Judicial ads spark D.C. controversy

By KATE OBERLANDER
Staff reporter

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

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

But most of the criticism last week was leveled at an aggressive 60-second spot that is scheduled to run on two cable systems. Ironically, the systems—Jones Intercable in Alexandria, Va., and Media General Cable in Fairfax, Va.—have not yet aired the 60-second ad, which attacks Sens. Ted Kennedy, D-Mass., Joseph Biden, D-Del., and Alan Cranston, D-Calif.

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

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

It shows newspaper headlines such as "Teddy's (Continued on Page 47)
SYNDICATES READYING NEW OFF-NETWORK CROP

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—The distributors of the next new batch of off-network sitcoms are setting their sights on formally rolling out the series in syndication for fall 1993.

Buena Vista Television, which is readying "Empty Nest," the TV spinoff of the hit "Coach," is working with new off-net-work product to set sales late this year. Before the launch date, which is Oct. 15, Buena Vista will seek approval from marketing panels at sales meeting starting Sept. 30.

Warner Bros. Domestic Television Distribution, which has acquired the exclusive TV distribution rights to "M*A*S*H," a prime player in the syndication market, is also working on its marketing plans for the show starting Sept. 30.

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

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

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

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

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

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

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

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

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

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

Soviet broadcasting executives have decided to let TV viewers elect one of two "brigades" of producers and journalists that will produce the new programs.

ABC, NBC and a number of cable systems are exercising exclusive rights to "formal and exclusive negotiations" to purchase Hanna-Barbera Productions.

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

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

MCA TV, which has floated plans to stations for "Major Dad," is also getting closer to detailing its launch plans for the sitcom. An MCA spokesman said plans for the sitcom's launch have not been firm enough to discuss.

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

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

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

Meanwhile, Twentieth Television Corp. continues to work on plans for the show, which is the TV spinoff of the hit "Coach." It has not firmled a date, a spokesman said.

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

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

D.C. TV licenses challenged

By DOUG HALONEN
Washington bureau chief

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

"We think we can better serve the community," said Joe Rutledge, senior vice president of the National Capital Communications Coalition, the group formed to challenge WRC's license.

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

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

Mr. Reid, who is vice president and controller of the Washington-based Broadcasting Institute Group and has no broadcast experience, because General Electric Co., NBC's corporate parent, has been convicted of antitrust charges involving its defense contracting business.

After last week, a group of newspapers, several of which have been circulating the FCC to deny license renewal to Gannett Co. for CBS affiliate WUSA-TV, urged the FCC to deny license renewal to Gannett Co. for CBS affiliate WUSA-TV.

In filings at the FCC, the groups charged that Gannett's recent acquisition of five daily newspapers that Washington area stations owned as a "means of escaping the requirement to show that those same stations owned by Gannett."

The Justice Department study hits cable TV rate hikes

By DOUG HALONEN
Washington bureau chief

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

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

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

The report was quickly seized upon by cable industry critics to argue for re-regulation.

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

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

"The margin of error in this re- port is so great that the conclusions drawn could be totally wrong," said Eileen Murphy, an NCTA spokeswoman.
‘Murphy’ producers strike CBS deal

By WILLIAM MAHONEY
Los Angeles bureau chief

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

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

“Suddenly, we had NBC and ABC becoming a little more aggressive as it appeared as though the deal wasn’t going to close and things kind of started to boil at the end,” says Ms. English, who said the negotiations were frustrating and “in limbo” at times. But the final points in the complicated arrangement were resolved just before Labor Day and CBS announced Sept. 2 that it will get the first shot at the producers’ upcoming projects.

“These are people that, if it hadn’t have been for Monday night, I don’t know where CBS would be,” CBS Entertainment President Jeff Sagansky told ELECTRONIC MEDIA. “They made Monday night with ‘Murphy Brown’ when nothing else was on the night. The show continues to be, now going into its fourth year, one of the best-written and, certainly, critically acclaimed half-hours on television.”

For CBS, the deal represents the second substantial pact the network has made recently with producers. Coming after the five-series deal it struck last December with Linda Bloodworth-Thomason and Harry Thomason of “Designing Women.”

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

But Mr. Shukovsky and Ms. English, whose production company is called Shukovsky/English Productions, secured two significant points that distinguish their deal: They retain all ownership rights and they can pitch projects to the other networks that CBS turns down.

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

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

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

By ROD GRANGER
Staff reporter

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

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

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

“The station did well with its 10 p.m. news, but our concern was the network would get hurt from 7 to 8 p.m., and that’s where we took most of our damage,” said John Damiano, senior vice president of affiliate relations for NBC.

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

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

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

When we went into this, the station and

Turner in negotiations to buy Hanna-Barbera

By WAYNE WALLEY
New York bureau chief

New York—The broadcast TV networks, constantly under pressure from advertisers to relax rules concerning commer-
cials, will ease some of their formal policies this year.

Both ABC and NBC are in the midst of completing revisions of their formal guidelines which, in the past, have been rigid and prohibitive in commercials.

For CBS, the deal represents the first such revisions since the mid-1980s.

The changes proposed by ABC include the following:

• Allowing doctors or actors posing as doctors to endorse products, ending the so-called “white coat” prohibition adopted in the 1950s, if commercial claims are properly substantiated.

• Allowing the use of “before” and “after” photos in diet commercials, providing the diet plan is “reasonable” and meets other specified criteria.

• Allowing celebrities to endorse products in children’s commercials if the product is not used in the celebrity’s profession.

• Allowing characters to take pills on camera in certain instances.

• Acceptance of ads for astrological or fortune-telling services and for selected “900” telephone numbers if the service provided is entertainment-based and does not claim to be an exact science.

Those in the ad industry generally applauded the ABC proposals.

“This allows more creative freedom, but it is not a dramatic change,” said Michael Drexler, executive vice president and worldwide media director for Dunne Worldwide.

“We’ve felt that the networks have been overly restrictive and we’re glad to see this happen,” Mr. Drexler said. Both networks emphasize that the changes are not a complete restructuring of standards, but merely a fine-tuning of the existing guidelines.

“This is merely a restatement of a revision,” said Harvey Dzodin, vice president of commercial standards for ABC.

There is no change in our philosophical direction. We take

(Continued on Page 46)
Colleagues remember Harry Reasoner

By ROB GRANGER

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

Last week, several hundred of his friends and colleagues gathered here at a memorial service to express their love for Mr. Reasoner, who died Aug. 6 of cardiopulmonary failure. Dr. Elizabeth Reasoner, one of Mr. Reasoner's seven children, said that her father emphasized the idea of humor and tradition. "He was a comfortable and comforting man," said Ms. Reasoner, who shared several humorous family anecdotes.

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

Mr. Reasoner "was not a great conversationalist, you had to crank him to get started," said the late Walter Cronkite. ABC correspondent Jim McKay, a friend of Mr. Reasoner's for about 30 years, said: "In a way, his name described the man very well: Harry, a rock-solid man from Iowa, Reasoner, a reasonable man."

Andy Rooney described his former colleague as a "great interviewer, a fine writer. There's been a better television journalist than him."

Mr. Rooney said he did not send flowers or a note to Mr. Reasoner's family. "On the occasion of my friend Harry's death, I am not a consoler; I am to be consoled," he said.

"Harry Reasoner comes along once in a lifetime," said Don Hewitt, executive producer of "60 Minutes." "We're looking at everything we know is for sale," said Dave Lundquist, vice chairman of New Heritage. The group is now evaluating one Midwest cable property with 22,000 subscribers, although Mr. Lundquist says his company is not the only interested buyer.

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

KKR and Cablevision announced in June that they had formed a partnership to invest up to $1 billion in cable systems. Jack Rehm, president and chief executive officer of Meredith, said his company also feels the time is right to acquire systems, "From all the research we've done," Mr. Rehm adds, "we think we can raise the money for highly leveraged transactions."

Meredith sets cable investment

By KATE OBERLADER

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

On Sept. 4, Meredith and management group New Heritage said they had reached an agreement in principle to form a partnership for investing in and managing U.S. cable TV systems. While Meredith, which publishes Better Homes & Gardens, Ladies Home Journal and other magazines and owns seven TV stations, will invest the bulk of the money, New Heritage will put up $4 million.

"We're looking at everything we know is for sale," said Dave Lundquist, vice chairman of New Heritage. The group is now evaluating one Midwest cable property with 22,000 subscribers, although Mr. Lundquist says his company is not the only interested buyer.

Meredith's agreement with the New Heritage group is the first major cable acquisition by a magazine company. "We believe there are attractive properties out there," he said.

One Midwest cable property with 22,000 subscribers, although Mr. Lundquist says his company is not the only interested buyer.

Jack Rehm, president and chief executive officer of Meredith, said his company also feels the time is right to acquire systems, "From all the research we've done," Mr. Rehm adds, "we think we can raise the money for highly leveraged transactions."

(Continued on Page 46)
in the heat of the night

Matlock

PERRY MASON
Movie Series

Dick Van Dyke
MYSTERY MOVIES

Cristina Ferrare and Friends
"Not since...Wheel has a syndicated half hour caused such a stir."

- TV GUIDE AUGUST 31, 1991

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

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

Take the lead with the franchise of the 90’s. STUDS. It’s the hottest item in first-run.
Call it sexy fun or sexist foolishness – controversial Studs is turning on fans

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

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

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

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

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

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

Above: Host Mark DeCarlo with contestants.
Bush's TV views rapped

By DOUG HALONEY
Washington bureau chief

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

While visiting an elementary school in Maine, Mr. Bush said his administration has no plans to allow advertising on children's TV. He added, "I am convinced that the excesses are having a bad effect on our children and family stability and learning."

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

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

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

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

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

"When the president had an opportunity to do something to improve television for kids, he ignored it," she said.

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

Bob Kneeshan, creator and former host of CBS's "Captain Kangaroo," said the president was confusing the situation with the "Kids Are Watching TV" report.

"Kids are watching TV because there's a vacuum in the children's lives created by the path of a parent-child relationship," he said.

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

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

Some reappraised last week after "Vremnya" announced it was revamping its format and philosophy as the official news network.

Ms. Mitkova was the lead anchor on the maverick news program last week. She had been named vice president of the new channel. Leonard Kravchenko canceled the program. He effectively banned the live appearances of Ms. Mitkova and her colleagues. Dmytry Kusiel and Yevgeny Bordo.

Mr. Kravchenko also axed the most radical prime-time show, "Vzglyad" ("Viewpoint"), which was known for hard-hitting commentary and a new generation of correspondents.

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

"It's a little on hold right now because of the hours I've been keeping. Obviously," she says.

On a related note, today's a big day for Geraldo Rivera. In addition to the premiere of his new syndicated news program, "Voice of America," a local magazine cover story. "Now It Can Be Told," Bantam Books is releasing his autobiography. The title: "Exposing Myself." Mr. Rivera says the book was inspired by the laughter and applause of "The Tonight Show" audience.

With an FCC waiver in hand, the point is moot. But a broadcast spokesperson said the network, which will be ongoing through the November sweeps.

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

Bud Grant, former CBS programmer and now president of Grant/Tribune Productions, was waiting at press time to hear from Tribune Entertainment Co. on whether or not the syndicator is interested in distributing "Late Night News." a local magazine late-night talk show in Los Angeles that Grant/Tribune is producing. The show is now a weekly, but questions were raised about the venture's scope and viability.

Mr. Grant says, "It's possible that Tribune Entertainment could look at the shows as being complementary, not competitive."
When historians recount the events of July 10 - August 8, 1991, they will note that WFXG-TV in Augusta, Georgia, was the first station in over 10 years to achieve a sign-on to sign-off, Nielsen and Arbitron share average of at least 10 during a first-time-ever ratings period in both rating services.

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

(Source: July 1991 Nielsen & ARB, Sign-on to Sign-off, Total Weekly Household Cume)
Honorinng the best TV show

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

In the long run, this is last part that seems important to us.

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

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

Surely, the Academy could make a point of carving their awards up into innumerable small divisions. Every award, whether for actor, actress, writer or director, is broken up according to whether it's for a comedy or a drama, a miniseries or a variety show.

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

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

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

As it stands now, the Emmys give out so many different awards just for best series that it dilutes the impact a little. An ultimate Best TV Show award would hold viewers to the end.

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

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

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

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

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

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

Coup attempt showed shortwave radio's power

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

Global private investors and for-profit commercial broadcasters should waste no time in developing business plans and obtaining FCC permits enabling many commercial broadcast operators should have the ability to take special cases like those above and move them into more suitable categories.

It doesn't hurt to note that CBS has been running a strong series of foreign spots to viewers outside the U.S. who want to see programs that are of great interest to the audience.

Some are winners at home and abroad

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

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

Co-creator/executive producer Lee Phillip Bell noted in a recent phone conversation something that the article didn't mention: "B&B" ("Beautiful" in Italy) is set in Los Angeles, and "Santa Barbara" (whose setting is, of course, Santa Barbara) appeal to viewers outside the U.S. who want to see Californian culture (albeit fictitious). I appreciate your acknowledgment of daytime TV's international success. Despite the overall drop in the Big 3 at home due to expanded television services (cable), our local CBS affiliate's program director was quick to say during a recent appearance that soaps still rake in huge amounts of revenue.

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

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CABLE NOTES

SET Pay Per View to offer 'Guitar Legends': Showtime Event Television Pay Per View will distribute "Guitar Legends," a three-hour special featuring highlights from the five-day festival that will showcase the world's leading guitarist in Seville, Spain. The special, scheduled for Oct. 19 at 9 p.m. (ET), will be offered at a suggested retail price of $19.95 to $24.95. Cable's VH-1 will provide promotional support for the PPV event. The special is a preview of Expo '92, a six-month festival that will feature 50,000 live entertainment events.

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

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

HSN drops joint venture: Home Shopping Services, a subsidiary of Home Shopping Network, said last week that it has allowed its joint venture agreement with SkyPix Corp. and Northwest Starscan Limited Partnership to expire, effective Aug. 31. Home Shopping was to invest $30 million in capital and services and to date had loaned $6.2 million to the venture, but pulled out due to a failure of Starscan and SkyPix to achieve the agreed upon milestones in addition to a "recent discovery of other obstacles." Century seeks diverse work force: Century Communication Corp. has formed a task force to create and implement methodologies designed to increase the diversity of the work force in Century's 55 cable TV systems. Bob Carter, Northeast regional manager, will head the task force, which will make its recommendations in early November.

Nick sets 'Pete and Pete' special: Nickelson's long-standing short-form feature, "The Adventures of Pete and Pete," will be expanded for another half-hour special, "The Adventures of Pete and Pete: What We Did on Our Summer Vacation." The special will be telecast Sept. 11 at 7:30 p.m. (ET) and repeated Sept. 11 at 8 p.m. and Sept. 13 at 5 p.m. Viewer's Choice to distribute Judds concert: Viewer's Choice will be the exclusive national distributor of the pay-per-view telecast of The Judds' final concert, scheduled for Dec. 4. The PPV performance, at Middle Tennessee State University's Murphy Center in Murfreesboro, Tenn., will complete The Judds' "Love Can Build a Bridge Farewell Tour 1991."

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

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

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


June 1991

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SkyPix, HSN deal falls through

By KATE OBERLANDER

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

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

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

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

On Sept. 3, SkyPix issued a statement saying its contract with HSN had "lapsed in accordance with its own terms Aug. 31."

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

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

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

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

"We need to talk to HSN and get a better idea what the situation means," said Jim Carlson, vice president of communications for Jones.

"In the past, we've relied on them for information and advice." SkyPix said in its release that it has other sources of funding, but did not elaborate.

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

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

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

Last December, after tentatively agreeing to invest in the direct broadcast satellite venture, Comsat Video Enterprises terminated its agreement with SkyPix.
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CHEERS
Outstanding Comedy Series
James Burrows, Glen Charles, Les Charles, Cheri Eichen, Bill Steinkellner, Phoebe Sutton. Executive Producers: Tim Berry, Producer; Andy Ackerman, Brian Pollack, Mert Rich, Dan O'Shannon, Tom Anderson, Larry Balmagia, Co-Producers
Radio 1991

DAB issue hot topic at NAB

By JUDITH GROSS
Special to ELECTRONIC MEDIA

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

Since the National Association of Broadcasters held its last industrywide debate at the Radio 1990 conference, little has settled and considerably more confusion has been added. Because DAB promises to equalize the sound quality of all radio stations, it holds enormous potential for transforming the radio business, and has become a lightning rod for controversy.

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

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

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

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

The board also appointed a DAB task force.

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

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

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

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

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

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

They also pointed out that Eureka has never been tested at all doing the same thing at the same time with this little document.

A stint at KBIA-FM, the University of Missouri Radio of the future Sage touts its new countrywide system

By ELIOT TIEGEL
Special to ELECTRONIC MEDIA

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

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

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

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

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

Sage Alerting, the 21/2-year-old Stamford, Conn.-based unit of Sage Broadcasting, has been testing RDS technology for the past several years.

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

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

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

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

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

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

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

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

One involves the definition of program formats to fit 27 (Continued on Page 36)

Radio engineer speaks out on state of industry

By JUDITH GROSS
Special to ELECTRONIC MEDIA

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

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

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

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

Douglas Broadcasting hired him to head technical operations at the stations until they were sold in the mid-1980s, and he stayed at the group's New York City outlets and built new studios for then-WAPP-FM and WHN-AM.

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

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

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

EM: How secure are engineers in these economic times?
Mr. Butler: Somebody once said a good engineer works himself out of a job. If you build a plant right, you don't have to glue the pieces on every day because they aren't falling off. But there's always a place for a good engineer in a competitive station.

EM: What about stations that are hiring contract engineers or cutting out engineering jobs altogether?
Mr. Butler: When a station looks at cutting costs by cutting engineering, at some point it has to pay for that.

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

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

EM: You spoke of the folks you learned from, the retiring engineers. Where is the next generation of engineers coming from and how will they learn the ropes?
Mr. Butler: I don't know the answer to that one, and it really bothers me. There's very little incentive to get into the business unless you love it. As continuing economic pressure cuts engineering departments, there are fewer entry-level positions.

(Continued on Page 36)
THE SOUNO OF TOMORROW.

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OUTSTANDING SOUND EDITING
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Gerry Sackman,
Supervising Music Editor;
"The Best of Both Worlds – Part 2"

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Alan Bernard, C.A.S., Production Mixer;
Doug Davey, C.A.S., Chris Haire, C.A.S.,
Richard Morrison, C.A.S.,
Re-recording Mixers;
"The Best of Both Worlds – Part 2"

THE NEXT GENERATION
Manufacturers pushing digital gear

By JUDITH GROSS
Staff Writer, ELECTRONIC MEDIA

Four years ago, at the National Association of Broadcasters' Radio '87 convention in Anaheim, Calif., four competing cartridge manufacturers met on a panel to talk about future technology and stunned their audience by agreeing with each other. They agreed that the day of the digital studio was far into the future, at least a decade away.

However, most of those same manufacturers will have digital cart machine replacements on the radars of their clients this week at NAB Radio 91 in San Francisco.

What happened, the companies say, is that although they got less expensive, more reliable, and the circuit boards and chips needed to keep costs down became abundant. And the technology, they say, couldn't have been more foresight: the way radio production and engineering staffs have embraced digital technology because of its low maintenance and reliability.

"When you look at the higher quality, plus the speed of performance, you can produce more work with fewer people with digital products," says Mr. LeBow, director of new products and markets. "Mr. Wright and other vendors point out that while digital products debate the importance of how and why future digital forms of transmission, digital replacements for studio and radio-frequency gear are already invading the market."

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

We're prototyping it to see how it works and where we're going to sort out a station by format and call letters and the special feature of locking into one station and calling up all the features to sort out a station by format and call letters," he says. (Continued on Page 34)

Sage touts new radio system

(Continued from Page 34)

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

"On the emergency alert level, a system developed by Bosch and marketed by Sage is being installed in Jefferson County, Texas. Eighty, four AMs, three network TV affiliates and two Tele-Communications Inc. cable systems were just installed by July 92, says Mr. LeBow. It will operate primarily for the chemical industry to alert people to any explosion or chemical accident," he says. (Continued on Page 44)

DAB issue to be not topic at NAB Radio convention

(Continued from Page 34)

The NAB's DAB task force decided to hear presentations from 200 FM clients, says Mr. LeBow, that the FCC has been talking to as part of the DAB policy.

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

There are currently two satellite DAB proposals: Radio Satellite Corp. and Satellite CD Radio. Each awaits FCC action. The United States has had no plans to test Eureka 147 at L-band next month.

However, large broadcast groups are unhappy with Eureka 147. They fear that the DAB system will level the playing field between large and small stations and between AM and FM, says Mr. LeBow. "I'll also be a big selling point for a radio station to say if they're Eureka-equipped, it will be for car manufacturers who now say they're CD-equipped." Among the manufacturers with car models available in Europe are Pioneer, Danvy, Sony, Sharp, Blaupunkt, Grundig, Demon, Philips, Kenwood, Blaupunkt, and Yamada and Philips.

In the United States, Delco has begun manufacturing models for GM cars, Mr. LeBow says. On the emergency alert level, a system developed by Bosch and marketed by Sage is being installed in Jefferson County, Texas.

Texas. Eight Egyptians, four AMs, three network TV affiliates and two Tele-Communications Inc. cable systems were just installed by July 92, says Mr. LeBow. It will operate primarily for the chemical industry to alert people to any explosion or release of hazardous or abnormal chemicals," he says. (Continued on Page 44)

There will also be special boxes given to the chemical industry to chemical plants, which will become activated at night to give them radio notices. (Continued on Page 44)

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

"It's not a matter of inventing a new concept, it's a matter of a marketer saying 'RDS is in the U.S., let's ship 10,000 pieces that go to California.'" (Continued on Page 44)

Engineer sizes up state of industry

(Continued from Page 34)

EM: Didn't the FCC's relaxation of the First Class license requirement alone amount to the concept of contract engineer's contract? Mr. Butler: We had an artificial situation in the industry where the FCC had a First Class license all the time at every station, and that gave a lot of people in radio a free ride.

In the industry's haste to correct that imbalance we blew it away completely. (Continued on Page 44)

EM: What about digital audio broadcasting and the enormous changes that need for radio engineers? Mr. Butler: With change comes a greater need for understanding.

(Continued on Page 44)
Direct Your Message to the People Who Direct the News.

From September 26-28, you will have a unique opportunity to get your message across to television and radio news directors from around the country. You'll have the opportunity to advertise in "RTNDA News," a daily, hour-long television news program that will be close-circuited to the news directors' hotel rooms during their annual convention in Denver, Colorado. The Radio-Television News Directors Association, which hosts the convention, is fully cooperating with the TV project.

"RTNDA News will be produced by Electronic Media, which already produces a similar, highly successful program, "NATPE News" during the National Association of Television Program Executives convention.

So here's your chance. To be sure the news directors know your side of the story. To let them know who to call the next time they need information about your company or industry. To explain a new piece of equipment or a new service that they might want to buy from you.

Whatever you want to say. The news directors are sure to be watching. So are network executives, government officials and other RTNDA attendees.

And for the few who don't make it to Denver, we'll put "RTNDA News" up on a satellite and beam it down to newsrooms and anyone who wants to pick it up. We'll also market it on video cassettes to schools, universities and others involved in news. Don't miss this unique opportunity. Call your EM sales representative today.

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Chapter 11 doesn’t mean the end

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

Once WGGT-TV, a Greensboro, N.C., independent, spent 4½ years under Chapter 11 bankruptcy protection, but finally climbed out of that hole on July 1. In 1984, after three years on the air, WGGT’s stockholders were approached by a potential buyer and they decided to sell. The FCC approved the sale in June 1985. Feeling optimistic, WGGT committed to several feature film and syndicated programming packages that would be available to the new owner once the sale was closed.

That was a mistake. As the buyer sought funding, Congress was working on the Tax Reform Act of 1986. Those revisions would change the way that WGGT lenders were tight with money. The closing was delayed once, then again because the buyer couldn’t find the money it needed.

Late in 1985, WGGT shareholders called the sale off, but the station was still committed to all of the films and programming. Payments on the programming purchases were due in 1986, but without a sale, no money was available.

On Dec. 31, 1986, WGGT decided to seek protection under Chapter 11. Since then, it has taken 4½ years for WGGT to once again be a profitable business with reduced operating expenses, increased revenues and steady operating profits.

How did WGGT get out of bankruptcy? The immediate result of seeking protection from the courts was the station’s receipt from creditors. Their claims against the company were totaled and classified as “pre-petition creditors.”

Next, WGGT sought out companies from the cable TV industry willing to work with it and supplying the station during the period of reorganization. These suppliers were classified as “post-petition creditors.”

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

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

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

With the aid of three of the largest film companies that were major creditors in the bankruptcy, all other creditors were paid off in full with the station during the bankruptcy process.

Now, what about the future? What is the strategic operating plan? And have there been any safeguards implemented to ensure that the same problems do not recur?

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

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

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

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

The selection and placement of the programs on the station’s schedule is done with the goal of reaching the 50 percent of homes that do not subscribe to cable TV. This goal will not be reached until 1994, when the station strengthens its position in the marketplace.

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

It was a difficult time for WGGT, but the effort was worth it. The pre-petition creditors’ Arbitron book was one of its best ever.

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

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### Table: Broadcast revenues off 4.9%

**By DIANE MERMIGAS**

**Senior reporter**

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**Notes:**

- TV station stock index
- Dow Jones Avg. 30436.0
- Up 3.35 points

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**TV: Broadcast revenues off 4.9%**

By DIANE MERMIGAS

**Senior reporter**

Broadcast TV revenues slipped 4.9 percent in the third quarter, halfed compared with the first six months of 1990, according to the Television Bureau of Advertising. That was a mistake.

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

Mr. Joyella said the declines are due to an overall reduction in all forms of advertising—not just in the broadcast sector—that is expected to continue in 1992.

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

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

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

Although advertiser spending in prime time and late-night each declined about 12 percent from the previous year, early fringe ad spending was up 8 percent from the first half of 1990, TVB said.

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

News costs were supported primarily by gains in medicines, beer and wine, household equipment, movies, travel and hotels, sporting goods, food, home electronics, and gas and fuel.

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**Time Warner won’t increase Whittle stake**

By DIANE MERMIGAS

**Senior reporter**

Wall Street analysts say Time Warner’s decision not to increase its stake in Whittle Media is a wise decision, and that Whittle will still get the cash infusions it needs from its cable, computer and Internet businesses.

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

By deciding against increasing its stake, Time Warner will avoid further angering its shareholders with a cash layout at a time when it is struggling to pay down its $4.9 billion debt.

Time Warner recently reduced its debt as a result of a stock rights offering to shareholders, but the company has cut its losses by taking $1.6 billion in write-downs in 1988 for $185 million in rebates it promised to eventually increase the stake to 89 percent.

Since 1988, Time Warner’s return on its initial investment has nearly tripled, according to the S&P report.

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

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

The cash provided by Fortasmann, a New York investment firm, will be used to expand Whittle’s national TV network of 195 TV stations and magazines in doctors’ waiting rooms, and the development of a for-profit school chain.

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

Other Whittle investors include Britain’s Associated New Media’s cable company, whose share will be automatically reduced from 33 percent to 22 percent as a result of the increase in Whittle value.
Broadcast TV

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

Stuart Jay Weiss to vice president of on-air promotions for movies, miniatures and specials, West Coast, NBC, Burbank, Calif., from director of on-air promotions for movies, miniatures and specials, West Coast.

Also, Mike Vaterio to director of special projects and comedy programs, on-air promotion, West Coast, from writer and producer, on-air promotion.

Harvey Cary Drecipe to vice president of corporate communications, ABC, New York, from vice president of commercial clearance: Also, Brenda White to vice president of program standards, Los Angeles, from vice president of broadcast standards and practices, West Coast.

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

Jim Girdo to director of creative and brand marketing, KSDK-TV, St. Louis, from vice president of creative services, KUSA-TV, Denver.

Dave Lockhart to director of local marketing, WQED-TV, Pittsburgh, from director of creative services, KSBJ-TV, Calgary, Alberta.

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

Greg Bendin to general sales manager, KOVR-TV, Sacramento, Calif., from director of sales, WKY-TV, Cleveland.

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

Cable TV

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

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

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

Ken Maher to director of programming and production, KCTV, Kansas City, Mo., from promotions manager, KTIV, Des Moines, Iowa.

Joel Rudich to chief executive officer, Oxalis Communications, Columbus, Ohio, and senior vice president and chief operating officer.

Margaret Reilly to director, legal and business affairs, Arts & Entertainment Cable Network, New York, from associate director of legal and business affairs. Also at A&E, Jesse Poinnet to manager of production traffic from supervi-
sor of production traffic and Linda Lightfoot to sales planner, ad sales manager, Chicago, from sales coordinator.

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

Journalism


Rolando Santos to news director, KVEA-TV, Glendale, Calif., from assignment manager, RTV, Los Angeles. Also, Maria Salmen to assignment manager, KTLA, Los Angeles.

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

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


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

Dixie Plett to night news manager, 10 p.m. newscast, KSDB-TV, St. Louis, from producer. Also at KSDB-TV, Tony Villasana to executive producer, 5 p.m. newscast, from news director, WMMA-TV, Macon, Ga.

Tom Bowman to executive producer, WLKY-TV, Louisville, Ky., from sales manager, WLKY-TV, Louisville, Ky. Also, Glenn McElfresh to noon news producer from news producer, 11 p.m. newscast, WLEX-TV, Lexington, Ky. Also, Mike Gargiulo to reporter from reporter, WYOI-TV, Scranton, Pa. Also, Greg Singleton to news photographer from news photographer, WRES-TV, Lexington, Ky. Also, Lee Dunely to news producer, 6 p.m. newscast, from news producer; and Le Phuc Dinh to chief news photographer from news photographer.

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

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

Scott McGrew to reporter and videographer, WMMA-TV, Macon, Ga., from reporter, WJLI-TV, Des Moines. Also, Mike Maze to weekend meteorologist and weekday reporter from weekend meteorologist, WHSL-TV, Paducah, Ky.

Radio

Bill Sickles to vice president, Katz Radio, Chicago, from manager, Katz at Katz Hispanic Radio, Angeles, from director of sales and marketing, WJBO, New York. Also, Lee DiBona to director of sales and marketing from director of sales and marketing, WMXJ, Los Angeles. Also, Bill Taylor to weekend weathercaster from weekend weathercaster.

Bill Robinson to senior vice president, Katz, Chicago, from manager, Katz at Katz Hispanic Radio, Angeles, from director of sales and marketing, WMXJ, Los Angeles. Also, Tom Brocato to vice president of public relations and public relations from director of public relations.

Jill Lopez Danton to co-producer, "Harry and the Hendersons," Universal Studios, Los Angeles, from associate producer. Also, Rita Katsos to co-producer from production supervisor, The Carey-Werner Co., Los Angeles.
Cable networks gear up for fall

(Continued from Page 1)

specific programing strategy. "I shouldn’t say this, but the main reason we launch in the fall is for advertisers," said Brooke Bailey Johnson, vice president of programing and promotion for The Family Channel. His network premiered “That’s My Dog,” a new original series, on Sept. 1 to help introduce the cable channel’s new season and fall schedule.

"Fall premieres are pretty well driven by the way advertising on the networks is sold, with an ad cycle from September to August," said Mr. Krimsier. "But as a network programing executive in charge of promotion as well, I’d rather launch new shows in January when HUT (homes using televisions) numbers are up, and people have already sampled the broadcast networks. You can get established in a less cluttered environment.”

Dave Kenin, executive vice president of programing for USA Network, said he prefers to launch new shows in January, April or July, but added that USA has its share of new programs slated for the fall this year. "It’s good to be present and accounted for,” Mr. Kenin said of the network’s fall plans. "It’s purely for competitive reasons in terms of fourth-quarter advertising budgets.”

Dennis Miller, executive vice president of Turner Network Television, said fall is no more important than any other time of year. "I shouldn’t say this, but the main reason we want to premiere any prime-time series in mid-September to early October.”

Nevertheless, cable’s interest in the fall season seems to be growing. Paul Corbin, director of programing for The Nashville Network, said April has been the typical time to launch new series but that the network is now considering the fall because of the media attention paid to the new broadcast TV season. "In 1992 we will be holding back from April to October. There’s a pendulum swing with that for us,” Mr. Corbin said.

"We think people will look for other programs after the networks dish it all out in September. They have something like 55 situation comedies. That’s an awful lot of the same type of programs, different from what we do. We think there’s a big weakness in network fare.”

Even the pay networks are joining in. HBO, for example, plans to launch a new comedy series created by Billy Crystal that’s called “Sessions,” after the Oct. 6 premiere of “Ghost,” which the network expects will be its highest-rated movie theatrical of the year. Two specials under the heading “Influences,” a series of music events, are scheduled for the fourth quarter as the sequel to “Tutin,” a family series of 56 half-hour episodes based on the European books.

“We want to create programing that can stand out from the network universe,” said William Doyle, director of original programing, HBO. "We want to maintain a strong presence.”

Highlights of the cable networks’ fall plans

Though cable’s fall season effort pales in comparison to the frenzy of new schedules on ABC, CBS and NBC, a number of cable networks are nonetheless launching new series, premiering new episodes of returning shows and adding specials to their schedules during the fourth quarter. Following, in alphabetical order, are some of the basic cable networks’ highlights for fall:

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

Returning series such as “Arts & Entertainment Revue;” “Caroline’s Comedy Hour;” “Our Century;’ “Comedy on the Road;” “Blacky’s Law” and “YAK’s Evening at the Improv” will all have new episodes.

**Black Entertainment Television:** BET will add six new shows to its schedule this fall, starting Sept. 18. They include two original series, a news talk show titled "Lead Story,” and a yet-to-be-named game show co-produced by BET and Dick Clark Productions.

Other series new to the fall schedule this year are “Generations,” the canceled NBC daytime soap opera that will be telecast weekdays at 8:30 p.m. and three off-network sitcoms: “New Problems,” “New Atlantis,” “Homegrown,” and “Sugar and Spice.” The three comedies will alternate each Wednesday at 8 p.m.

**The Discovery Channel:** The two-hour film, “People of the Forest: The Chimps of Gombe” will premiere Sept. 8. “Discovery Journal,” a new anthology series, is scheduled to launch Sept. 22 with a six-part documentary titled “The Second Russian Revolution.”

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

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

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

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

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

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

The show will be telecast Saturdays at 8 p.m. with repeats at midnight. The show’s opening guest is Barbara Mandrell. In addition, TNN has an Oct. 9 special, “From Owens to Billy Bob’s,” an Oct. 14 guest host appearance by Kenny Rogers on “Nashville Now;” and several Winston Cup auto racing events on Sundays in the fall.

**Nickelodeon/Nick at Nite:** Nickelodeon launched its 96-minute block of original animation for Sunday mornings in August with most returning series starting new episodes in August and early September.

“Tintin,” a family series of 56 half-hour episodes based on the European books.

“We want to create programing that can stand out from the network universe,” said William Doyle, director of original programing, HBO. "We want to maintain a strong presence.”

**VH-1:** This music video network will feature new episodes of several series including “My Generation,” “VH-1 to One” and “Flick” starting this month.
‘P.O.V.’ facing questionable future

(Continued from Page 6)

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

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

Moreover, the film drew the Rev. Donald Wildmon, president of the Tupelo, Miss.-based American Family Association, into the fray. He branded the show “invasive” and then, in an unorthodox maneuver, urged the public to watch the program in order to see “how NFA film money is spent.”

This week, “P.O.V.” was the recipient of a $250,000 grant from the National Endowment for the Arts, while Marc Weiss received a regional NEA grant of $5,000 for “Tongues Untied.”

Soon after, the “P.O.V.” film, titled “Stop the Church,” raised new conflict within PBS.

This time, the network itself pulled the plug on the 33-minute film, which has already been in test in 1989 by a group of AIDS activists at New York’s St. Patrick Church.

Although Glenn Dixon, PBS’s director of news and public affairs programing, had previously cleared the film for an Aug. 27 showing, PBS released a statement Aug. 13 saying the show was “inappropriate for distribution because its pervasive subject matter oversteps its critique of policy.”

David Davis, the president and chief executive officer of PBS, who said he agreed with PBS’s decision, especially given the timing, so close to the congressional elections.

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

In trying to satisfy at least three separate constituencies—local PBS stations and independent filmmakers—Mr. Weiss conceded that he has been drained by the controversy.

“‘Tongues Untied’ was difficult and exhilarating,” says “P.O.V.” Executive Producer Marc Weiss (inset).

“Tongues Untied” was a feature-length documentary film, titled “Stop the Church,” that chronicled a protest against the ordination of black women into the clergy. The film received mixed reactions, with some viewers praising its courage and willingness to delve into uncharted areas, while others condemned it as offensive.

PBS erred, says ‘Frontline’ producer

CHICAGO—PBS stations and the system itself feel like they are caught in a夹缝 between the “P.O.V.” producers and the PBS network. They decided not to run two “P.O.V.” films recently, says David Fanning, executive producer of PBS’s “Frontline.”

“It was not a smart idea. I don’t think,” Mr. Fanning said, for stations to refuse to air “Tongues Untied” and the system to yank it.

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

Mr. Fanning was instrumental in developing “P.O.V.” In 1986, he helped bring “P.O.V.” to PBS. Later, Marc Weiss raise money needed to start the program.

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

Mr. Fanning says “Frontline’s” producers don’t seem worried that the PBS network is cutting off the program.

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

“Frontline” is PBS’s main public affairs program, and in its nine years has tackled its share of controversial topics. No “Frontline” show has ever been pulled by PBS. Mr. Fanning says “P.O.V.” producers take a more personal approach to their films than “Frontline’s” journalists, but that is no reason to not to run the program.

“Personal films are full of personal flaws, and if you accept point-of-view material, you have to be prepared to—short of libel and outright obscenity—as I said earlier, let a thousand flowers bloom.”

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<tr>
<td><strong>NAB Radio</strong></td>
<td>San Francisco</td>
<td>Sept. 11 to 14</td>
<td>Info: Susan Grossberg or Lynn McReynolds, 202-429-5350.</td>
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<td><strong>RTNDA</strong></td>
<td>Denver</td>
<td>Sept. 25 to 28</td>
<td>Info: Leslie Bren, 202-659-6510.</td>
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<td>Atlantic City</td>
<td>Oct. 1 to 3</td>
<td>Info: Jan Sharkey, 609-848-1000.</td>
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<td>Cannes, France</td>
<td>Oct. 14 to 10</td>
<td>Info: Barney Bernard, 202-889-4220.</td>
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<tr>
<td><strong>SMPTET</strong></td>
<td>Los Angeles</td>
<td>Oct. 26 to 29</td>
<td>Info: Alan Ehrlich, 914-761-1100.</td>
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<tr>
<td><strong>Western Cable Show</strong></td>
<td>Anaheim, Calif.</td>
<td>Nov. 20 to 22</td>
<td>Info: Mary Prettini, 301-206-5393.</td>
</tr>
<tr>
<td><strong>INTV</strong></td>
<td>San Francisco</td>
<td>Jan. 7 to 10</td>
<td>Info: Angela Giroix, 202-887-1970.</td>
</tr>
<tr>
<td><strong>NATPE</strong></td>
<td>New Orleans</td>
<td>Jan. 20 to 24</td>
<td>Info: Nick Oranopoulos, 213-282-8801.</td>
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*NOTE: ASK WTKR's Jay Mitchell about Local Edition.*

**Our challenge is to get new people to sample us - Local Edition gives us this chance...**

**AND STOP BY THE CNN TELEVISION BOOTH AT THE RTNDA.**
Butler: DAB decision is important

(Continued from Page 26)

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

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

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

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

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

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

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

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

EM: That's a pragmatic approach?

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

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

Mr. Butler: Digital technology as a whole will not present anywhere as more work. Analog equipment is really at the point where it's extremely reliable also. It's an unavoidable trend. Digital itself is not the culprit. Engineers can become more than just fix it, fix it. We can be the technical consultants. If the need for maintenance goes down, we must concentrate on other things.

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

Manufacturers push digital gear

(Continued from Page 26)

proach: the Dynamax DBC 1000, which records audio onto a 3½-inch floppy disk. Both systems use audio data bit reduction, which has fostered another industry debate.

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

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

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

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

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

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

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

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

The studio-to-transmitter link was up until very recently considered the weakest link in the chain, since it limited the bandwidth to 17 kHz.

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

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

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

The DP 5000 is a complete digital STL system which, for its compression, uses the Dolby AC-2 algorithm. It's only logical to move up the audio chain to the delivery system.

"More robust signal over longer distances" is the advantage of digital STLs, says Jamal Handani, marketing director of Moseley.

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

Once at the transmitter site, stations want to reap the benefits of processing on a digital signal, but it has not stopped process manufacturers from entering the digital realm.

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

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

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

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

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

JOBS

Broadcast TV

WZZL-TV in Miami is seeking a production director. At least five years of production experience and a strong working knowledge of state-of-the-art equipment are required. Send resume to Mike Stoppnick, program manager, WZZL-TV, 2055 Lee St., Hollywood, Florida 33024. Phone: 305-949-3900.

KLTV in Tyler, Texas is seeking a local sales manager with at least three years experience, strong sales and creative skills. Send resume to Sheila Martin, general sales manager, KLTV, P.O. Box 957, Tyler, Texas 75711. Phone: 903-592-3871.

WFPT-TV in Miami is seeking a news operations supervisor with at least three years experience in either a television news or television production facility. Computer background desirable. Send resume with salary requirements to Michele Wiechelt, human resources, WFPT-TV, P.O. Box 2, Miami, Fla. 33201. Phone: 305-949-8321 ext. 406.

WWTV/WWUP-TV in Cadillac, Mich., is seeking an account executive with television experience. Send or fax resume to Mark Featherston, local sales manager. WWTV/WWUP-TV, P.O. Box 627, Cadillac, Mich. 49601. Phone: 616-775-3478. Fax: 616-775-34711.

KXAS-TV in Fort Worth, Texas, is seeking a floor manager with previous production experience and a college degree or equivalent experience. Send resume to Jim Borden, production supervisor, KXAS-TV, P.O. Box 1780, Fort Worth, Texas 76101-1780. Phone: 817-536-5555.

KCPM-TV in Chico, Calif., is seeking an assistant chief engineer. Five to seven years experience. Send resume to Roger Mills, chief engineer, KCPM-TV, 180 E. 4th St., Chico, Calif. 95928. Phone: 916-893-2424.

WWTV in Kalamazoo, Mich., is seeking an assistant director with experience in television news production, technical ability with video switches, character generators and digital effects generator. Send resume and salary requirements to Bob Gray, studio operations manager, WWTV-TV, 590 W. Maple St., Kalamazoo, Mich. 49008. Phone: 616-388-3333.

WJEZ-TV in Evansville, Ind., is seeking to fill two positions: Weekend anchor/reporter with at least two years experience. Weathercaster/feature reporter with at least two years experience as both a weather talent and reporter. Send resumes and tapes to C.J. Beutien, news director, WJES-TV, P.O. Box 1414, Evansville, Ind. Phone: 812-486-4141.

WSFA-TV in Montgomery, Ala., is seeking a reporter/news anchor with at least three years TV news experience, including some anchor and live shot experience. Send resume to Phil Grossman, news director, WSFA-TV, 10 E. Delano, Montgomery, Ala. 36105. Phone: 205-381-2900.

Radio

WQZQ-AM in Columbia, Tenn., is seeking an account executive with at least one year broadcast sales experience. Send resume to Colleen Isaac, general sales manager, WQZQ-AM, 660 W. 7th St., Columbia, Tenn. 38401. Phone: 615-381-7100.

Other

The Arbitron Co. in Chicago is seeking an account executive with at least four years sales experience in broadcasting or related field. Duties include marketing local market report service, monitoring service and PC applications to TV stations in the Midwest. Send resume to Jim Moczarski, vice president. The Arbitron Co., 211 E. Ontario, Suite 1400, Chicago, Ill. 60611. Phone: 312-266-1415.

Send job openings to John Glynn at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill. 60611. Phone is 312-649-3414.
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REPORTERS/ANCHORS: Make sure your tape/ resume gets you that job. Affiliate news director critiques your tape and resume. Entry level & up. Send $37.00 (checks returned) to Coastal News, P.O. Box 62, Bridgeport, WV 26330. EOE.

DIRECTOR INFORMATION SERVICES: Create, manage, and implement advertising, marketing, on-air promotion, sales promotion, public service announcements. Skills in budgeting, writing, and conceptual advertising required. Resumes to: Jane Riley, Dept. EM, 955 S.E. 12th Avenue, Portland, OR 97214.

PRODUCER: For Emmy winning news cast at WCNC-TV, the NBC affiliate in Charlotte, NC, which is also the home of the Suncoast Ctr., 32nd Floor, SF, CA 94111. An Equal Opportunity Employer.

PRODUCER: Director of Marketing for NBC affiliate in Dallas/Ft. Worth, TX. Experience shooting and editing is required. Send resume to: Jenny Grzelak-Martinez, WEVU-TV, ABC affiliate in Naples, Ft. Myers, 34141. Send resume to: Lee Michaels at Cascom Syndication, (615) 242-8900.

ACCOUNT EXECUTIVE: WWTV, TV in Canada. Having experi ence in aning an experienced television account executive to handle national accounts. Must have knowledge of latest production techniques and digital production from start to finish. Send resumes to: WWTV, P.O. Box 657, Denver, CO 80201. EOE.

NEWSPAPER: Eastern PA. We are seeking an experienced account executive to develop new business from existing accounts. Send resumes to: Mike Reed, General Manager, WPDE-TV, 360-10th Terre Haute, IN 47808. EOE.

TRAFFIC MANAGER: WPDE-TV, ABC affiliate in Florence, AL 35630. No phone calls.

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**TBS, Hanna-Barbera in talks**

(Continued from Page 3)

Mr. Lindner, however, gained control of Spelling Entertainment, the owner of Worldvision, through his Florida-based Charter Co., which bought Aaron Spelling's stock in April.

The stock purchase gives Mr. Lindner the ability to make decisions affecting Worldvision without approval of the Spelling board.

Since then, several companies, including MCA's Universal Cartoon Studios, the Walt Disney Co., L'Oreal and Hallmark, have shown an interest in the property, but Hanna-Barbera could be of more value to Turner Broadcasting, because of its particular programming needs.

TBS Chairman and President Ted Turner said in a statement, "We are extremely excited about the prospect of adding the resources of Hanna-Barbera to Turner Broadcasting's programming assets.

The Hanna-Barbera programs have provided thousands of hours of family viewing enjoyment and we look forward to this tradition continuing through the resources of TBS.

Securities analysts say the animation company could fetch between $300 million and $400 million, based on profits that have been made of interest on TBS is the Hanna-Barbera library, which includes more than 6,500 half-hour episodes of animated shows featuring such characters as the Flintstones, the Jetsons, Yogi Bear and Scooby Doo.

Hanna-Barbera also has three new shows that will premiere this fall including ABC's "Pirates of Dark Water," HBO's "Yo, Yogi" and Fox Children's Network's "Tom & Jerry Kids' Show.

Some industry sources say they believe Turner will meet this week to discuss future projects.

The Hanna-Barbera Productions' library includes such animated characters as Huckleberry Hound.

**CBS, ‘Murphy’ duo sign pact**

(Continued from Page 3)

other two can come from other writers and producers under the Shukovsky/English banner.

That's a critical element to ensure that Shukovsky/English will be able to produce enough programs to fuel their own future distribution arm.

The producers will use the deal to launch their own independent production and distribution company using The Carney-Werner Co. and other independents as models.

But the first project from the pact is expected to be from Ms. English.

"They'd really like to get a Diane English show off the ground as the first out of the gate from our company," says Mr. Shukovsky.

Fall 1992 will probably be the soonest the series will hit the air.

The producers and CBS officials will meet this week to discuss future projects.

The producers say they hope to eschew agency-packaged talent deals, bureaucratic layers and other elements they say unnecessarily inflate production costs.

Although the Shukovsky/English arrangement is the latest in a spate of big-ticket deals, network officials see few such parts in the future.

on the air willy-nilly.

ABC initially sent out its proposed new guidelines in July, asking advertisers and ad agencies for comment.

The proposed guidelines are also being distributed this month to affiliated TV and radio stations.

Some advertisers are wary of any changes in policy.

Chuck Bachrach, senior vice president and director of network and programing for Rubin Postner Associates, Los Angeles, said any relaxation of commercial standards would most likely be financially motivated.

"For advertisers, it is great to have more flexibility in what you can do in commercials. But if the network business gets healthy again, they will probably get tougher again," Mr. Bachrach said.

"American TV is so far behind European TV as to what's allowed in commercials that it makes us come off in our own territories, our own commercials," said Ms. English.

"The network expects to receive all comments by the end of the month and complete the new guidelines by year end.

The proposed guidelines will be similar to those reported to be proposed by ABC.

Mr. Dzodin said the network receives in excess of 50,000 commercial submissions each year, of which about 40,000 are new commercials.

Of those 50,000, about half are given final approval, but that doesn't mean half are rejected.

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Judicial ads spark D.C. controversy

(Continued from Page 1)

Sexi Romp," referred to Sen. Ken-

nedy's involvement in an air-

quaid incident, charges Sen.

Biden with plagiarism and EnIs

likening him to the savings and

loan scandal.

The 30-second broadcast spot is a

condensed version of the longer ad.

It omits references to Sens. Cran-

ron and Biden and is less vicious in

its attacks against Sen. Kennedy.

Andy Monday, general sales man-

ager of Jones Landing, said the con-

tent of both spots "really wasn't

a question."

"The buy was offered to us and we

accepted it," said Mr. Monday, who

supervises the advertising sales of

four stations.

Mr. Monday said he agreed with

charges by critics that the longer ad

was "clearly an attack on individuals"

that was not an attack on other individu-

als, "It's an attack on other individu-

als," he said.

Mr. Herwitz, vice president and

general manager of Fox station

WTGK, said his station agreed to use

the 30-second spot but not the

60-second spot.

Both versions were put through a

rigorous legal review process, said

Mr. Herwitz, and the longer spot did

not meet the requirements of the

station.

The 30-second spot, he said, was

viewed as "not the appropriate role

for a broadcast."

Mr. Herwitz said he doesn't use our

own sensitivities

and values," he said. "That

wouldn't be the appropriate role for

a broadcast."

Mr. Herwitz said that if a broad-

caster based advertising decisions on

value, he thought there would be

some "very scary implications."

For example, he said, broadcas-

ters might decide to run or not run

ads on controversial topics such as

nuclear weapons, abortion and cap-

ital punishment.

"That's not our call," he said.

Allan Horlitz, general manager of

CBS affiliate WUSA said the spot was

the result of a legitimate discussion

among station officials about the

content of the ad, but chose not to, according to a sales

representative. Station officials

were not available for comment.

The ad's sponsors last week said

they had no intention of stopping the

ad, despite a call from White

House Chief of Staff John Sununu

asking the ad to be pulled.

Greg Mueller, a media consultant

for the Conservative Victory Com-

mittee, said that having the ad group

wanted to alert viewers to the

nature of the Senate Judiciary Com-

mittee.

"It's a reminder to the American

people that these are the sort of

people who are going to be judging

Judges Thomas," Mr. Mueller said.

"We want to hold them to their

ethical standards." 

The group is also considering
donating $25,000 to support Sen.
Howard Metzenbaum, D-Ohio, over

his ethics.

"We're going to watch how he

proceeds on this," Mr. Mueller said,

referring to the senator's vote on

Mr. Thomas.#

Doug Halonen in Washington

contributed to this report.

Retransmission fight hits Hill

(Continued from Page 1)

turers was clearly pumped up by their prospects.

"My sense is that the American public is becoming increasingly

aware about the issue," said John DiFronzo, the terrifically

successful extradition lawyer for Betancourt. As

it stands, the proposed rules have won a ringing

decision to require broadcasting by key Senate leaders. The rules are now

incumbent on cable operators to notify the decisions.

The House Energy and Commerce Committee, which oversees the

rules in the House of Representatives.

It's not clear how broadcasters will

stand alone in a House bill, or included in larger

cable regulation legislation.

Under the retransmission consent regulations in the

pending Senate bill, cable TV operators would be

required to carry local broadcast signals on up to one-

third of their channels for the first year. The

legislation is in effect.

At the end of the year, broadcasters would choose

between continued must-carry assurances or the right to

negotiate for compensation from cable.

Cable systems would now have to pay broadcasters

who designate themselves as must-carry stations.

Broadcasters who opt for marketplace negotiation

may win carriage but have no guarantee of being

carried on the cable system if negotiations fall through.

In addition, broadcasters would be stuck with
decisions on which channels are carried in the

rules in which the legislation would let them choose between must-carry

and marketplace negotiation.

Broadcasters say they need the revenues the rules

could provide to ensure their ability to compete with
cable.

Yet cable TV operators charge that the rules are anti-

consumer in that they could force their subscribers to

start paying for something they now get free.

They say the rules would give too much away, allow-
ing broadcasters to choose between the security of

must-carry or profits of new retransmission consent rules.

"It's a heads-n-tails, tail-you-loose concept for broad-

casters," said Robert Schon, senior vice president for

corporate and legal affairs for multiple system operator

Continental Cablevision.

Despite the enthusiasm of broadcasters for the rules,
sources here say a variety of as yet uncertain variables
could still impede them, including NTCA's ongoing

regulatory battle with the administration.

By some accounts, the cable TV industry's campaign,

which often formulates administration positions on

issues, has been weakened by its lack of public support.

Still another formidable issue is where the Bush admin-

istration will come down on the issue.

At this point, some observers doubt the administration

will take a position on retransmission consent, on

grounds that there's little need to step between two war-

ring industries over an arcane issue.

"We haven't any position as yet. That is to say that

the administration will not develop one," said a spokes-

woman for the Department of Commerce's National

Telecommunications and Information Administration,

which often formulates administration positions on

communications issues.

Bush administration representatives have threatened to veto the Senate cable TV legislation that contains the

retransmission consent regulations.

A more immediate hurdle for broadcasters may be that Rep.

Bill Hughes, D-N.J., who chairs the House copyright

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Broadcasters would prefer that the legislation be con-

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