West Chester, Pa.  
**Station:** 91.7 FM.  
**Applicant:** Student Services, West Chester, Pa.

**Location:** Tusculum, Tenn.  
**Station:** 103.1 FM.  
**Applicants:** SBH Properties, Pensacola, Fla.

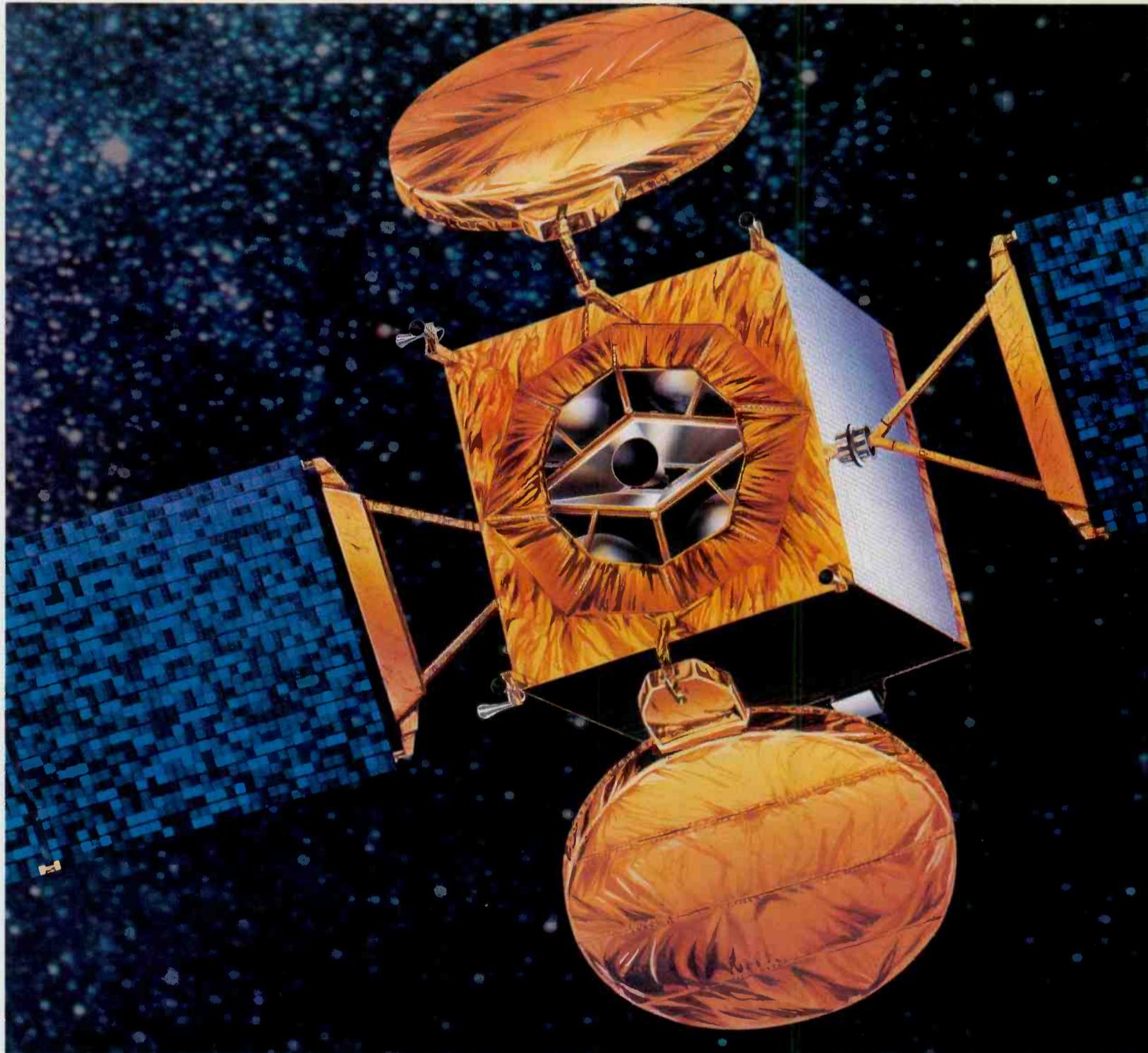
Roger Bouldin and Raymond Deakins, Johnson City, Tenn.

**Location:** Rio Grande City, Texas.  
**Station:** TV Channel 40.  
**Applicant:** Starr County Historical Foundation, Rio Grande City, Texas.

**Location:** Loogootee, Ind.  
**Station:** 88.7 FM.  
**Applicant:** Music Ministries, Evansville, Ind.

**Location:** Middletown, Calif.  
**Station:** 98.7 FM.  
**Applicant:** Richard and Della Moring, Lower Lake, Calif.

**Location:** Eunice, N.M.  
**Station:** 100.9 FM.  
**Applicants:** Nolte Broadcasting Corp., Irving, Texas. #



## We're on

It's a space mission, and a mission on earth. This mission is to *meet our customers' evolving needs by expanding the unique capabilities of satellite communications.*

For years, Hughes Communications has been known as the company that "makes ideas happen." And

the global sharing of information is the biggest idea of all. It's an idea that's fast becoming a reality.

As we continue to apply our technology and the expertise of our dedicated professionals, the potential of satellite communications grows even greater.

Our near-term commitment alone is massive. By the end of 1993 we will be orbiting over one billion dollars in new spacecraft, upgrading our ground control facilities, and expanding our communications capabilities. We're ready for the evolving communications technologies of

# Denver news pilot injured in helicopter crash

By KATE MADDOX  
Staff reporter

A pilot for ABC affiliate KUSA-TV in Denver remained in critical condition last week following a Feb. 12 helicopter crash into a mountain reservoir.

Meanwhile, the bodies of his two passengers were recovered from the reservoir after a three-day search. The victims were Michael Stone and Robert Ashe, free-lance photographers who

were friends of the pilot, Peter Peelgrane.

Mr. Peelgrane, who spent 40 minutes in the water before being rescued, remained in a coma at press time.

The Federal Aviation Administration and the National Transportation Safety Board are investigating the cause of the crash into Horsetooth Reservoir near Fort Collins, Colo.

It is not yet clear why the men were riding in the helicop-

ter with Mr. Peelgrane.

KUSA News Director Dave Lougee said the pilot was not authorized to take them aboard.

"Bob had a business relationship with Peter," he said. "It appears the business was a function of their friendship."

Friends and business associates of Mr. Stone and Mr. Ashe told The Denver Post that the photographers were scouting sites for commercial work.

The helicopter crash was the

third for KUSA since 1984, when a pilot, reporter and photographer were injured after their aircraft crashed into a creek near downtown Denver.

In 1988, a KUSA pilot and photographer were killed when their helicopter crashed after hitting a power line.

In that instance, KUSA and the families of the victims were awarded \$3.2 million after a Denver jury found Public Service Co. of Colorado negligent.

When asked if KUSA might be liable in this accident, Mr. Lougee replied, "I'm not a lawyer."

Mr. Peelgrane had two safety violations on his flying record, an FAA spokesman said.

Meanwhile, a colleague of Mr. Peelgrane described him as "adventurous" but said he never took risks.

Paul Day, a reporter for KCNC-TV in Denver who worked with Mr. Peelgrane at Denver's KMGH-TV, recalled a shoot when the pilot landed on one skid on a rock outcropping over a ravine to get a shot.

"I would never have done that with anyone else," he said. #

## TV hits spawn toy lines

(Continued from Page 18) to 12.

"Swan's Crossing," from Sachs Family Entertainment, is currently cleared on 153 stations over 92 percent of the country, and slated to debut on June 29, said a Playmates spokeswoman.

- "Beverly Hills, 90210" is one of the hottest licensing properties. Products include fashion dolls from Mattel; an action game called Entangle due in mid-March from Cardinal Industries; fashion plates from Hasbro; and a card game, board game and puzzles from Hasbro-owned Milton Bradley.

- Kenner (also owned by Hasbro) will this fall offer action figures taken from "Batman: The Animated Series" on the Fox Children's Network.

- "Fish Police," CBS's animated prime-time series premiering Feb. 28, will generate a line of figures from Just Toys.

- Kenner will distribute squashable figurines from ABC's animated prime-time series "Capitol Critters" in March, said Wayne Charness, vice president, corporate communications, Hasbro.

- A wider range of clothing, toy and book licenses for Thomas the Tank Engine, a character from PBS's "Shining Time Station" will come out this year, said Kenn Viselman, head of sales and marketing, Quality Family Entertainment.

- Tyco's Crash Dummies, taken from the public service announcements promoting the importance of wearing seat belts, break apart upon impact and snap back together.

Crash Dummies will come with a car that is equipped with air bags. #

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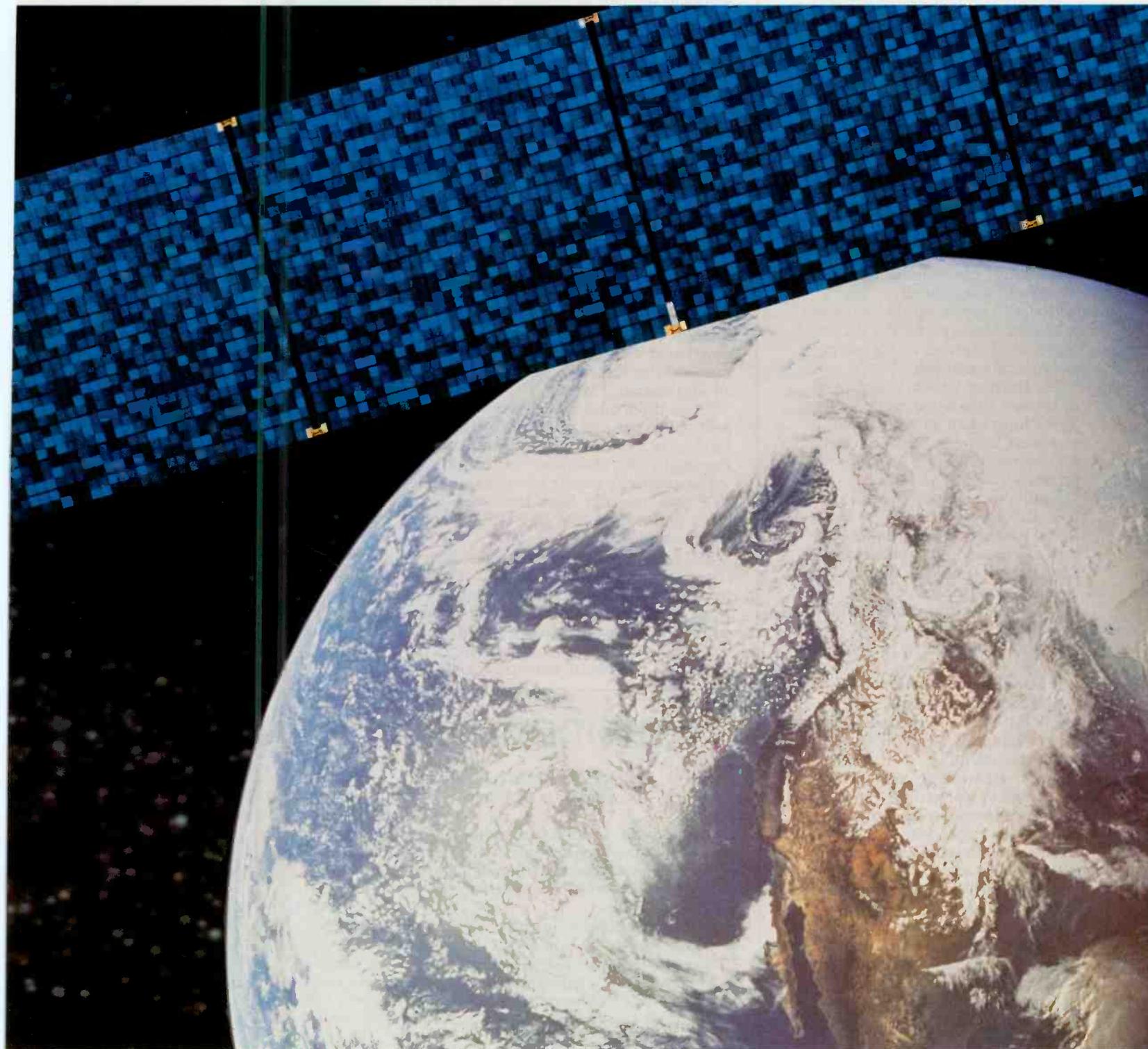
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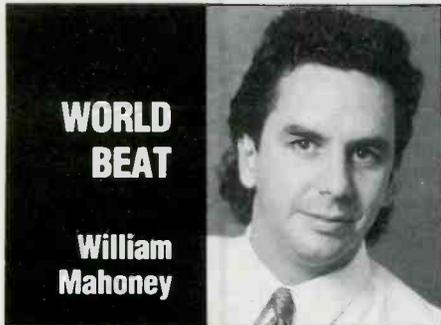


# Global co-productions hitting the big time

MONTE CARLO, MONACO—This month's Monte Carlo Market offered a closer look at three high-profile co-productions designed to offer top-notch programming without oversized deficits.

Paramount Television Group's "The Young Indiana Jones Chronicles," New World International's "Secrets" and a new pilot co-venture called "Deadly" from Silvio Berlusconi Communications and MGM Worldwide Television Group all have characteristics that set them apart.

"Young Indiana Jones," which has been in the making for three years, is being shot in 11 different countries, including China, Kenya, Egypt, the United States and in Europe.



Paramount also struck a deal with German distributor BetaFilm, the studio's partner in the project.

"We in this instance chose to sell all of the continental European rights to BetaFilm, which was an unusual move for us," says Joe Lucas, vice president of Paramount Television International.

"The foreign distribution revenue will be the highest amount ever for a weekly series," he says.

The "Indiana Jones" concept, pre-sold because of the popular feature films, was a natural for an international series co-production.

Klaus Hallig, managing director of ITTC, BetaFilm's U.S. distributor, calls the project an "incredible undertaking."

The first 15 episodes of the series are being shot on a 260-day shooting schedule patterned after that of a feature film, which is part of the partners' efforts to match the quality of the films.

"We have a series which, in our opinion, comprises a number of one-hour episodes of which every hour is a feature film," says Bruce Gordon, president of Paramount Television International.

The series premieres March 1 in the United States as a two-hour movie with airings beginning March 4.

It probably won't go on the air in many other countries until this fall at the earliest, when all of the initial episodes are completed and dubbed.

The budget of the show is roughly \$1.5 million an episode, but if Mr. Lucas' projections of record sales are correct, the series will be earning more than the \$450,000 an episode, considered tops for an hour drama's foreign revenues.

Some estimates peg potential foreign revenues at twice that.

A series project designed almost in the reverse is New World International's soap, "Secrets," which went into production in Milan, Italy, Feb. 3 as a co-production with RAI with no U.S. sale in place.

New World hopes that the half-hour series, to be shot in English with a

budget of \$15 million, will become the first in many such projects driven by overseas deals, with the final U.S. sale counted on as a profit center.

"We are putting a lot of energy into it because this is the first of what we hope will be many," says Jim McNamara, president of New World International.

He notes that his series will be overseen by John Conboy, a producer of such U.S. soaps as "Santa Barbara" and "The Young and the Restless."

RAI covers a portion of the budget in exchange for an ownership stake in the show.

"My calculation is somewhere between 25 and 50 percent of the budget," Mr. McNamara says, explaining how much of the cost is covered through the RAI deal.

Striking a U.S. deal for the soap is crucial to earn a profit, says Mr. McNamara, who said he's confident a deal will come shortly.

"I would say certainly by the end of March," he says, noting that deal could involve either a U.S. network or syndication airing.

The third co-production project at Monte Carlo worth noting came in the form of an announcement of a venture between Silvio Berlusconi Communications and MGM to produce a CBS pilot called "Deadly," which will be shot in Italy this spring.

The partners are developing the series, about an American woman who works for an anti-terrorist organization in Europe, as a collaborative effort designed to help MGM stay in the costly business of developing half-hour series.

It also provides a way for Silvio Berlusconi Communications to break into U.S. prime time while also developing a new series for broadcast in Italy.

"We need and they need projects that work in prime time," says Carlo Bernasconi, president and chief executive officer of Silvio Berlusconi Communications.

He says his company, which has already done syndication miniseries co-productions with Tribune Entertainment Co., pitched the network along with MGM, which is the Italian company's partner on this particular pilot effort only.

"We want to work on a project-by-project basis," says Mr. Bernasconi.

The company's Reteitalia Productions will produce the series, its first for a U.S. TV service. #

**MIP issue deadlines:** Please send company listings, emphasizing new programming for MIP-TV, to William Mahoney, Los Angeles bureau chief/international editor, 6500 Wilshire Blvd., Suite 2300, Los Angeles, Calif. 90048, or fax them to 213-655-8158. His phone number is 213-651-3710, ext. 119.

The listings will appear in the next issue of ELECTRONIC MEDIA INTERNATIONAL, to be published April 10 for MIP-TV.

Deadline for listings is March 20. The regular editorial deadline in April 1.

# Two new networks heat up Portuguese television market

By JOSHUA JAMPOL  
Special to ELECTRONIC MEDIA

Portugal has doubled its TV channel capacity by adding two new private networks to the pair of existing state-owned stations, ending a 30-year monopoly.

The two new operators, victorious after the 18-month deliberation that followed the government's decision to open the airwaves, are the Catholic Church's TVI (Independent Television) project, and SIC (Independent Communications Co.).

The awarding of a private franchise to the church had been expected.

But some in Portugal have already begun to complain that the Catholic Church, which owns Portugal's biggest private radio station, Radio Renascenca, is gaining too big a foothold in the nation's broadcasting system.

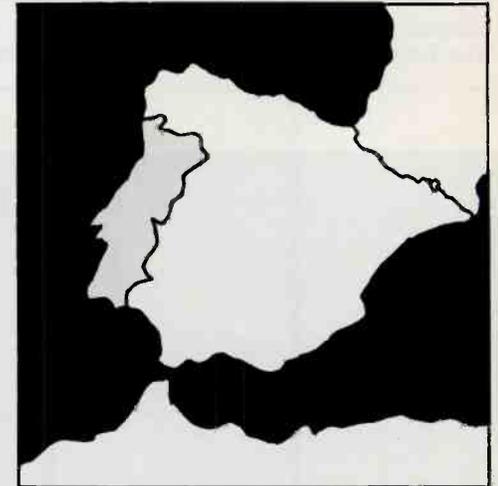
The SIC project is led by Pinto Balsemao, a former prime minister who is director of Controljournal, a magazine and newspaper firm whose holdings include the weeklies Expresso and O Jornal, and a radio station, FM TSF.

These three outlets are known for their news coverage and a battle for the news market is expected to shape up among Portugal's four channels.

The country's public television service, RTP, has recently been criticized for a news philosophy that has often favored the government.

SIC partners also include other figures from the national media, as well as foreigners such as Brazil's Globo network, so the new station can be counted on for a menu of films and telenovelas.

A new watchdog group created for Portugal's broadcast industry, called the



AACS, will enforce television regulations.

Foremost among these regulations is the stipulation that one original Portuguese work must be aired for every two foreign works, which could cause problems since Portugal's production industry is still developing.

However, in the beginning, the two new networks will have short broadcast days, starting at 5 p.m.

Another potential problem is advertising.

Many professionals doubt that the market can sustain four channels, and the lesson of France's moribund La Cinq is already being cited as the shape of things to come.

Last year, the RTP took in \$170 million in advertising revenue.

SIC and TVI estimate that their take will be \$48 million and \$33 million, respectively. #

# Euronews setting up shop

By JOSHUA JAMPOL  
Special to ELECTRONIC MEDIA

PARIS—In another of its slow moves toward start-up, Euronews, the future European all-news channel, has decided to locate its headquarters in Lyon, France.

The Euronews board of directors made the decision on Feb. 17, during a meeting in Geneva, Switzerland.

The board was established by the European Broadcasting Union.

The current plan is to telecast Euronews in English, French, German, Spanish and Italian.

Its satellite-delivered programming could begin as early as next year.

Over 23 million viewers will be able to receive the channel.

Euronews will employ 200 people,

including 50 journalists.

Financing will be split among 12 European state broadcasting networks, including Antenne 2 and FR3 (France), RAI (Italy), RTVE (Spain), ARD and ZDF (Germany), and RTBF (Belgium).

In addition, ERTU (Egypt), YLE (Finland), ERT (Greece), TMC (Monaco) and JRT (Yugoslavia) will also participate.

Euronews President Massimo Fichera has set the network's budget at \$50 million for the first five years.

Euronews is supposed to give a "European slant" to the news, and avoid what Europeans have dubbed the "American monopoly" on news with CNN.

Lyon's legislature has OK'd \$6.9 million for Euronews' building. #

# Warner outlines global sales status

(Continued from Page 8)

beginning in July.

According to producer Gary Nardino, production costs for "Time Trax" can be held down because of lower overhead and salaries in Australia.

"Kung Fu: The Legend Continues," starring David Carradine, will begin shooting in July in Los Angeles.

Both series are slated for airing in Jan-

uary 1993.

The two-hour movie, "Babylon 5," which will also serve as a possible series pilot, will begin production on June 1 for airing in November.

"The Wild West," a 10-hour miniseries/documentary, is in production and scheduled to air on consecutive weeknights in late March or early April 1993. #

## CABLE NOTES

**Cablevision setting up stock offering:** Cablevision Systems Corp. has filed with the Securities and Exchange Commission to offer 2.6 million shares of its class A common stock and \$200 million of its senior subordinated debentures due in 2004. Also, A-R Cable Services, a wholly owned subsidiary of Cablevision, said it would purchase all of its outstanding senior subordinated deferred interest notes due Dec. 30, 1997, at 80 percent of the principal amount, of which \$2.73 million is outstanding.

**Meredith, New Heritage set system buy:** Meredith Corp. and New Heritage Associates this month finalized their purchase of North Central Cable Communications Corp., serving 103,000 Minneapolis subscribers, from Hauser Cable Communications. Terms for the deal were not disclosed.

**Court rules against private-property access:** A federal appeals court in Atlanta ruled last week that cable companies are not guaranteed access to private property to reach subscribers. Smyrna Cable TV, a unit of Cable Holdings of Georgia, had sued Robert McNeil, the owner of two apartment complexes in Cobb County, Ga., demanding access to install cable.

**Lenfest Group creates Starnet:** The Lenfest Group has consolidated its sibling companies, AdStar and NuStar, into Starnet. NuStar inserts promotional spots into 16 basic cable networks while AdStar will use similar technology to distribute national ads to local systems. Alan McGlade, who had been hired by Lenfest to launch AdStar, will be president of the new company.

**'Crook and Chase' going live:** The Nashville Network's "Crook and Chase" will be expanded to a live one-hour show, telecast at 8 p.m. (ET) on weeknights starting March 30. The new format will include more interviews with celebrities including remotes from TNN's KU-band satellite truck.

**Digital Planet launches in Idaho:** Digital Planet will launch its digital audio service in Coeur d'Alene, Idaho, on Rock Associates Cablevision system this month. The market will be the second for Digital Planet, which launched in San Angelo, Texas, last November.

**E! plans Oscar coverage:** E! Entertainment Television has scheduled 24 hours of continuous Academy Awards programming starting at 6 p.m. (ET) on March 30, the night of the ceremony. Other special fare includes: "E!'s Complete Guide to the Academy Awards," a one-hour show listing major nominations, runs March 2 at 7:30 p.m.; "E!'s Academy Awards Pre-Show," a two-hour special scheduled for 7 p.m. on March 30; "E!'s Academy Awards Post-Show" set for midnight on March 30; and

"E!'s Academy Awards Highlights Show," a half-hour program scheduled for 10 a.m. on March 31.

**'Highwaymen' to reunite on PPV:** Group W Satellite Communications will bring together Willie Nelson, Waylon Jennings, Johnny Cash and Kris Kristofferson as the "Highwaymen" for a special pay-per-view concert distributed by Reiss Media Entertainment Corp. on March 4 at 9 p.m. (ET). The suggested retail price is \$7.95.

**Discovery to debut 'Blood in the Face':** "Blood in the Face," a documentary about such radical right-wing groups as the Ku

Klux Klan, will make its U.S. TV premiere March 1 at 9 p.m. (ET) on The Discovery Channel.

**MTV available in 32 million European homes:** New deals to bring MTV programming to Poland and Turkey in addition to increased German subscriber levels mean the network's shows are now available in 32 million European households.

**ESPN moves baseball game to Mondays:** Instead of televising doubleheaders each Tuesday during the baseball season, ESPN this year will televise one Major League Baseball game each Monday night from April through early August and one game on

Tuesday night. In early August, ESPN will return to the Tuesday doubleheader schedule.

**Learning Channel donates satellite facility:** As part of the final consolidation of The Learning Channel with Discovery Communications, the basic cable network has donated its former satellite uplink facility to the University of Kentucky. The facility is valued at more than \$700,000.

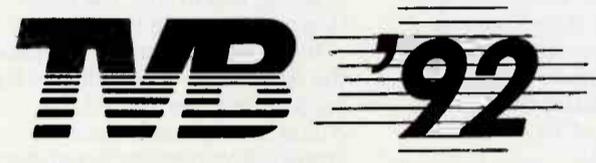
**AMC plans leap year marathon:** American Movie Classics will telecast a special "Battle of the Big Bands" marathon on Feb. 29, starting at 6 a.m. (ET). The lineup will include "The Glenn Miller

Story," "The Benny Goodman Story" and "If I'm Lucky."

**SportsChannel gets Dodger home games:** SportsChannel Los Angeles will feature 35 Los Angeles Dodger home games on its schedule this year including Opening Day on April 6.

**Adlink, NCA team up:** Adlink, a Los Angeles cable system interconnect, has named National Cable Advertising as exclusive sales representative for a minimum of three years. In addition, Adlink and NCA have signed a letter of intent to develop a service called Adlink II to expand Adlink's satellite delivery to adjacent TV markets. #

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# It's time to rethink, refocus television news

Rick Kogan, television critic for the Chicago Tribune, recently wrote a provocative column that kicked up a moderate-to-severe dust storm in Windy City media circles.

The column was headlined, "Time to pull the plug on the 10 p.m. news."

For those of you unfamiliar with the peculiarities of the Central time zone, the 10 p.m. news is the Grand Mama Mia of Chicago TV journalism.

It's big-time prime time in market No. 3.

It features three network-owned stations going head-to-head, night after night, cameras blazing. It is *ver-r-r-y* competitive. Sometimes to a fault.

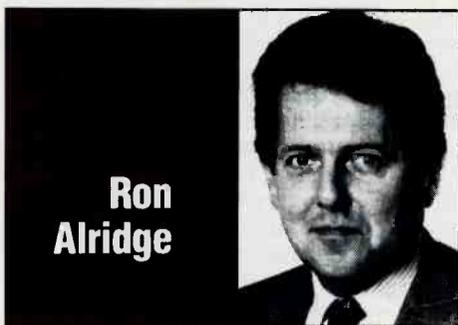
It's also the home of Chicago's biggest TV stars, including anchors with incomes larger than the economies of most Latin American countries.

It must be noted for the record that Mr. Kogan didn't really advocate pulling the plug on Chicago's 10 p.m. news. The headline on his column went further than the column itself.

(Stuff like that happens in print journalism. Columnists, unless they happen to also be publisher/editorial director, don't usually get to write their own headlines.)

What Mr. Kogan actually called for was a "reassessment" of the 10 p.m. news.

"I am not advocating the complete abolition of the 10 p.m. news," he wrote. "But it has to change . . . Stop calling the programs 'news' and stop trying to please all the viewers . . . The transition from 'news' show to something



Ron Alridge

better could be a relatively easy and a more effective use of resources."

I think the Tribune critic is on to something. Not *on* something, mind you, *on* to something.

The 10 p.m. news in Chicago, is like so many other newscasts in so many other markets during so many other time slots.

It may not be, as Mr. Kogan charges, "obsolete" and "irrelevant," but it is more than a little threadbare.

At a time when viewers have dozens of choices on dozens of channels, it is illogical for three stations (or networks) to persist in doing essentially the same thing at the same time.

It's time to wake up and smell the Arbitrons. The audience has fragmented, the Day of the Niche has dawned, the mass appeal of yesteryear is neither possible nor necessary.

If I were a television news director today I'd focus my efforts not on redundant newscasting but on providing sensible and attractive options to what the competition does.

I'd provide a diverse mixture of unconventional news offerings throughout the day to serve diverse segments of the

total market.

In early afternoon, for example, when the typical station tries to lure young female viewers (as if they hadn't long ago taken jobs outside the home), I might go after older viewers.

If so, I'd subtly skew my coverage toward areas such as health,

travel, investments and other topics that become more interesting to us as we get older.

I'd also slow the pacing a notch or two, providing more time to explore and explain.

Remember, the nation is under the influence of that giant demographic pig-in-the-anaconda bulge known as the Baby Boom.

And boomers are getting older while staying relatively healthy and affluent. Even Madison Avenue, forever resistant to major change, is starting to recognize the value of older demographics.

In some other daypart, I might craft a news program designed to serve minority viewers. And I perhaps would use a Saturday morning slot to air a news program aimed at kids.

Intelligent kids.

I'd probably include a comprehensive 30-minute newscast somewhere in the mix, but I wouldn't schedule it directly opposite the competition's comprehensive newscast.

There I would opt instead for a "Nightline"-like program that takes a deeper look at fewer stories.

Finally, I would give up on viewers who prefer "MASH" or "Cosby" to news.

When news programs try to attract the sitcom crowd, they invariably lower their standards and turn off serious news viewers.

My target would be news junkies, who exist in great number and who tend to be intelligent, influential and affluent. To be crassly commercial for a moment, it makes perfectly good business sense to capture those viewers.

Likewise, the concept of capturing them collectively, niche-by-niche, is sounder in today's environment than trying to capture everyone with every single news program.

The typical daily newspaper, for example, captures its

audience segment-by-segment, through its tightly tailored national, local, business, sports and lifestyles sections.

Under my proposal, TV news would attempt to capture its viewers segment-by-segment, sign-on to sign-off, much as a newspaper captures its readers cover-to-cover, section by section.

If the Goddess of Humor and Mischief waved her magic wand and suddenly made me a news director, I'd have to be mindful of two pitfalls as I ventured forth to practice what I preach.

The first is that the greatest journalistic formats in the world are doomed to failure if the content is weak. So I'd have to ensure that my news judgments were sound and my execution superb.

The second is that vast ideas often produce half-vast results. And as TV executives know only too well, that can lead to sudden unemployment.

You know, I think I'll stick to publishing for a while longer yet. At least until my youngest is out of college. #

Ron Alridge is publisher and editorial director of *ELECTRONIC MEDIA*.

## WXIA wars with interconnect

(Continued from Page 8)  
CAMA's piece is that is a continuation of a presentation of misleading facts," countered Lou Morleno, general sales manager at WXIA.

Mr. Bancroft responded: "All of us are trying to go ahead and stake our turf. Our piece took

the high road, to further establish what our position is and give additional facts."

CAMA's brochure lifted statements from WXIA's and attempted to refute them, citing a chart or graph.

Many of these pages are an example of what interconnect and local broadcast sales reps have been saying about each other's medium for years.

On one page, for example, CAMA attacked the WXIA charge of non-bargain "cheap rates" on the grounds that ADI-wide exposure broadcast television gives their spots is "wasted coverage inherent in broadcast TV," and that "the cable universe" delivers "higher demographic indices."

On another page, CAMA countered the WXIA claim of a far greater combined Atlanta audience share for broadcast stations than for basic cable with a May 1991 Nielsen Media Research report that showed the total local audience share for all

basic cable networks was 22 percent, 6 percent higher than WXIA's share and higher than any other local affiliates.

But WXIA's Mr. Morleno says the "22 percent share represents all cable homes in the market, while they (CAMA) are only hooked up to 56 percent of them, and 35 percent of all TV homes in this market."

"We sell according to geographic and demographic targeting, so as soon as broadcasters agree what their place is, we can live in harmony," Mr. Bancroft says.

At least one local media director—a member of the community targeted by these rival claims and pitches—isn't predicting an early truce, however.

"Both sets of numbers are right," says Tony O'Hara, media director, Ogilvy & Mather, "and both are being manipulated to show a different point of view. But with this real soft advertising marketplace, people are tense and everybody's ready to kill somebody." #

## Stations try new interface

(Continued from Page 14)  
that took days before now just take a couple of hours. It's real easy to learn," Ms. Garcia says.

At WFAA-TV in Dallas, the recently acquired Quantel Harriet dynamic graphics system and three Picturebox still-store systems are linked with the Quantel Paintbox by the Shared User Bus and magneto optical drives.

Harriet has a RAM recorder, which can dump animation out of the Paintbox frame by frame, and Collage software to create multiple cutouts and animations.

WFAA uses the Shared User

Bus to link its Harriet and three Pictureboxes—one used by the art department and the other two used either for on-air, full-screen over-the-shoulder graphics or to search for stills for immediate airing during the news.

"It is a very well-designed system, and certainly takes into consideration a lot of needs not designed into older systems," says Bob Turner, WFAA systems engineer.

"It realizes you need to be able to communicate and share resources between a number of places with very little manpower. That is what everyone needs these days." #

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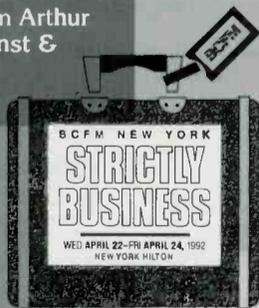
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# Texans recall the early cable boom

(Continued from Page 1)

"So Jack and his partner Tommy Whitt brought in their own 25-foot poles and said to the phone company, 'Which side of your poles do you want us to put our poles on?'" said Mr. Scallorn.

John Barr, who worked with Lady Bird Johnson managing the LBJ Co.'s cable systems, remembers that Jack's poles sat in train cars on the railroad sidings for days while the freight company tried to figure out who owned them.

And Ben Conroy, a pioneer who built his first cable system in Uvalde in 1955, recalls that the phone company wanted to charge Jack about \$5 a pole and put in all kinds of restrictions about signals he could carry.

"So Jack told the phone company to go climb a pole," said Mr. Conroy.

Mr. Crosby's out of the cable business now, but his type of entrepreneurial spirit was a trademark of the early Texas operators.

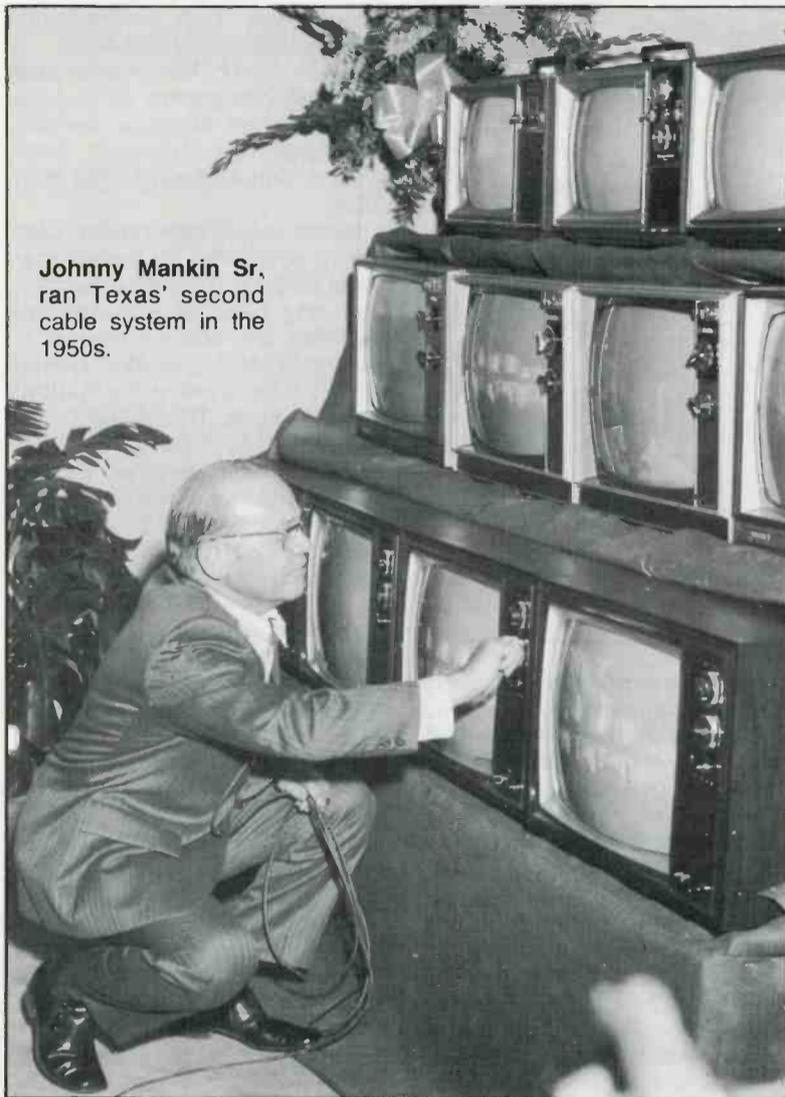
"Texans are so damned independent," said Bill Daniels, one of the visionaries of the cable industry and the founder of Daniels & Associates.

"It was a ball," he reminisces.

"It was just like an oil boom, where people were out staking oil leases. But instead it was a cable boom, and people were out staking franchises."

Johnny Mankin Jr., whose father ran the second cable system in the state, which was built in Tyler in 1953 (the first, legend has it, was built in Mineral Wells by Johnny Campbell), said cable franchises were there for the taking in the old days.

"As valuable as cable franchises are today, many towns used to call my dad and say, 'If you'd just come in and build a system, we'll give you the franchise,'" said Johnny



Johnny Mankin Sr. ran Texas' second cable system in the 1950s.

Mankin Jr., who is now the general manager of Metrovision cable systems serving Temple, Waco and Killeen.

"My dad could've been worth millions," said Johnny, thinking of all those offers his dad had but didn't have the money to take advantage of. "Oh, well. Hindsight is 20-20."

He may not have been a millionaire, but Johnny Mankin's dad was other things to the folks who knew him.

"His daddy was instrumental

in getting the Texas Cable Association started," said Bill Arnold, current president of the organization.

A lot of the pioneers remember the first meeting of the Texas Cable Association in 1959 at the Baker Hotel in Dallas.

"There were eight or 10 of us," said Bob Rogers, founder and chairman of TCA Cable in Tyler.

"We all sat around a table and talked about a terrible

copyright law that may be coming or how we were going to get around those telephone poles."

Johnny Jr. said things weren't always done according to code back then.

"We'd just wrap the wire around trees to get it to a house if we had to," he said.

There were a lot of unorthodox things operators did to get around sticky issues like telephone poles.

Like the story John Barr tells about a cable operator who lived on a border town and had a friend across the Rio Grande who wanted to bring cable in but couldn't because of an onerous import tax.

"I won't say his name because it points a finger at a dead man, and he's not here to defend himself," says Mr. Barr.

Well, as Mr. Barr's story goes, this operator and his friend rigged up a system across the Rio Grande, using a pulley system to haul the cable into a warehouse on the other side, where it was then rolled up on spools and wired to homes.

"The border guards wondered what was going on with all those empty spools crossing the border on pickup trucks without any product on them," he says.

"They thwarted the authorities for years."

The Texas cable boys love telling these stories, and they seem to miss the good old days. They've seen a lot of change in the business over the years.

Bob Rogers remembers how he kept his first customers after buying the Sulphur Springs cable system in 1954 after its previous owners had gone bankrupt.

"I had to go around to all 130 customers on the system and ask, 'Would you be willing to stay on cable for \$4 a month if we can make it work?'"

"Eighty-three agreed to pay

their bill," said Mr. Rogers.

Those were the days when customers would pay \$125 to get their cable hooked up, then pay \$4 to \$6.50 monthly for three TV signals from distant cities.

"I surely wouldn't do it again," says Ben Conroy, speaking of the exorbitantly high installation fees.

Mr. Conroy built many systems after Uvalde, eventually forming Communications Properties with systems in 11 states. He sold his company to Times Mirror in 1979.

"In 1958," recalls Mr. Conroy, "I got a call from this feed salesman in Memphis, Texas, named Bob Magness. He had just sold a system and wanted to know if Uvalde was for sale. I said 'No, I'm in business for myself and I want to keep it that way.'"

Mr. Magness was another Texas cable pioneer who is now the chairman of Tele-Communications Inc., the largest multiple system operator in the country.

"The funny thing is," said Mr. Conroy, "now Times Mirror is making a deal to sell three systems to TCI, including Uvalde. I guess Bob Magness always considered this system to be a plum. It's just taken him 34 years to get his hands on it."

What most of the original Texas operators miss about the old days is the close friendships that were formed and the adventure of being trailblazers.

"It isn't as much fun as it used to be," says Glenn Scallorn. "When you're pioneering in an industry, you have a different perspective."

John Barr, who got out of the cable business last year after Lady Bird sold LBJ Co.'s cable holdings to American Television & Communications Corp., probably sums it up best.

"Just like the song goes, 'You gotta know when to hold 'em,

## Texas Show aims for 2,000 attendees

By KATE MADDOX  
Staff reporter

"The Texas Show '92," which the Texas Cable TV Association kicks off Wednesday, Feb. 25, in San Antonio, promises to provide a comfortable and convenient atmosphere for operators and exhibitors to do business.

"We have not attempted to blow everybody's mind away," said Bill Arnold, president of the state association.

"We don't have a changing sort of audience that requires us to do something different every year," said Mr. Arnold.

The association is expecting about 2,000 participants at its 32nd show, including between 150 and 175 exhibitors.

"This is not a show that continues to grow every year," said Mr. Arnold.

"We make a real effort to put on a show that's oriented toward the exhibitor without taking away from the attendees."

In order to do that, the association has put all of its sessions on Thursday, leaving Wednesday and Friday open for private meetings and wandering the floor.

Some operators, such as TCA Cable of Tyler, Texas, will use the time for company business.

TCA is bringing 50 system managers from seven states to San Antonio for a staff meeting, said President Fred Nichols.

But TCA Chairman Bob Rogers, one of the state's cable pioneers, also plans to use the show as a chance to check up on the industry.

"I'm going to walk the halls and listen to what people are doing," said Mr. Rogers. #

## MTV, Sammons in talks

By KATE MADDOX  
Staff reporter

Two Texas cable operators stirred up some controversy recently by dropping MTV from their systems, demanding that they be allowed to sell it only to those customers who want it.

While Tyler-based TCA Cable, which dropped MTV from all of its systems last June, has restored the service on systems that reach half of its 420,000 subscribers, Dallas-based Sammons Communications is still trying to work out an agreement with MTV in the face of protests from viewers who want the service back.

"The negotiations are friendly," said Sammons President Mark Weber last week. "There's just not much happening."

Sammons dropped the music video service on Jan. 1 from four systems in Tennessee, New Jersey and Pennsylvania, saying it wanted to offer MTV on an a la carte basis.

It replaced the service with The Jukebox Network, which offers music videos on a pay-per-view basis.

MTV is opposed to selling its services a la carte, or even on a specialized tier as Sammons has requested.

But Sammons is still holding out for tiering concessions, and it appeared last week that it could be some time before an agreement is reached.

Meanwhile, TCA President Fred Nichols said his company's decision to drop MTV was the result of "listening to our customers."

"The bottom line is that some customers didn't want it."

Mr. Nichols said some of TCA's viewers found MTV's programming objectionable, and the cable company wanted the ability to block it out of homes that did not want it.

He said he is pleased with TCA's agreement in July to restore MTV to systems that requested it.

However, Mr. Nichols is still convinced that programming networks need to respond to operators who are seeking alternative packaging methods, such as specialized tiering in which channels are grouped to serve a segmented market.

"We have to be flexible and respond to trends that are happening," said Mr. Nichols.

"If we get to 1998 and there is an alternative that consumers like better, we'd better package our services so the customers like what they're getting," he said. #

## CALENDAR

## February

Feb. 24-April 5, "Jack Benny: Radio and Television Work," retrospective exhibition sponsored by The Museum of Television & Radio, at the museum, New York. Information: Diane Lewis, 212-621-6685, or Dana Rogers, 212-621-6705.

Feb. 24-May 31, "The Television of Dennis Potter," seminars sponsored by The Museum of Television & Radio, at the museum, New York. Information: Diane Lewis, 212-621-6685, or Dana Rogers, 212-621-6705.

Feb. 25-26, **Great Lakes Broadcasting Conference and Expo** sponsored by the Michigan Association of Broadcasters. Information: Leslie Staniszewski, 517-484-7444.

Feb. 26-28, **The Texas Show '92** sponsored by the Texas Cable TV Association, San Antonio Convention Center, San Antonio. Information: Diane Koenig, 512-474-2082.

Feb. 27, **Drop-in luncheon** sponsored by the New York chapter of the National Academy of Television Arts & Sciences with Randy Falco and Terry O'Neil, NBC Sports. Copacabana, New York. Information: Ellen Muir, 212-768-7050.

Feb. 27-28, "**Cable Television Law 1992: Cable Faces Congress, the Courts and Competition**," Practising Law Institute seminar, PLI Training Center, New York. Information: Ann Tracy, 212-765-5700.

Feb. 28-March 1, **Intercollegiate Broadcasting System National Convention**, for school and college radio broadcasters, Ramada Inn at Madison Square Garden, New York. Information: Jeff Tellis, 914-565-6710.

## Major events

## TVB

Las Vegas ..... April 10 to 12  
Info: Ronni Faust or Julia Zagrodnik, 212-486-1111.

## MIP-TV

Cannes, France ..... April 10 to 15  
Info: Barney Bernhard, 212-689-4220.

## NAB

Las Vegas ..... April 12 to 16  
Info: Rick Dobson, 202-429-5335.

## BCFM

New York ..... April 22 to 24  
Info: Cathy Lynch, 708-296-0200.

## NCTA

Dallas ..... May 3 to 6  
Info: Paula Rocha, 202-775-3669.

## March

March 1-6, "**Ethical Decision-Making**," seminar sponsored by The Poynter Institute, at the institute, St. Petersburg, Fla. Information: Lesly Stevens, 813-821-9494.

March 3-4, "**Cable TV in Europe**," Kagan seminar, Conrad Hotel, London. Information: Genni Russell, 408-624-1536.

March 4, **Drop-in luncheon** sponsored by the New York chapter of the National Academy of Television Arts & Sciences with Lee Masters, Entertainment Television, Copacabana, New York. Information: Ellen Muir, 212-768-7050.

March 4-7, **Country Radio Se-**

**minar** presented by Country Radio Broadcasters, Opryland Hotel and Convention Center, Nashville, Tenn. Information: Frank Mull, 615-327-4487.

March 4-15, "**The Best of the '70s**," exhibition sponsored by the Museum of Broadcast Communications, Kraft Theater, at the museum, Chicago. Information: Joan Dry, 312-987-1512.

March 4-21, **Ninth Annual Television Festival in Los Angeles** sponsored by the Museum of Television & Radio, Leo S. Bing Theater, Los Angeles County Museum of Art, Los Angeles. Information: Diane Lewis, 212-621-6685, or Dana Rogers, 212-621-6705.

March 4-April 26, "**TV Treasures: The MBC Archives**," exhibition sponsored by the Museum of Broadcast Communications, Kraft Theater, at the museum, Chicago. Information: Joan Dry, 312-987-1512.

March 5-6, **National Association of Telecommunications Officers and Advisors** regional conference, DuPont Plaza Hotel, Washington. Information: Susan Herman, 202-626-3160.

March 5-7, **Pan-Asia Satellite and Cable Television Conference**, co-sponsored by Communications Equity Associates and AIC Conferences. JW Marriott Hotel, Hong Kong. Information: Greg Hitchen, 852-529-5009 (Hong Kong), and 65-222-8550 (Singapore); and Ken O'Rourke, 813-222-8844.

March 6-8, **Nor-Cal Radio-Television News Directors Association** convention and awards, 11th annual, Clarion Inn, Napa Valley, Calif. Information: Darryl Comptom, 415-561-8760.

March 8-9, **Local Cable Programming Seminar** sponsored by the National Academy of Cable Programming, Hyatt Regency on Capitol Hill, Washington. Information: Bridgit Blumberg, 202-775-3611.

March 8-12, "**Informational Graphics**," seminar sponsored by The Poynter Institute, at the institute, St. Petersburg, Fla. Information: Lesly Stevens, 813-821-9494.

March 10, "**The Cable Explosion: What to Do With 150 Channels**," Center for Communication seminar, at the center, New York. Information: Marilyn Jessup, 212-836-3050.

March 10, "**Opportunities in Children's Television**," Center for Communication seminar, at the center, New York. Information: Marilyn Jessup, 212-836-3050.

March 10-12, **Multimedia and CD-ROM** international conference and exposition, Moscone Convention Center, San Francisco. Information: Jon Leibowitz, 203-352-8224.

March 11, **News-maker luncheon** sponsored by the International Radio & Television Society, featuring panelist Ron Alridge, publisher and editorial director of ELECTRONIC MEDIA, Waldorf Astoria Hotel, New York. Information: Maria De Leon, 212-867-6650.

March 11, "**European TV Sports**," Kagan seminar, Conrad Hotel, London. Information: Genni Russell, 408-624-1536.

March 12, **Drop-in luncheon** sponsored by the New York chapter of the National Academy of Television Arts & Sciences with Lloyd Werner, Group W Satellite Communications. Copacabana, New York. Information: Ellen Muir, 212-768-7050.

March 12-15, **National Federation of Community Broadcasters** community radio conference, University Plaza Hotel, Seattle. Information: Wendy Muzzy, 202-393-2355.

March 15, **13th Annual College Television Awards** sponsored by the Academy of Television Arts & Sciences, Beverly Hilton Hotel, Beverly Hills, Calif. Information: Murray Weissman or Mark Rosch, 818-763-2975.

March 16-18, **North Central Cable Television Association** trade show and convention, Hyatt Regency Hotel, Minneapolis. Information: Mike Martin, 612-641-0268.

March 17, **American Advertising Federation** government affairs conference, The Willard Hotel, Washington. Information: Clark Rector, 202-898-0089.

March 18, **Drop-in luncheon** sponsored by the New York chapter of the National Academy of Television Arts & Sciences with Robert Turner, Multimedia Entertainment. Copacabana, New York. Information: Ellen Muir, 212-768-7050.

March 18-22, "**Play Ball! The Best of Sports on Television**," exhibition sponsored by the Museum of Broadcast Communications, Kraft Theater, at the museum, Chicago. Information: Joan Dry, 312-987-1512.

March 19, "**TV Station Values**," Kagan seminar, Park Lane Hotel, New York. Information: Genni Russell, 408-624-1536.

March 20-22, **National Association of College Broadcasters** fourth annual Western Conference of College Broadcasters, University of Southern California, Los Angeles. Information: JoAnn Forgit, 401-863-2225.

March 22-27, "**Investigative Reporting**," seminar sponsored by The Poynter Institute, at the institute, St. Petersburg, Fla. Information: Lesly Stevens, 813-821-9494.

March 23-24, "**The Pay-Per-View Explosion: Exploiting the Market for PPV Sports**," seminar sponsored by QV Publishing, Roosevelt Hotel, New York. Information: Joel Schofield, 207-363-6222.

March 25-29, "**Drama From Television's Golden Age**" exhibition, Museum of Broadcast Communications, Chicago. Information: Joan Dry, 312-987-1512.

March 25-28, **National Broadcasting Society/Alpha Epsilon Rho** national convention, Holiday Inn Crown Plaza, Washington. Information: Dr. John Lopiccolo, 803-777-3324, or B. Gail Wilson, 412-357-3210.

March 25-28, **West Virginia Broadcasters Association** spring conference, Sheraton Inn, Martinsburg, W.Va. Information: Marilyn Fletcher, 304-344-3798.

March 26, "**The Business of Entertainment: The Big Picture**," conference, Pierre Hotel, New York. Information: Davia Temin or Beth-Ellen Keyes, 212-492-6532.

March 26, "**What Plays in Japan**," Center for Communication seminar, at the center, New York. Information: Marilyn Jessup, 212-836-3050.

March 27-29, "**TV News: The Cutting Edge III**," sponsored by the Scientists' Institute for Public Information, Sheraton Imperial Hotel and Convention Center, Triangle Park, N.C. Information: Tanyaa Darby, 800-223-1730.

March 31, "**Journalism at Its Best**," Center for Communication seminar, at the center, New York. Information: Marilyn Jessup, 212-836-3050.

## April

April 1, "**Media Campaign '92**," Center for Communication seminar, at the center, New York. Information: Marilyn Jessup, 212-836-3050.

April 3, "**Careers in Television: Inside the Soaps**," Center for Communication seminar, at the center, New York. Information: Marilyn Jessup, 212-836-3050.

April 4, **National Association of College Broadcasters**, regional conference, Luzerne Community College, Nanticoke, Pa. Information: JoAnn Forgit, 401-863-2225.

April 5-7, **Cabletelevision Advertising Bureau** conference, New York Marriott Marquis, New York. Information: Steve Raddock, 212-751-7770 ext. 29.

April 7, **News-maker luncheon** sponsored by the International Radio & Television Society, Waldorf Astoria Hotel, New York. Information: Maria De Leon, 212-867-6650.

April 7-Sept. 20, "**Bob and Ray**," tribute to the comedians sponsored by The Museum of Television & Radio, at the museum, New York. Information: Diane Lewis, 212-621-6685, or Dana Rogers, 212-621-6705.

April 8, **The Caucus** for Producers, Writers & Directors general membership meeting, Chasen's, Los Angeles. Information: David Levy, 818-792-0421.

April 9-10, "**Cable Television Law 1992: Cable Faces Congress, the Courts and Competition**," Practising Law Institute seminar, Park Hyatt at Embarcadero Center, San Francisco. Information: Ann Tracy, 212-765-5700.

April 10-12, **Television Bureau of Advertising**, Convention Center, Las Vegas. Information: Ronni Faust or Julia Zagrodnik, 212-486-1111.#

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# Perth scouts late-night co-productions

(Continued from Page 4)

Frankly, we relied, I would say, too much on the persuasiveness of the middlemen as opposed to really getting to know the end-users, the international broadcasters.

It was imperative to learn their needs and establish relationships with them and establish that level of trust.

**EM:** What have you been working on at MIP and MIPCOM?

**Mr. Perth:** Trying to encourage really a collaborative development process, as opposed to sort of a one-way process.

I think we also learned that, for this to succeed, we need to bend some of the sort of traditional network criteria a little bit and bend it to the extent that we understand international broadcasters' needs both in a programing sense, and in some of the actual co-production issues, such as content and things of that nature.

We're now in active development directly with international broadcasters.

I'm on the phone three days a week at seven in the morning to Europe talking to people about ideas we've got or scripts we've got in development—timing, funding and all of those things.

At MIPCOM, Marian Davis (CBS's director of drama program development)—who is really

important in this strategy doing a terrific job of establishing relationships and developing projects out there for us as well—together we must have done 20 serious meetings every day we were there.

**EM:** So you prefer dealing directly with global broadcasters instead of having U.S. producers pitch the ideas, then look for the co-production deal.

**Mr. Perth:** Absolutely, that's the key to this whole thing.

I can't afford to be anything but open. I think I take particular pride in keeping my door open.

**EM:** Since the original five shows premiered in April 1991, some of the 'Crimetime' dramas that haven't worked were co-productions and some weren't. Which have worked best?

**Mr. Perth:** It all starts with the idea, the premise.

I don't think that you can blame the co-productions on a couple of shows that have been canceled as much as perhaps the original premises and how they were executed.

**EM:** What shows are being replaced?

**Mr. Perth:** 'Urban Angel' (the Tuesday night show) was sort of an interim show.

That was from the CBC in Canada, shot in Montreal.

**EM:** What about 'Scene of the Crime' on Wednesdays?

**Mr. Perth:** That will not come back. That was done in Canada and France.

**EM:** When will the replacement, 'Dangerous Curves,' be slated?

**Mr. Perth:** On Tuesdays, beginning Feb. 25.

**EM:** What's that deal's structure?

**Mr. Perth:** There's a bit of a wrinkle in it because it's being produced in Dallas for the first eight episodes, then the next five will be done in Europe.

ABC Video Enterprises is the primary partner in Hemisphere, which is the production company on that.

**EM:** What about a replacement on Wednesday night?

**Mr. Perth:** There's a new co-production we're just announcing and that's one I'm really excited about. This is a working title, something called 'Nick Knight.'

It was a pilot that we actually aired two years ago. It came within inches of making the prime-time schedule.

It's about a cop that has to work at night because he's got a secret and the secret is that he's a vampire.

**EM:** How is 'Silk Stalkings'—the Thursday night series produced both for CBS and USA Network—doing?

**Mr. Perth:** It's turned out to be the No. 1 show on our entire schedule. Within the context of late-night, it's a smash hit. This thing has gone through the roof.

It's been a sensational partnership and I would hope to do other things in the future together and I think we will.

**EM:** The two other continuing series, 'Sweating Bullets' on Monday and 'Dark Justice' on Friday, are the two originals that have survived. How many shows of each have been done?

**Mr. Perth:** They'll have 44 episodes each at the end of this next order.

'Sweating Bullets' is done in Israel. 'Dark Justice' was done in Spain but is now done in Los Angeles.

**EM:** With all of these series, you start out with 13-episode orders?

**Mr. Perth:** Yes.

**EM:** What has CBS learned through this late-night effort that could translate to prime time?

**Mr. Perth:** I think the whole late-night thing has had an ancillary benefit to Jeff (Sagansky, CBS Entertainment president) and Peter (Tortorici, CBS Entertainment executive vice president of programing).

I wouldn't for a moment suggest that three-quarters of the prime-time schedule is going to be co-productions at any point in time, but there's a tremendous ancillary benefit because of these relationships we've established.

There's going to be a benefit to it, whether it's co-productions for miniseries, TV movies or even prime-time series in the future. #

## JOBS

### Broadcast TV

**WDZL-TV** in Hollywood, Fla., is seeking a **program manager** with at least three years experience. Send resume to Harvey Cohen, WDZL-TV, 2055 Lee St., Hollywood, Fla. 33020. Phone: 305-925-3939.

**WIS-TV** in Columbia, S.C., is seeking a **producer/photographer** with college degree and two years experience writing, producing, shooting and editing broadcast-quality long- and short-format programing. Send resume, writing samples and tape to Coby Cooper, director of broadcast operations, WIS-TV, P.O. Box 367, Columbia, S.C. 29202. Phone: 803-799-1010.

**KOLN/KGIN-TV** in Lincoln, Neb., is seeking a **graphic designer** proficient in all forms of graphic design. Broadcast experience preferred. Send resume and tape to Charlie Weber, KOLN/KGIN-TV, P.O. Box 30350, Lincoln, Neb. 68505. Phone: 402-467-4321.

**WMFE-TV** in Orlando, Fla., is seeking to fill two positions:

**Director of membership** with on-air fund-raising experience in television and public radio.

**Membership manager** with on-air fund-raising experience, preferably in television and public radio.

Send resume to Julia Downs, director of administration, WMFE-TV, 11510 E. Colonial Dr., Orlando, Fla. 32817. Phone: 407-273-2300.

**WMAZ-TV** in Macon, Ga., is seeking a **maintenance engineer** with at least three years experience in the broadcast industry. Send resume to Lacy Worrell, operations manager/chief engineer,

**WMAZ-TV**, P.O. Box 5008, Macon, Ga. 31213. Phone: 912-752-1313.

**WXTX-TV** in Columbus, Ga., is seeking a **general manager** with previous experience in sales management at an FBC or independent station. Previous general manager experience preferred. Send resume to Steve Friedheim, president, Pezold Broadcasting, P.O. Box 204540, Augusta, Ga. 30917. Phone: 404-650-5400.

**WDIV-TV** in Detroit is seeking to fill two positions:

**National sales manager** with at least two years experience as a national sales manager or national representative.

**Account executive** with at least two years experience in broadcast sales.

Send resume to Harry Remboldt or Claudia Cole, WDIV-TV, 550 W. Lafayette, Detroit, Mich. 48231. Phone: 313-222-0444.

### Cable

**E! Entertainment Television** is seeking a **sales assistant** with knowledge of Macintosh, cable experience and ability to work under pressure. Send resume to Dan Lusk, E! Entertainment Television, 333 N. Michigan Ave., Chicago, Ill. 60601. Phone: 312-609-0363.

### Journalism

**WOWK-TV** in Huntington, W. Va., is seeking a **reporter** with at least three years reporting experience. Send resume and tape to Ken Selvaggi, news director, WOWK-TV, 555 Fifth Ave., Huntington, W. Va. 25701. Phone: 304-525-7661.

**WBNG-TV** in Binghamton, N.Y., is

seeking an **anchor/reporter** with at least one year experience. Send tape, resume and writing samples to Paul Daffinee, news director, WBNG-TV, Box 1200, 50 Front St., Binghamton, N.Y. 13902. Phone: 607-723-7311.

**KPLC-TV** in Lake Charles, La., is seeking a **reporter** with experience in reporting for a commercial TV station, good writing skills and ability to edit videotape. Send letter, resume and tape to Veronica Bilbo, KPLC-TV, P.O. Box 1488, Lake Charles, La. 70602. Phone: 318-439-9071.

**WHAS-TV** in Louisville, Ky., is seeking to fill two positions:

**News reporter** with at least three years experience reporting/anchoring.

**News producer** with at least two years experience in television news.

Send resume to Human Resources, WHAS-TV, P.O. Box 1100, Louisville, Ky. 40201. Phone: 502-582-7840.

**KTVO-TV** in Kirksville, Mo., is seeking to fill two positions:

**News director** with anchor experience and strong people skills.

**Lead anchor** for 5 p.m. and 10 p.m. newscasts to team with female co-anchor. Community-oriented personality is desired.

Send tape and resume to Robert Kizer, general manager, KTVO-TV, Kirksville, Mo. 63501. Phone: 816-627-3333.

**WBIR-TV** is seeking to fill two positions:

**News photographer** with at least one year experience shooting Beta or U-Matic format ENG videotape and experience with live-remote equipment.

**Anchor/reporter** with at least one year anchor experience and general assignment or specialty reporting in a

top 100 market.

Send resume and videotape to Jim Swinehart, news director, WBIR-TV, 1513 Hutchinson Ave., Knoxville, Tenn. 37917. Phone: 615-637-1010.

**Multivision Cable** in Anaheim, Calif., is seeking a **news reporter** with writing, shooting and editing skills. Entry-level position. Send tape and resume to Melissa Monk, news director, Multivision Cable, 3041 E. Miraloma Ave., Anaheim, Calif. 92806. Phone: 714-632-9222.

### Other

**Arbitron Television** is seeking an **account executive** for its Chicago office with at least four years sales experience in broadcasting or a related field. Send resume Jim Mocarski, vice president, The Arbitron Co., 211 E. Ontario, suite 1400, Chicago, Ill. 60611. Phone: 312-266-4155.

**Orion Pictures Corp.** in Los Angeles is seeking a **sales service secretary** in the international TV division with a knowledge of distribution and post-production as well as organizational, computer and customer service skills. Send resume to Renee Krasney, human resources, Orion, 1888 Century Park East, 3rd floor, Los Angeles, Calif. 90067. Phone: 213-282-2730.#

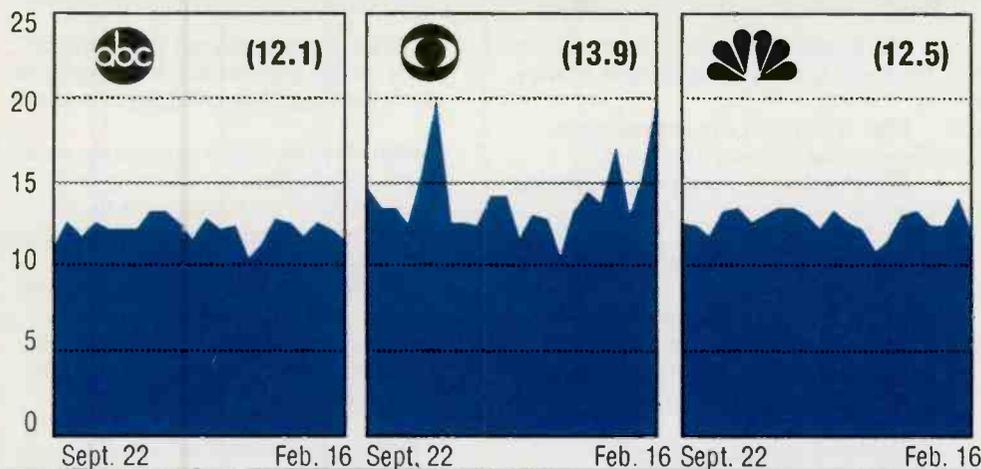
Media companies with job openings can send job titles and brief descriptions to ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill. 60611, or fax them to 312-649-5465.

Items must include the name and title of a contact person, an address and phone number that applicants can call.

### SEASON-TO-DATE RATINGS (AVERAGES)

### WEEKS 1-22: SEPT. 16 THROUGH FEB. 16

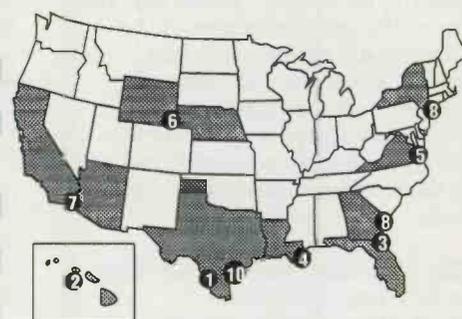
#### NETWORK PRIME TIME



#### IN THE SPOTLIGHT

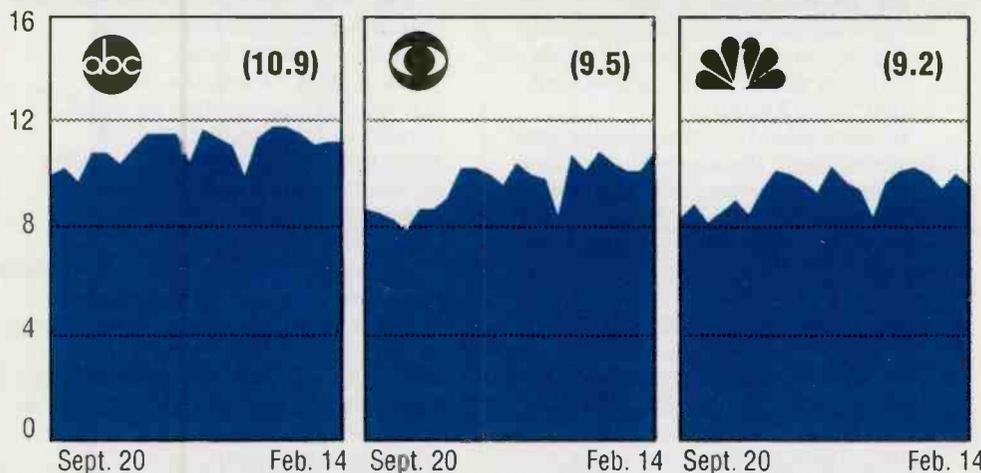
#### Top cable markets

Rank	Market	Penetration
1.	Laredo	55.0%
2.	Honolulu	41.5%
3.	Jacksonville/Brunswick	39.3%
4.	New Orleans	39.0%
5.	Norfolk/Portsmouth/Newport News	38.6%
6.	Cheyenne/Scottsbluff	38.3%
7.	Yuma/El Centro	37.5%
8.	New York	36.9%
(t)	Savannah	36.9%
10.	Victoria	36.4%

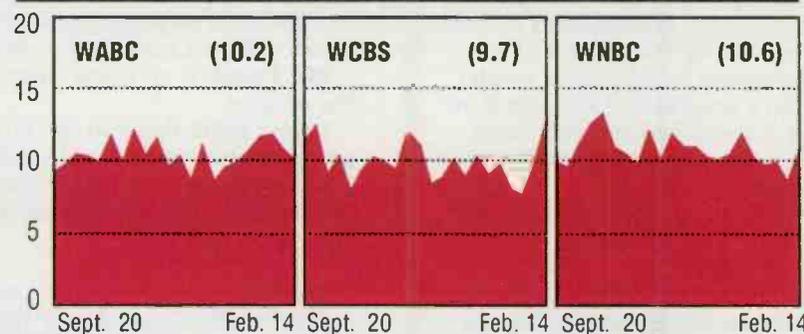


Source: Nielsen Media Research for Nov. 1991

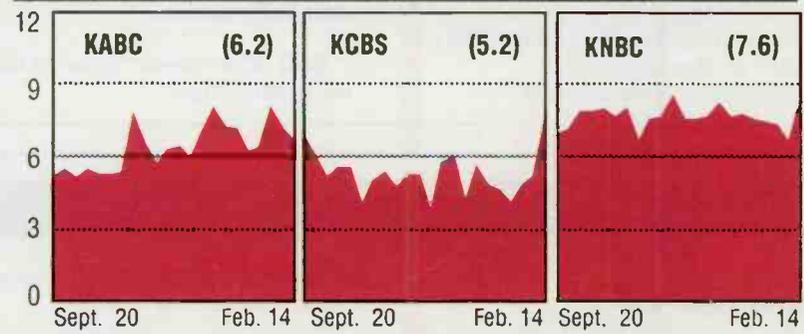
#### NETWORK EVENING NEWS



#### NEW YORK 11 P.M. NEWS



#### LOS ANGELES 11 P.M. NEWS



#### PRIME-TIME DEMOGRAPHICS FOR FEB. 10-16

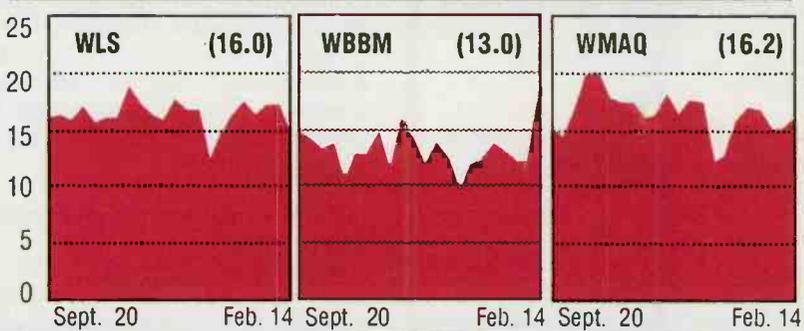
##### Men 18-49

Rank	Program	Network	Rating/Share
1.	Married With Children	Fox	13.5/27
2.	Olympics, Mon.	CBS	13.2/31
3.	Olympics, Sun.	CBS	12.7/27
4.	60 Minutes	CBS	12.4/32
5.	Olympics, Tues.	CBS	12.2/29
6.	In Living Color	Fox	10.9/23
7.	Olympic, Thurs.	CBS	10.8/26
8.	Home Improvement	ABC	10.7/25
(t)	Roseanne	ABC	10.7/24
10.	Olympics, Wed.	CBS	10.6/26
11.	Funniest Home Videos	ABC	10.5/23
12.	Cheers	NBC	10.3/24
13.	Funniest People	ABC	10.2/22
14.	Simpsons	Fox	10.1/25
(t)	Wings	NBC	10.1/23
16.	Coach	ABC	9.5/22
17.	Olympics, Fri.	CBS	8.7/27
18.	ABC Sunday Night Movie	ABC	8.6/18
19.	Roc	Fox	8.2/17
20.	American Detective	ABC	8.1/19

##### Women 18-49

Rank	Program	Network	Rating/Share
1.	Roseanne	ABC	15.5/31
2.	Olympics, Tues.	CBS	14.8/32
3.	Home Improvement	ABC	13.7/29
4.	Coach	ABC	13.5/27
5.	Olympics, Mon.	CBS	13.2/29
(t)	Olympics, Thurs.	CBS	13.2/29
7.	Olympics, Sun.	CBS	13.1/27
8.	NBC Sunday Night Movie	NBC	12.7/26
9.	Cheers	NBC	12.2/25
10.	Wings	NBC	12.0/24
11.	Married With Children	Fox	11.8/23
12.	60 Minutes	CBS	11.6/30
13.	Full House	ABC	11.1/26
14.	A Different World	NBC	11.0/24
(t)	Funniest Home Videos	ABC	11.0/23
16.	Olympics, Wed.	CBS	10.7/25
17.	In Living Color	Fox	10.6/22
(t)	Olympics, Fri.	CBS	10.6/29
19.	Fresh Prince of Bel Air	NBC	10.4/24
20.	L.A. Law	NBC	10.1/23

#### CHICAGO 10 P.M. NEWS



#### SEASON-TO-DATE RATINGS/SHARES OF PRIME-TIME PROGRAMS FROM SEPT. 16 TO FEB. 16

1. 60 Minutes	CBS	21.7/35	29. Doogie Howser, M.D.	ABC	13.3/21	57. Baby Talk	ABC	11.1/19	(t) Hot Country Nights	NBC	8.6/13	113. Sunday Comics	Fox	5.0/8
2. Roseanne	ABC	19.9/30	(t) In the Heat of the Night	NBC	13.3/21	(t) Beverly Hills, 90210	Fox	11.1/17	86. Civil Wars	ABC	8.4/15	114. Hidden Video	Fox	4.5/8
3. Murphy Brown	CBS	18.8/28	(t) NBC Sunday Night Movie	NBC	13.3/20	(t) Quantum Leap	NBC	11.1/19	87. P.S.I. Luv U	CBS	8.2/15	(t) Ultimate Challenge	Fox	4.5/8
4. Cheers	NBC	18.1/28	32. 48 Hours	CBS	13.2/23	(t) Walter and Emily	NBC	11.1/19	(t) Who's the Boss?	ABC	8.2/14	116. Best of the Worst	Fox	4.4/8
5. Designing Women	CBS	17.6/26	33. Golden Girls	NBC	13.1/23	61. NFL Post 2	NBC	11.0/19	89. Cops 2	Fox	8.1/15	117. Totally Hidden Video	Fox	4.3/7
6. Coach	ABC	17.1/27	(t) Nurses	NBC	13.1/23	62. Tequila and Bonetti	CBS	10.8/18	90. Growing Pains	ABC	8.0/14	118. Charlie Hoover	Fox	4.1/7
(t) Full House	ABC	17.1/27	(t) Step by Step	ABC	13.1/23	63. American Detective	ABC	10.5/16	(t) Pacific Station	NBC	8.0/13	(t) Charlie Hoover, Sun.	Fox	4.1/7
(t) Murder, She Wrote	CBS	17.1/26	36. The Wonder Years	ABC	13.0/21	(t) Sibs	ABC	10.5/17	92. Good & Evil	ABC	7.8/14	120. Get a Life	Fox	3.6/6
9. Home Improvement	ABC	17.0/26	37. Simpsons	Fox	12.9/21	65. Sisters	NBC	10.4/19	(t) Pros and Cons	ABC	7.8/13			
10. Major Dad	CBS	16.9/26	38. ABC Sunday Night Movie	ABC	12.7/20	66. Homefront	ABC	10.2/18	94. Dear John	NBC	7.6/14			
11. NFL Monday Night Football	ABC	16.8/28	(t) Blossom	NBC	12.7/19	67. Billy	ABC	10.1/17	95. Torkelsons	NBC	7.5/12			
(t) Unsolved Mysteries	NBC	16.8/27	(t) Matlock	NBC	12.7/22	(t) I'll Fly Away	NBC	10.1/17	96. Cops	Fox	7.2/13			
13. Evening Shade	CBS	16.0/25	(t) Married With Children	Fox	12.6/18	(t) Royal Family	CBS	10.1/17	97. Flesh 'N' Blood	NBC	7.0/12			
14. CBS Sunday Movie	CBS	15.9/25	42. Columbo	ABC	12.5/19	70. Anything But Love	ABC	9.7/16	98. Young Riders	ABC	6.9/12			
15. A Different World	NBC	15.7/25	(t) Night Court	NBC	12.5/20	71. FBI: Untold Stories	ABC	9.6/15	99. Real Life With Jane Pauley	NBC	6.8/14			
16. The Cosby Show	NBC	15.4/25	44. CBS Tuesday Movie	CBS	12.4/20	(t) MacGyver	ABC	9.6/16	100. Palace Guard	CBS	6.7/13			
(t) Northern Exposure	CBS	15.4/25	(t) Law and Order	NBC	12.4/21	(t) Teech	CBS	9.6/16	101. All in the Family	CBS	6.6/12			
18. Wings	NBC	14.9/23	46. Knots Landing	CBS	12.3/21	74. CBS Saturday Movie	CBS	9.4/17	(t) America's Most Wanted	Fox	6.6/12			
19. Empty Nest	NBC	14.6/25	47. Seinfeld	NBC	12.2/19	75. Brooklyn Bridge	CBS	9.2/16	(t) Capitol Critters	ABC	6.6/11			
(t) Fresh Prince of Bel Air	NBC	14.6/23	48. Jake and the Fatman	CBS	12.1/19	(t) Roc	Fox	9.2/14	(t) Man of the People	NBC	6.6/10			
21. Funniest Home Videos	ABC	14.5/22	49. In Living Color	Fox	12.0/18	77. Trials of Rosie O'Neill	CBS	9.1/14	105. Expose	NBC	6.5/12			
22. ABC Monday Night Movie	ABC	14.4/22	50. Street Stories	CBS	11.8/18	78. Life Goes On	ABC	9.0/15	106. Parker Lewis	Fox	6.3/10			
23. NBC Monday Night Movies	NBC	14.1/22	51. Dinosaurs	ABC	11.6/19	79. Herman's Head	Fox	8.9/13	(t) Princessess	CBS	6.3/12			
24. Funniest People	ABC	13.9/20	(t) Prime Time Live	ABC	11.6/20	80. Carol Burnett Show	CBS	8.8/16	108. True Colors	Fox	6.2/10			
25. L.A. Law	NBC	13.8/23	53. Davis Rules	CBS	11.4/18	(t) Drexell's Class	Fox	8.8/14	109. Adven. of Mark and Brian	NBC	5.9/10			
26. 20/20	ABC	13.7/25	54. CBS Friday Movie	CBS	11.3/21	82. Hearts Are Wild	NBC	8.7/15	110. Eerie, Indiana	NBC	5.7/9			
27. Family Matters	ABC	13.6/24	55. Perfect Strangers	ABC	11.2/19	(t) Reasonable Doubts	NBC	8.7/16	111. Fox Night at the Movies	Fox	5.6/8			
(t) Rescue: 911	CBS	13.6/22	(t) Top Cops	CBS	11.2/18	84. Commish	ABC	8.6/16	112. Get a Life, Sun.	Fox	5.3/8			

# Public TV chief resigns after panel investigation

(Continued from Page 4)  
tation calling for his ouster was signed by 50 of the station's 63 employees, Mr. Kane said.

Both Mr. Barbaro and Ms. Kirchen were suspended with pay, while Ms. Harris, who acted as the employees' spokeswoman, was fired for insubordination.

The committee's report, though it lauded Mr. Sang and his accomplishments, concluded that the station would operate most effectively if he stepped down.

Regarding Mr. Dover, the report said "there is nothing to indicate that John Dover was anything less than totally honest and innocent with respect to his hiring. The method chosen to hire him, however, was not acceptable."

The report also said, "With respect to other expenditures, such as the furnishings of the WXEL building, the salary of John Dover, and the placing of insurance bids . . . this is a public broadcasting station. It is supported by public funds.

"Every effort should be made to avoid any suggestion of cronyism, favoritism or overreach-

ing."

The three-man committee included Mr. Babbitt; William Brooks, vice president and general manager, WPTV, the market's NBC affiliate; and W. David Ellrich Jr., an accountant.

**Three employees went public with allegations about Lewis Sang's use of funds and hiring and firing practices.**

"They've exonerated me from all allegations, but I said I would abide by whatever recommendations were made in respect to me," said Mr. Sang, who will return to his law practice after serving as an unpaid volunteer at the station for nine years.

The committee also criticized Mr. Barbaro and Ms. Kirchen for failing to "prevent, rather

than foster, the inevitable result of their (the employees') actions," but it recommended that they be reinstated for a one-year period.

At the end of that time, Mr. Barbaro should be permitted to reapply for his position and be considered with other applicants, the committee said.

Ms. Kirchen's probationary status should also be re-evaluated at the end of one year, the committee said.

The committee didn't recommend for or against Ms. Harris' re-employment.

The committee also found that it was "abundantly clear" that the corporate structure of SFPT needs to be changed.

Specifically, they recommended eliminating the provision calling for giving chief executive officer and chairman of the board duties to one person.

Other recommendations called for limiting the term of chairman of the board to a maximum of two, two-year terms; limiting the number of terms a member of the board can serve; adding a volunteer to the board; and having senior staff attend all board meetings. #

# Primary style reflected on TV

(Continued from Page 3)

and vice president of the American Association of Political Consultants.

Dane Strother, of Strother, Duffy and Strother, said he believes that New Hampshire is an "anomaly," and political ads are less effective there than anywhere else "because everywhere people turn, they're being inundated with political messages."

"New Hampshire is an aquarium," Mr. Strother said.

Following New Hampshire, "elbows will get a little sharper; the game changes," he said.

Tomorrow's primary in South Dakota "looks like a great shootout; (Bob) Kerrey can take (Tom) Harkin out," he said.

As the campaign progresses, Mr. Edmonds said he expects to see more five- to 10-minute ads, and

"half-hour man-in-the-arena type of videos."

Super Tuesday ads will feature small vignettes of different types of people, followed by the candidate's message, he said.

Music will also play a greater role in political ads than previously, Mr. Edmonds said. "That can take the place of graphics."

"Media guys will look to communicate their messages with the audio track as much as with words," he said.

The negative ads of 1988 will be replaced by "a lot of response ads, a lot of correcting the opponent," Mr. Edmonds said.

The longer format is necessary because no "magic bullet" can be fired.

"Rather than look for that, candidates will have to light a lot of little fires to cover the terrain," he said. #

## WTVJ revamps newscast

(Continued from Page 4)

The 5 p.m. newscast also contains two types of tightly produced "signature pieces," she said.

Nightly "Now" reports focus on a variety of issues, and "are kind of like doing series all the time," said Ms. Scott.

"Life in the '90s" is a de-

mographically based segment, including trend stories, statistics, and other reports on contemporary life.

"We don't have a traditional newscast," said Ms. Scott, who has been with WTVJ for 2½ years.

"We want people to be able to join the hour and get their news anytime." #

## Court axes FCC's gender policy

(Continued from Page 4)

policy of granting minorities broadcast preferences may also be in jeopardy.

Two years ago, in *Metro Broadcasting vs. FCC*, the Supreme Court voted 5-4 to affirm the FCC's minority preference policies. But two of the justices

for the majority have since been replaced by Bush nominees.

"Now it (the Supreme Court's minority preference decision) could go 6-3 the other way," said Bruce Fein, former FCC general counsel.

At press time, the FCC had not decided whether to appeal. #

## BRIEFLY NOTED

### Broadcast TV

**CBS gets 'Heat of the Night':** NBC didn't renew "In the Heat of the Night" for a sixth season, so CBS moved in and ordered six two-hour movie versions of the series for next season, producer MGM Worldwide Television said. CBS plans to use the "Heat of the Night" movies much in the same way NBC programs its recurring "Perry Mason" features and ABC has often used "Columbo."

**Magic to return as an announcer:** NBC has added former L.A. Laker Magic Johnson to its roster as an analyst on the network's regular- and postseason NBA telecasts. Mr. Johnson, who worked as a guest analyst on Feb. 2, returns to the booth on March 8. He's also been scheduled to join Marv Albert and Mike Fratello for games on April 5 and 11 and will be an analyst for one game each weekend during the first two rounds of the playoffs.

**WLUC changing affiliation:** WLUC-TV, Marquette, Mich., currently an affiliate of CBS, will become an ABC affiliate effective today. The station is owned by the Federal Broadcasting Co., which also owns NBC affiliates WPBN/WTOM-TV in Traverse City, Mich., and WDAM-TV in Hattiesburg, Miss.; ABC affiliate KTVO-TV in Kirksville, Mo.; and CBS affiliate WCFT-TV in Tuscaloosa, Ala.

### Production

**Hallmark creates production arm:** Hallmark Cards has created a subsidiary, Signboard Hill Productions, to develop and produce projects for both TV and theatrical releases.

### Syndication

**MGM letting stations create own film package:** MGM Domestic Television Distribution is letting stations cherry pick films from its library, rather than purchase a theatrical package of the distributor's own design. Offered on a cash basis, availability of each title varies in each market, said Sid Cohen, president of domestic television distribution for the MGM Worldwide Television Group. The 450 available titles include "Rocky," "Apocalypse Now" and "Raging Bull."

**Taffner gets German series:** DLT Entertainment Ltd. will represent the German detective series "Derrick" in the United States for the German network ZDF. "Derrick" is one of the most successful programs in German television and has been running for 17 years.

### Other

**ABC licenses its news globally:** ABC News has licensed broadcasts of its news programming to Trinidad and Tobago's AVM Television, Jamaica's CVM Television, St. Lucia's Helen Television System, Costa Rica's Canal 19 and cable system Cable Color, and Colombia's TV Cable. The deals give ABC exclusive supply rights for global news programming to the stations in Trinidad and Tobago and Jamaica. Most of the pacts run through 1993.

**Captioning Institute honors Winfrey:** The National Captioning Institute recently presented Oprah Winfrey with its first Humanitarian/Media Leader Award. Ms. Winfrey's talk show, closed-captioned since 1986, was the first to do so. #

# Disney stock splits 4-for-1

(Continued from Page 4)

initiated when its common shares again were consistently trading at more than \$100 a share.

Disney will conduct a special shareholders meeting April 20 in Burbank, Calif., seeking approval to increase its common shares to 1.2 billion from a current 300 million.

Disney's chief financial officer, Richard Nanula, said he was "cautiously optimistic" about the company's financial future.

For the first quarter ended Dec. 31, 1991, Disney reported record results.

It had \$208.1 million in net income, or \$1.56 a share, up from \$170.4 million, or \$1.28 a share for the same period a year earlier. Revenues for the quarter were \$1.94 billion from \$1.49 billion.

Michael Eisner, Disney's chairman and chief executive officer, told shareholders he expects the 1992 results to be "far superior" to those of 1991 when its net income dropped 23 percent.

Jessica Reif, analyst for Oppenheimer & Co., estimates that in fiscal 1992 Disney will post \$786 million in net income, or \$5.90 a share, up from \$636 million in fiscal 1991, or \$4.78 a share, on

about \$7 billion in revenues, up from \$6.2 billion.

David Londoner, of Wertheim Schroder & Co., is slightly more optimistic, projecting fiscal 1992 earnings of \$807 million, or \$6.05 a share, on \$7.8 billion in revenues.

Already highlighting the year was last week's

**Disney reported record first quarter results: \$208.1 million in net income.**

first-ever Academy Award nomination to an animated theatrical, Disney's "Beauty and the Beast," which has done well at the box office.

Another high point in the year is sure to be what Mr. Eisner characterized as the on-time, on-budget April 12 opening of the 4,800-acre Euro Disney resort and theme park near Paris.

Mr. Eisner also told shareholders he is encouraged by advanced bookings made at the Disney theme parks in Florida and California. #

## Craven's vision bound for TV

(Continued from Page 3)

rediscover television and see what 21st century television is going to look like," Mr. Craven says.

"We've been given an opportunity and almost an injunction to do stuff that we've never seen."

While Mr. Littlefield may appear fairly conventional, his tastes are eclectic, running the gamut from Jimi Hendrix's psychedelic rock to the gruesome violence of Mr. Craven's theatricals.

Likewise, Mr. Craven, who's created and directed such films as "Nightmare on Elm Street," "The Hills Have Eyes," "The People Under the Stairs" and "Shocker," is pigeonholed as a producer whose success relies on violence unfit for network TV.

But by working together, the two men say that "Nightmare Cafe" retains the elements Mr. Craven finds essential to his work without taking on the "homogenizing" effect of the network development process.

As such, NBC's Mr. Littlefield calls "Nightmare Cafe" one of the "signature series" of his early tenure, and says he hopes to continue that work with other producers who bring an unconventional approach to network TV.

"We approach television, in our training, in a much more linear sense, and he (Mr. Craven), in his stories, doesn't look to do that," Mr. Littlefield explains.

"The programers have had to reprogram themselves, and I find that scary and exciting and, hopefully, that's how the audience will react."

In the show, two ordinary people, Frank and Faye, meet at an all-night roadside cafe presided over by a spooky and omniscient narrator named Blackie, played by "Nightmare on Elm Street" star Robert Englund.

Although the concept sounds simple, the series strives for more. Inside the cafe, the characters—and the audience—soon realize that things are not as they seem.

For example, says Mr. Craven, if you open a can of beans, you might see into the

future; turn on the big-screen TV (a suggestion from Mr. Littlefield), and you see action far away from the cafe.

"It's not that extraordinary compared to the way that the human mind and memory and imagination work," Mr. Craven says.

"The way consciousness works takes the form of this cafe where doors can lead anywhere, but it's really about just being alive."

Sometimes story elements are never resolved, with the only consistent element linking episodes being the three main characters, the cafe and a common theme that everyone who enters is allowed a second chance at life.

"Everything that happens in there (the cafe) will be something that in some way is not that much different from our everyday lives, yet somehow we've become clouded to the magical qualities within our own lives," Mr. Craven adds.

"Sometimes by facing your worst nightmare, you get your second chance," says Marianne Maddalena, senior producer on the series.

NBC is hoping that, despite its tough 10 p.m. (ET) Friday time slot, "Nightmare Cafe" will improve the network's demographic delivery among adults ages 18 to 49.

NBC slotted a special "sneak preview" on Jan. 29 at 10 p.m. and didn't reveal that it was "Nightmare Cafe" until airtime.

It earned a second-place 10.6 Nielsen Media Research rating (percentage of TV homes) and an 18 share (percentage of sets in use), behind CBS's "48 Hours."

It ranked in second place in most of the key demographic categories and won among women 18 to 49.

This week, NBC will be looking to see not only how the series can boost Friday, but what the show's unconventional bodes for future development.

"We need to see if the audience can accept the premise—that is the key," Mr. Littlefield says. "Because we're taking them to a place where they've never been." #

## TCI's Teleport buy seen as favorable for telcos

By KATE MADDOX  
Staff reporter

DENVER—Tele-Communications Inc.'s plan to purchase almost half of Teleport Communications Group is expected to spur the telephone industry's efforts to get into cable TV, say industry observers.

TCI said Feb. 18 that it intends to purchase 49.9 percent of Teleport, a division of Merrill Lynch & Co. that provides fiber-optic communications services in seven major U.S. cities.

This move by the nation's largest multiple system operator "clearly has the potential to pose a direct challenge to local telephone service providers," said Rep. Rick Boucher, D-Va.

Rep. Boucher is sponsoring a House bill that would allow phone companies access to the cable TV business and is proposing an amendment to the House cable re-regulation bill.

Rep. Boucher said efforts to pass such legislation are "clearly supported by the realization that cable companies are beginning to offer phone services in a number of ways."

Pointing to cellular phone operations, personal communications networks and metro area networks, which is Teleport's main business, Rep. Boucher said TCI's move "will certainly strengthen our efforts to get phone companies into the cable TV business."

However, TCI says it doesn't see its action as a direct threat to the phone industry.

"From all the indications we're getting from the telephone industry, they'd rather be a partner (with cable) than a competitor," said June McGraw, director of investor relations for TCI.

Indeed, TCI already has two major partnerships with US West, a regional Bell company based in Denver.

The cable company and US West will join AT&T this spring to test "video on demand" services here in an effort to gauge consumer demand for a product they could begin offering in many markets.

Meanwhile, TCI and US West in December agreed to merge their cable system operations in the United Kingdom.

While US West has said pub-

## Boucher eyes telco changes in cable bill

(Continued from Page 3)

Rep. Boucher said he's also considering provisions to limit the extent to which a phone company would be permitted to own or control programming.

In addition, the congressman said the package is likely to include language aimed at barring phone companies from engaging in "anti-competitive" behavior.

Rep. Boucher said he will try to attach his measure to wide-ranging cable TV legislation that is slated for a vote by the House telecommunications subcommittee next month.

The congressman's efforts are expected to be vigorously opposed by the cable TV and broadcast industries, which want to keep the phone companies out of the television business.

Those groups are currently

fighting a decision last year to allow the nation's biggest phone companies to carry programming outside their phone service areas.

Rep. Boucher, a longtime advocate of letting the phone companies into cable, said he believes he will be able to count on support from the Bush administration, local governments and the fiber-optic industry in his current effort.

"I think we have an excellent chance," he said.

Rep. Boucher's new legislative plan comes on the heels of a recent announcement by the United States Telephone Association that it will seek a "pro-competitive telco-cable" amendment.

"USTA believes the nation and consumers will be best served by a cable policy that promotes competition," the USTA said. #

licly that it believes its best chances for entering the video marketplace are with cable company partners, other regional Bells such as Pacific Telesis Group would rather do it on their own.

While Teleport has three potential lines of business, including common carriage of telephone signals, the delivery of video signals to the home and the provision of alternative access networks, it's the latter business that interests TCI the most, Ms. McGraw said.

By law, cable companies are prevented from serving as common carriers of telephone signals, and the delivery of video signals to the home via fiber optics is in its infancy.

But alternative access networks, also called metro area networks and "digital direct" services, could provide TCI with significant new revenue streams immediately, said Ms. McGraw.

Through the use of fiber optics, these alternative networks link voice, video and data in one

system, making it more effective for businesses in a common area to communicate with one another.

TCI has ventured into the metro area network business in Chicago, Dallas and Seattle.

As part of the Teleport deal, TCI will buy Merrill Lynch's remaining 37.6 percent stake in Teleport if Cox Enterprises, which now owns 12.5 percent of the company, decides not to exercise its option to buy the share.

At press time, Cox officials could not be reached for comment.

Meanwhile, in a separate transaction last week, TCI said it will sell its 2,400 movie theaters that are part of United Artists Entertainment Co. to that company's former vice chairman and chief executive officer, Stewart Blair, and to companies owned by Merrill Lynch Capital Partners, for \$680 million.

The sale to Mr. Blair has been expected since last summer. #

## TV producers in no rush to push for 'R-rated' fare

(Continued from Page 3)

networks just aren't ready to take the plunge.

"You know that if you go in and you show somebody and her right nipple is showing, you won't be able to show it," he says.

"But you also know that, if you just cover her nipple and you get the swell of her breast and its 10:35 at night, they're going to say fine," he adds. "I don't think a nipple is worth cancellation or not getting on."

Mr. Bochco would not comment last

week.

But, when asked a little more than a year ago what he would do if he ran a network, Mr. Bochco detailed a plan for programming R-rated fare.

"That would cause a real furor and you'd have some significant battles to fight with advertisers and the FCC, but I think you could win those battles," Mr. Bochco said then.

He said the series would have to be "provocative and compelling and in good taste," scheduled in 10 p.m. slots and promoted heavily so they wouldn't catch

viewers offguard.

Unless a switch to more provocative programming is made, he said, networks will lose viewership and fresh production talent.

ABC programers say they'd likely accept Mr. Bochco's new police drama if he dropped the nudity and strong language from it.

If they can't compromise, ABC's multi-million dollar pact with Mr. Bochco, which enabled him to set up Steven Bochco Productions, calls for a \$1.5 million kill fee on any series it turns down.

ABC's present stance over content, and its exclusive rights to Bochco's output, appear to have made that deal a creative albatross for the producer.

Until fall 1995, when Mr. Bochco is free to take his series ideas to cable or elsewhere, he'll have to work within network standards that some producers say are "Pollyanna-ish."

"The restrictions sometimes are quite silly about what you can and cannot do, but that's what comes out of trying to homogenize the shows," says Universal Television's Don Bellisario. #

# Levin takes helm at Time Warner

(Continued from Page 1)

problems. Mr. Ross, 64, has been working from his home since December while undergoing treatment for prostate cancer.

He participated in last week's special board meeting by telephone after having set the management changes in motion.

Many Time Warner executives and industry observers said they considered the management change a strengthening of Mr. Ross' hold on the company.

Wall Street appeared to endorse the management change on Friday, boosting Time Warner stock nearly 2 points to close at \$99.75.

Officials at Time Warner's filmed entertainment and cable subsidiaries said they expect the change to have more of an impact on the company's overall strategies than on grassroots operations, which are given considerable autonomy.

Messrs. Ross, Levin and Nicholas declined comment last week.

Their prepared statements, however, implied severe strategic differences that, over time, culminated in the management changes considered by many insiders to be inevitable.

However, there were no clear explanations for the timing of last week's announcements.

Sources close to Mr. Nicholas, who point out that he may have failed to secure closer alliances with top Warner executives since the merger, say he was forced out of the picture.

Mr. Nicholas, 52, who was vacationing in Vail, Colo., last week declined to return to New York for the special board meeting when he was informed about the changes.

"For a company to fulfill its potential requires a clear strategic focus shared totally by its leadership," Mr. Nicholas said in a prepared statement.

"Upon careful reflection, I have con-

cluded that there is sufficient difference between myself on one hand, and the board and management on the other, so that my resignation should now enable a single and consistent view to prevail."

In an internal memo to Time Warner employees, Mr. Ross said he respected Mr. Nicholas' decision that his resignation "would best serve the interests of all concerned."

In addition, Mr. Ross said in the memo, "Ever since the merger of Time and WCI (Warner Communications Inc.), I have been unfailingly impressed by the consistent excellence of Gerry's judgment, his insightful understanding of all of our businesses and his commitment to fully realizing Time Warner's enormous potential."

Since the January 1990 merger that created the world's largest media and entertainment concern, the press has focused on the differences between the conservative, quiet-spoken, publishing-bred Mr. Nicholas and the more flashy, daring, video-oriented Mr. Ross.

However, sources say the pair's differences became more evident in negotiating such alliances as Time Warner's limited 12.5 percent equity partnership sale to Toshiba Corp. and C. Itoh & Co. late last year.

Mr. Nicholas wanted Time Warner to sell off assets to raise debt-reduction funds rather than sell off equity pieces of the company to foreign interests or give up the cash flow from those mostly filmed entertainment and cable businesses, company sources said.

Sources suggested last week that the breaking point may have come last year when Mr. Ross proceeded with the company's controversial rights offering to shareholders over the objections of Mr. Nicholas.

Meanwhile, Mr. Levin's background as a chief strategist who developed many of

Time's major cable and video interests appears better suited to the company's business style, sources said.

"I think what we're talking about here is three guys and three different views about where the company should be going. This was the final reconciliation of those differences, which were always very out in the open. I don't think Steve's (Mr. Ross') health had anything to do with it," said a source close to the company.

Time Warner sources said Mr. Ross will continue to handle the big-picture, strategic leadership of the company while Mr. Levin assumes control of its sprawling daily operations.

Last week's management moves ironically brought Mr. Levin full circle in his own executive pursuits.

After steadily climbing Time Inc.'s corporate ladder, Mr. Levin lost a power struggle with Mr. Nicholas in 1986 for the presidency of Time Inc.

At the time, Mr. Levin, a lawyer, was demoted from the company's vice chairmanship and removed from its board of directors.

However, there was no sense of triumph among Time Warner executives and other insiders last week.

"This was a very emotional thing for everybody. No one wanted this to happen. But events and confrontations over time triggered it," said one Time Warner source who asked not to be identified.

In fact, Time Warner management on Friday mulled plans to conduct carefully orchestrated internal meetings over the next week to assure smooth management changeover.

There are no immediate moves to replace Mr. Levin as chief operating officer.

High-level Time Warner sources last week rejected speculation that influential outsiders such as Creative Artists Agency

President Michael Ovitz would be offered the position.

There also was speculation that Warner Bros. Chairman Robert Daly or President Terry Semel could be moved into senior management slots.

While he continues to hold shares of Time Warner common stock, Mr. Nicholas will either be paid in one lump sum or in equal payments over time for the balance of the eight years remaining on his 10-year Time Warner contract, which was fashioned by his mentor, retired Time Inc. Chairman and CEO J. Richard Munro.

The other terms of Mr. Nicholas' departure were not known at press time, and insiders said they had not been fully negotiated.

It is believed Mr. Levin has been offered a complex management contract similar to that of Mr. Nicholas, which assured the former of more than \$2 million annually and the opportunity to succeed Mr. Ross as chairman in 1994.

Meanwhile, the reaction from Wall Street generally was positive.

"This move marks the final step in the consolidation of Time and Warner corporate cultures and will put an end to the rivalries between the two camps," said Christopher Dixon, analyst for Paine-Webber.

"It's a move that was considered inevitable by anyone who closely follows the company," he added.

"The timing is a little curious. But it's clear that a shared strategic outlook for Time Warner is needed at the top if it is to aggressively pursue global expansion and the application of new technologies."

Analyst Jessica Reif of Oppenheimer & Co. agreed.

"The market will like this move. Gerry Levin is smart and well thought of. This definitely will be a plus for the company," Ms. Reif said. #

## Turner's Cartoon Network faces TV crowd

(Continued from Page 1)

hours from the company's acquisition of Hanna-Barbera Productions late last year.

Scott Sassa, president of Turner Entertainment Networks, said the plan for the new service parallels the creation of Turner Network Television.

"The same as in 1988, when we used the MGM library of films to start TNT, the Hanna-Barbera acquisition allows us to do a cartoon network," Mr. Sassa said.

Betty Cohen, senior vice president of TNT and the person in charge of marketing for the network when it was launched, was named executive vice president of the new channel last week.

But one obstacle facing TBS is the limited channel capacity of most cable systems.

Terence McGuirk, TBS executive vice president, said the company did not ask for any cable industry commitments before unveiling the channel last week and will be approaching operators with terms soon.

"We know channel capacity is tough today. We have realistic expectations for modest initial sign up and growth," Mr. McGuirk said.

David Carey, spokesman for Cablevision Systems Corp., echoing the sentiments of many in the cable industry, called the new service "a good idea."

"But the question is whether anyone will be able to find the channel space," Mr. Carey said.

He speculated that TBS could offer incentives to operators that are affiliates of Turner's CNN, Headline News, TNT or

TBS SuperStation, but Turner executives said it would not be packaged with other services.

Lela Cocoros, a spokeswoman for Tele-Communications Inc., which owns 25 percent of TBS, said the channel would be evaluated just like any other new cable network.

"It's one of the services we're looking at," Ms. Cocoros said, "but beyond that nothing is definitive."

TBS also hopes the channel will give it added inventory to sell in the children's upfront market at a time when many expect advertiser demand for children's programming to be at an all-time high.

However, some advertiser and ad agency executives say they're skeptical of the channel's chances.

"This is a challenging assignment, to capture kids viewing at any time," said Erica Gruen, senior vice president, associate director of TV information and new media for Saatchi & Saatchi Advertising. "This is not a niche devoid of competition."

Since the late 1980s, the animation business has mushroomed, fueled in part by advertiser interest in the kids market and the ratings success of the syndicated "Disney Afternoon," the Fox Children's Network and cable's Nickelodeon.

Fox Broadcasting Co.'s "The Simpsons" also helped put cartoons back in prime time, with others starting to follow.

ABC recently added Steven Bochco's "Capitol Critters," and CBS plans to premiere Hanna-Barbera's "Fish Police" on Feb. 28 at 8:30 p.m. (ET)

But the children's audience is not the only one The Cartoon Network will be after, Mr. Sassa said, citing the ability of "Looney Tunes" on Nick at Nite to draw more adult viewers.

Some of the Hanna-Barbera product remains in syndication and other cartoons owned by the company are regularly shown on TNT and TBS, but that isn't expected to affect the channel. #

Kate Maddox in Denver contributed to this report.

## Must-carry alternatives studied

(Continued from Page 2)

"With the compiler's fee, local television stations would receive payments for their role as a compiler and promoter of programming," Mr. Myhren said.

"I am baffled by the fact that many local broadcasters support retransmission consent, and a number of other group owners share my view," he said.

"The beneficiaries will be the Hollywood studios and to a lesser extent the networks," Mr. Myhren added.

"Local television stations will merely be their collection agencies."

In the meantime, despite the NAB's concerns about the impact that talk of alternatives could have on the association's ongoing lobbying efforts, INTV's Mr. Hedlund insists that the last thing he wants to do is derail pending legislation.

To the contrary, Mr. Hedlund said, "If there's something the broadcast industry and the cable industry can agree on, that's something that everyone will welcome." #

### AT PRESS TIME CONTINUED

full-year operating profit rose 48 percent on full-year revenues of \$1.5 billion, up from \$1.4 billion in 1990.

● NEW YORK—Orion Pictures Corp. President **William Bernstein** will become executive vice president of Paramount Pictures March 2. Leonard White, head of Orion Home Entertainment Corp., was named interim president and CEO.

● LOS ANGELES—An episode of FBC's "**The Simpsons**" earned a 14.9/23 to beat CBS's Olympics (13.3/21), NBC's "The Cosby Show" (13.2/20) and ABC's "Columbo" (11.5/18) Thursday night.

● CHICAGO—The NBA and WGN-TV here agreed that WGN will carry 30 Bulls games during the 1992-93 season. #



## **HOW THE WORLD'S TOUGHEST MOVIE CRITICS RATE KTLA.**

L.A. is home to the most discriminating movie viewers in the world. And KTLA is home to the greatest movies. This combination delivered KTLA's highest-ever Nielsen and Arbitron ratings last November. KTLA was not only the top independent, it also outperformed 2 out of 4 network affiliates in the 8 to 10 pm primetime slot. Congratulations, KTLA, for proving that great books can be based on great movies.

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