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Issue

Electronic Media



Published weekly by Crain Communications

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SEPTEMBER 24, 1990

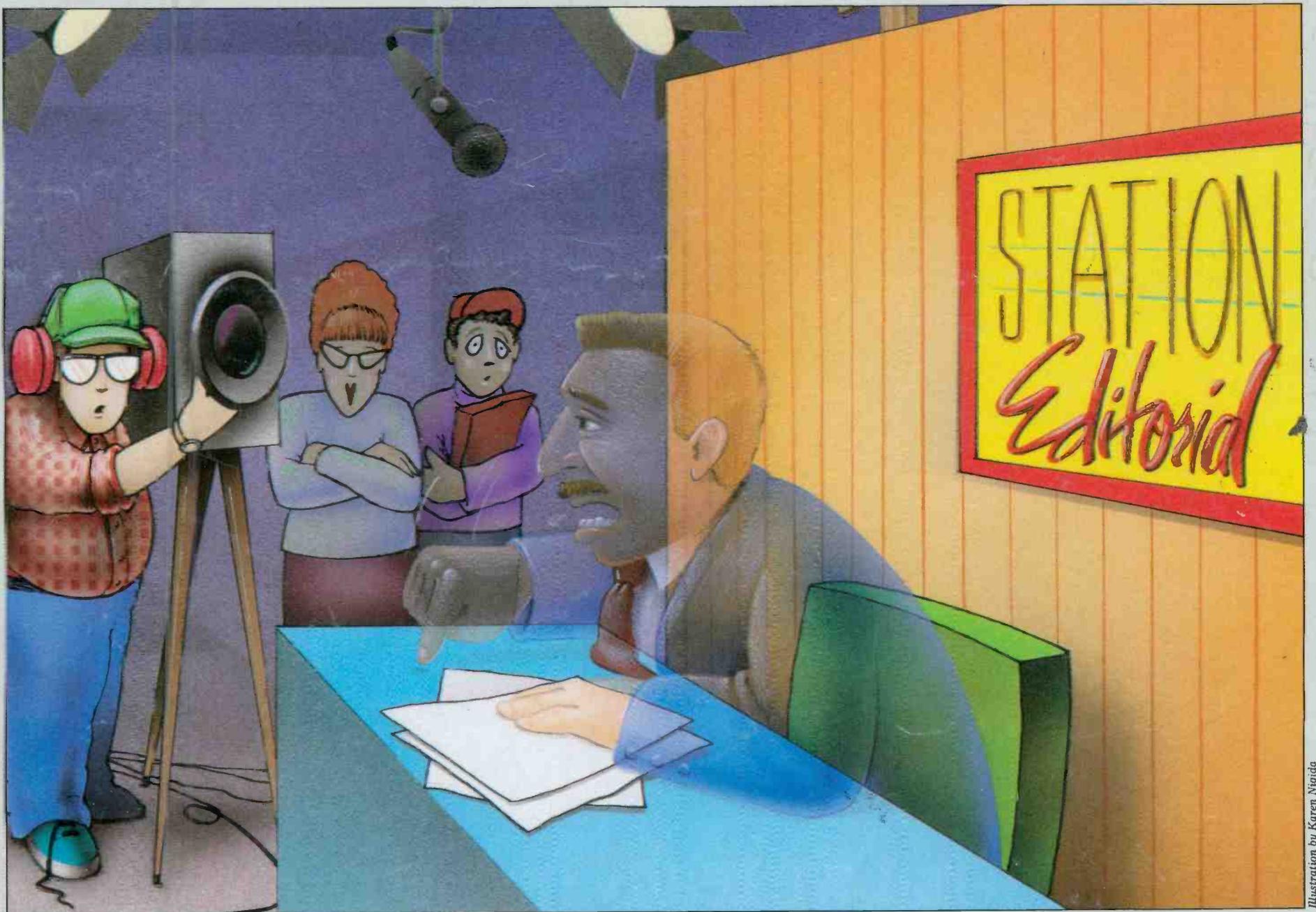


Illustration by Karen Nigida

The vanishing editorialist

By **DOUG HALONEN**
Washington bureau chief

They used to be one of the comfortable staples of local television, usually appearing after the late news.

That's when the general manager would come on the air and deliver the station editorial on an

issue of pressing—and sometimes not-so-pressing—public importance.

But over the past several years, editorials have been vanishing from many of the nation's TV screens in what critics charge is a direct response both to the need to cut costs, and to the Reagan administration's efforts to deregulate broadcasting.

The National Broadcast Editorial Association points to a dramatic decline in its membership, from more than 200 in the mid-1980s, to 76 today, which the association says reflects cutbacks that have hit the editorializing business industrywide.

The organization has shrunk so much that
(Continued on Page 16)



**“Paul and I realized
there were many things
we needed to know to
prepare for our
first date with a girl.
We sought help.
We asked for guidance.”**



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AT PRESS TIME

CBS details late news

NEW YORK—CBS News tentatively plans to premiere its new half-hour late-night newscast on Oct. 1. The live newscast, with the working title "America Tonight," will be co-anchored by Charles Kuralt and Lesley Stahl and will air Monday through Thursday at 11:30 p.m. (ET), at least through the end of the year. The open-ended experiment has evolved from CBS's periodic late-night special newscasts, "Showdown in the Gulf."

ABC news service set

SAN JOSE, CALIF.—ABC News is expected to announce at the Radio-Television News Directors Association convention here this week that it will begin programming an overnight news service in January. The ABC effort, including anchored news reports that affiliates can pick up, is expected to be a five-hour offering that would start at 1 a.m. (ET).

(Continued on Page 63)

UHF hires firm to do its newscast

By ADAM BUCKMAN
New York bureau chief

A Pittsburgh UHF station has hired an outside company to launch a 10 p.m. newscast for the station in return for a share of the ad revenues.

In a scenario that could provide other independent TV stations with a new way to launch prime-time news shows, WPTT-TV in Pittsburgh has hired a news consulting firm willing to take on all the financial risks of building a 10 p.m. newscast.

The outside company will pay for all the newscast's equipment and on-air talent, make daily editorial and personnel judgments and assume legal liability in case of lawsuits against the news show.

The consulting firm, Pittsburgh-based News Corp. of America, which was formed last June, is hoping to make similar arrangements with a number of independent TV stations across the country.

Officials of the firm say they're close to signing agreements with two other TV stations and are in discussions with at least nine others.

"It's a co-venture, but most of the financial risk and burden is borne by our company," says Jerry Fedell, a veteran TV news director who is one of the principals of NCA.

"Our company really bears the burden for actually producing the newscast, hiring the reporters and the photographers, and purchasing or obtaining the equipment."

Officials of WPTT say that by using NCA, they shift all the financial burden and managerial risk to an outside company.

"If I wanted to go into the news business, I would hire a news director and I would then go spend millions of dollars," says David Smith, executive vice president of Baltimore-based Sinclair Broadcast
(Continued on Page 64)

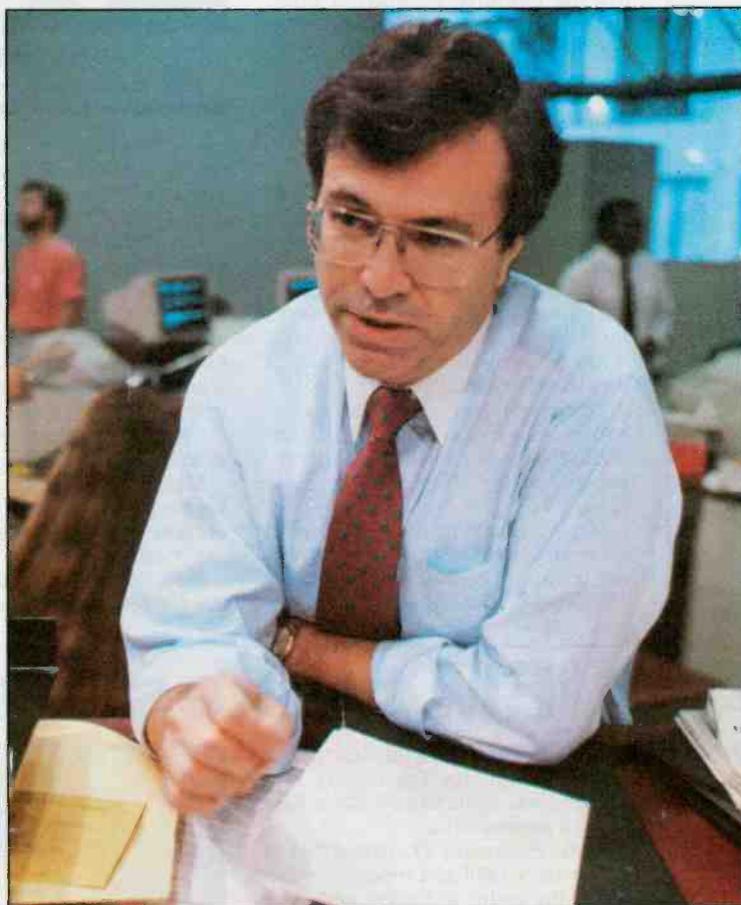


Photo by Kelly Mills

Tom Johnson, a newspaper veteran, stepped in as CNN president just as the situation in the Persian Gulf boiled over.

Q&A: CNN's Tom Johnson

By DIANE MERMIGAS
Senior reporter

Just minutes after assuming the presidency of CNN at midnight Aug. 1, Tom Johnson walked through the 24-hour news service's Atlanta headquarters, introducing himself to staffers on the dawn shift.

It was indicative of the hands-on approach he has brought to his prominent new cable news role after spending years in publishing.

The demands of covering the events in the Middle East have whisked the 48-year-old media executive into the faster-paced arena of electronic news gathering with scant time to settle in to his new office.

In the following interview, he talks about the challenges of covering the Middle East and instituting his goals for CNN while at the same time heeding bottom-line constraints. An edited transcript follows:

EM: Have you found that joining CNN during an
(Continued on Page 26)

Chicago's WSNS-TV loses license

By DOUG HALONEN
Washington bureau chief

WASHINGTON—In a rare and surprising decision, the Federal Communications Commission Sept. 19 voted 5-0 to take away the license of Spanish-language WSNS-TV in Chicago because it had once broadcast as a pay TV station offering no news.

Unless the courts intervene in WSNS's favor, the license to broadcast on Channel 44, a station valued at roughly \$35 million, will go to Monroe Communications Corp., a company formed in 1982 to challenge WSNS's continued right to broadcast.

The last time—and one of the only times—the FCC pulled a commercial TV station's license was in 1980, when the agency refused to renew the license of RKO General to broadcast on Channel 7 in Boston for alleged misrepresentations by RKO's parent company.

Yet in a private session last week, the FCC voted unanimously to yank WSNS's license based on allegations that it hadn't provided sufficient news and public affairs programming during the early 1980s.

At that time, the station, which is owned by group broadcasters Burt and Irving Harris, was operating as a subscription TV service.

"We have a broadcaster in this instance, during a significant period of time, who did not engage in any non-entertainment programming," said FCC Chairman Al Sikes of the agency's ruling.

"I'm not going to interpret it further."
At press time, WSNS representatives had not returned telephone calls.

(Continued on Page 64)

SPECIAL SECTION

JOURNALISM 1990

ELECTRONIC MEDIA takes an in-depth look at the challenges and opportunities facing TV and radio journalists.

Section begins following Page 34.

NEWS SUMMARY

The FCC last week voted unanimously to revoke the license of Spanish-language WSNS-TV in Chicago because it had once broadcast as a pay TV station offering no news. (Page 1)

WPTT-TV in Pittsburgh has hired a news consulting firm to launch a 10 p.m. newscast. The firm will take on all the financial responsibilities of building the newscast for the station. (Page 1)

NAB has concluded that pending legislation to re-regulate the cable TV industry is dead. Now the association will shift its efforts to a Bush administration proposal that could force broadcasters to pay up to 5 percent of their revenues as a tax for use of spectrum. (Page 2)

FCC officials said they're planning to unveil a series of new proposals early next month to reform the financial interest and network syndication rules. (Page 3)

Walt Disney Television has decided to dissolve its drama department, saying the weak syndication market for hour-long programs makes it unfeasible to support the production costs. (Page 3)

A dramatic slack in fourth quarter scatter-market ad sales is causing revenue shortfalls that are expected to erode the already weakened year-end earnings of the major broadcast networks and their corporate parents. (Page 3)

CBS got off to a strong start in the new fall competition last week, racking up winning returns on its Monday slate and a strong performance from its Tuesday movie. (Page 3)

Gerry Hogan, president of Turner Entertainment Networks, resigned last week to become vice chairman of Whittle Communications. (Page 4)

A Gallup Organization survey suggests that U.S. interest remains strong in the Persian Gulf and that U.S. TV networks remain credible in their scramble to cover Middle East events. (Page 4)

USA Network last week agreed to become the exclusive U.S. sales representative for London-based Super Channel, Europe's biggest cable TV network. (Page 4)

The Radio-Television News Directors Association annual convention gets under way this week in San Jose, Calif. (Page 6)

The cable industry will take aim at cable-bashers under the banner of "Cable Fights Back" during this week's Atlantic Cable Show in Atlantic City, N.J. (Page 6)

The FCC plans to review all its TV and radio regulations in an effort to update rules that have been the books for decades, says FCC Chairman Al Sikes. (Page 6)

The Eastern Show had a disappointing turnout last week, according to the show's organizers, the Southern Cable Television Association officials. (Page 8)

Ralph Nader attacked the quality and substance of cable programming at the Great Lakes Cable Expo in Indianapolis last week. Mr. Nader contended that cable is more "sugar," or entertainment, than "nutrients," or consumer information. (Page 8)

The "42nd Annual Primetime Emmy Awards" attracted 28 percent fewer viewers than last year's ceremony and was the lowest-rated Emmy telecast in history. (Page 12)

Chyron Corp.'s Chapter 11 bankruptcy filing won't affect its product development or customer service, says the company's president. A dispute between Chyron's two major lenders is being blamed for forcing it to seek bankruptcy protection. (Page 14)

Pan American Satellite said it would appeal a federal court's dismissal of the firm's \$1.5 billion antitrust suit against Comsat Corp. (Page 14)

Local broadcasters in Atlanta know they'll have a lot of work to do until the 1996 Olympics, but they're counting on the networks to do most of the heavy lifting. (Page 58)

A federal appeals court last week ordered the FCC to explain why it waived a federal law and let GTE launch an experimental fiber-optic cable system in Cerritos, Calif. (Page 63)

NAB: Cable bill dead; focus on spectrum tax

By **DOUG HALONEN**
Washington bureau chief

WASHINGTON—The National Association of Broadcasters last week concluded that pending legislation to re-regulate the cable TV industry is dead.

As a result, the NAB also said it was shifting its legislative guns to a Bush administration proposal that could force broadcasters to pay up to 5 percent of their revenues as a tax for use of spectrum.

"We're investing all of our political capital into killing the spectrum fee, in light of the fact that the administration is adamant about killing the cable re-regulation bill," said Eddie Fritts, NAB president and chief executive officer, in an interview on Friday.

Yet Mr. Fritts' announcement came under immediate attack by some representatives of the cable industry.

"It's curious that NAB has apparently decided to call the game with time still on the clock," said Jim Mooney, National Cable Television Association president and chief executive officer. "But we don't think the game is over yet, and until it is, we remain willing to play a constructive part."

"We haven't given up the fight," added an aide to Sen. John Danforth, R-Mo., one of the leading proponents of the effort to re-regulate cable TV.

Mr. Fritts said he had been told at a meeting here with high-level administration representatives Sept. 19 that the White House was deter-



EDDIE FRITTS
Administration will kill cable bill

mined to kill the cable legislation in the Senate with the help of friendly lawmakers there, or with a presidential veto if necessary.

Mr. Fritts said the high-level administration officials, who had summoned him to the meeting, had also made clear that they didn't see any prospects of reaching a compromise on the legislation and that they would "likely support full telco entry" into the cable TV business.

"We felt our members had a right to know about it," Mr. Fritts said.

Meanwhile, he said the spectrum fee proposal was still under consideration in pending federal budget negotiations.

He also said he understood that the fee proposal had been expanded

to include charges for cable operators and cellular telephone systems.

Pending cable legislation, which is awaiting a vote in the Senate, has been important for broadcasters because it also includes must-carry provisions that require cable operators to carry the signals of many local broadcast stations on favorable cable channels.

In the wake of Mr. Fritts' announcement, cable and Senate sources who support re-regulatory legislation were quick to make clear that they weren't giving up.

"I find his (Mr. Fritts') statement to be certainly confusing and, in any event, very premature," said Tim Boggs, a vice president for Time Warner. "We always thought it was the members of Congress who should decide when legislation can move forward, not a trade association executive."

Time Warner is willing to accept a moderate cable bill.

An aide to Sen. Ernest Hollings, D-S.C., the chairman of the Senate Commerce Committee, said, "The fact that the administration has opposed legislation in the past has not stopped us when we believe the legislation is in the public interest."

Said Ward White, a vice president for the United States Telephone Association, "We just hope that any legislation approved includes the telephone companies."

In a formal statement, Mr. Fritts also charged that the administration's opposition to the cable legislation demonstrated a "disappointing lack of understanding of free television."#

EM makes staff changes

Adam Buckman, an ELECTRONIC MEDIA reporter for nearly five years, has been named EM's New York bureau chief.

Mr. Buckman, 31, joined EM in February 1986 as a reporter covering the radio industry, and later moved to the cable programming beat.

Over the past five years he has written stories dealing with virtually every facet of the media, from unions to local TV to network news.

As bureau chief, he will continue to cover important events in the media business, as well as directing the coverage of EM's other New York-based reporters.

"Adam has done an excellent all-around job for us as a reporter, and we look forward to his leadership as we continue to strengthen our position in the New York market," said David Klein, executive editor of EM.

In another staff change, Kate Oberlander has joined EM as a staff reporter in Denver specializing in the cable industry.

Ms. Oberlander, 29, was formerly a business reporter at the Daily Camera, a newspaper in



ADAM BUCKMAN
New York bureau chief



KATE OBERLANDER
Denver-based cable reporter

Boulder, Colo.

Before becoming a journalist, Ms. Oberlander worked in the computer industry for four years.

"The fact that Kate has both education and practical experience in business makes her perfectly suited to EM," said William Mahoney, Los Angeles bureau

chief, to whom she will report.

Coinciding with Ms. Oberlander's appointment, the telephone numbers and address of the bureau have changed.

She can be reached at 303-442-7051 and by fax at 303-442-6973.

The address is P.O. Box 7296, Boulder, Colo., 80306-7296.#

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CORRECTIONS

A Page 3 story on cable's fall season programming in the Sept. 10 issue should have correctly listed one of the elements of Showtime's new programming as follows: "The 30 Minute Movie," a series of six short films made by new talent, will be introduced by Rob Reiner. In the same story, an executive at HA! The TV Comedy Network was not identified properly. Debby Beece is the

senior vice president of programming for HA TV.

* * *

ITC Domestic Television's "Tic Tac Dough" began airing last week in New York on WNBC-TV at 2:30 a.m. A story on Page 4 of the Sept. 17 issue incorrectly stated that the show was not cleared in New York, when in fact it was just not yet airing.#

Disney getting out of hour-long business

By THOMAS TYRER
Staff reporter

LOS ANGELES—Walt Disney Television has decided to dissolve its drama department, saying the weak syndication market for hour-long programs makes it unfeasible to support the production costs.

Disney, which has only recently stepped up its network series production efforts for the networks, will focus solely on half-hour comedies.

That decision came as a surprise within the studio community, because Disney has some top dramatic production talent locked into exclusive pacts.

Disney executives declined all comment on the decision and the studio's competitors doubt that the move has any significance for the hour business as a whole.

"We frankly feel that the hour business is still a very good business and a profitable one," said Leslie Moonves, executive vice president at Lorimar Television, which this fall has five hour-long shows on the networks and another three in midseason reserve.

"In terms of the majors—Fox, Lorimar, Warner Bros., Paramount, Columbia—I feel everybody is very bullish about the hour business right now," Mr. Moonves said.

Pat Kenney, president of Cannell Distribution Co. and one of the leading distributors of

hour-long shows such as "Hunter," "21 Jump Street" and the upcoming "Wiseguy," said he too believes the drama business is thriving for those distributors with the requisite wares.

"The pendulum in this business swings both ways, and if you go back to just before 'Cosby,' everyone was saying it was the end of the sitcom," Mr. Kenney said.

"With the exception of some of the high-profile (network) comedies like 'Cosby' or 'Roseanne,' no one's breaking the bank with (syndicated) comedies right now, and what that hails is the return of the hour," he said.

In Disney's case, the decision to bail out of hour-long shows came after the company experienced a particularly difficult time selling

any of its drama projects to the networks.

During the past network selling season, Disney had six hour-long pilots in the works yet managed to sell just one, NBC's new musical drama "Hull High."

ABC had originally picked up another, "Tag Team," for midseason, but scrapped those plans just last month.

Disney's only other active hour-long show is a revamped version of the longstanding anthology program, "Magical World of Disney," which it is producing for NBC.

Yet even that show will return in a half-hour format, as NBC requested that Disney package it into two half-hour action programs (Continued on Page 63)

New network fall season marked by nightly upsets

By THOMAS TYRER
Staff reporter

LOS ANGELES—CBS got off to a strong start in the new fall competition last week, racking up winning returns on its Monday slate and a strong performance from its Tuesday movie.

NBC struggled with its new highly touted Monday comedies, "The Fresh Prince of Bel Air" and "Ferris Bueller," while ABC's "Roseanne" got out of the gate weaker than last year but still won its time slot.

Those were just some of the highlights from the first three days of network competition this season, which had a much more unpredictable start than last season.

None of the networks that had traditionally won Monday, Tuesday or Wednesday competition last season repeated that feat in the first week of this season.

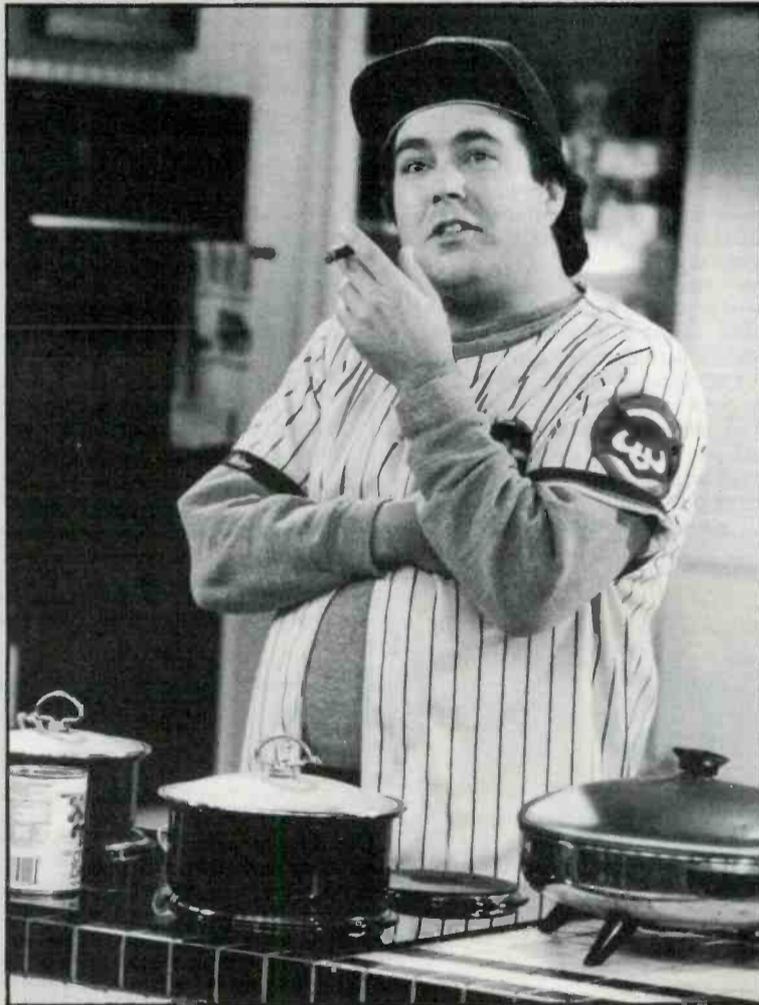
ABC took Monday and Tuesday nights last year, but CBS won the first Monday and NBC took the first Tuesday this time.

NBC's former Wednesday night crown shifted to ABC in this season's first week.

"One of the things that we believed going into this season was that it is one that is really up for grabs and that this will be a very volatile year with a lot of opportunity for change," said Peter Tortorici, CBS senior vice president of program planning.

"Viewing habits are not as entrenched as they used to be and

(Continued on Page 62)



CBS began last week's early upsets when its new Monday anchor "Uncle Buck" (above) beat NBC's "The Fresh Prince of Bel Air."

FCC to unveil new fin-syn reform plans

By DOUG HALONEN
Washington bureau chief

WASHINGTON—Federal Communications Commission officials said last week that they're planning to unveil a series of new proposals early next month to reform the financial interest and network syndication rules.

Under the FCC's plan, the sources said, interested parties will receive an opportunity to comment on the "range of options" for loosening the regulations that forbid networks from the syndication business.

Those comments would be presented in writing and orally before the agency moves to relax the rules permanently early next year.

Also last week, representatives of ABC, CBS and NBC were making it clear that they oppose compromise regulations proposed recently by the Department of Commerce's National Telecommunications and Information Administration.

Under the NTIA plan, Fox Broadcasting Co. would be free to expand its network without regulatory impediment for at least three years while ABC, CBS and NBC would continue to face some regulations.

"This proposal makes it even more onerous than we already have it," said John Agoglia, president of NBC Enterprises and executive vice president of NBC Productions, during a press conference Thursday.

NBC representatives also said

they believe that whatever rules are left intact should apply to everyone, including FBC and anyone else trying to get into the network business.

Richard Cotton, NBC executive vice president and general counsel, said he believes the FCC's current network definition should be beefed up so that anybody programming more than one-third of the 22 prime-time hours would be subject to the rules.

In response, Preston Padden, FBC's senior vice president of affiliates, said, "We think the networks deserve substantial relief."

Also last week, FCC Commissioner Sherrie Marshall said her recent fact-finding mission to Hollywood was a success.

"I come away from it optimistic that we can issue options that are fair to all sides and that ensure diversity," she said.

Among the production and network personnel she consulted were Jeff Sagansky, president, CBS Entertainment; Dan Burke, president and chief executive officer, Capital Cities/ABC; Bob Iger, president, ABC Entertainment; Bob Daly, chairman and chief executive officer, Warner Bros.; Lew Wasserman, chairman and chief executive officer, and Sid Sheinberg, president, MCA Inc.; Barry Diller, chairman, Fox Inc.; Michael Eisner, chairman and chief executive officer, The Walt Disney Co.; and Rich Frank, president, Walt Disney Studios. #

Big 3 facing falloff in scatter-market sales

By DIANE MERMIGAS
Senior reporter

A dramatic slack in fourth quarter scatter-market ad sales is resulting in revenue shortfalls that are expected to erode the already weakened year-end earnings of the major broadcasting networks and their corporate parents.

Some network and ad agency executives last week conceded that fourth quarter scatter-market sales could be off as much as 40 percent from a year ago.

Industry sources estimated that there is \$250 million of unsold advertising time in the prime-time schedules of NBC, CBS and ABC in the fourth quarter.

"It is the first concrete evidence that there is fear of a recession," said one high-level network executive who asked not to be identified.

"This is the first fourth quarter in the last 10 years in which CPMs (costs per thousands) will be less in the scatter market than they were in the upfront. The hesitation by advertisers is

economy-driven. It doesn't look good," the network executive said.

Network executives concede they are pricing scatter time as much as 10 percent below upfront levels, though some ad time in better-rated programs still sells at a premium.

But other sources say the discounts in certain cases have been as large as 30 percent.

Traditionally, fourth quarter scatter time sells at a 20 to 30 percent premium above upfront prices.

Network executives declined to comment publicly on the fourth quarter scatter situation except to say that ad time in other dayparts—including daytime, news, Saturday morning, and late-night—is in short supply and selling at premium prices.

CBS appears to be in the most precarious position of the three broadcast networks.

Ranked third in the prime-time ratings last season, advertisers generally are holding out the longest on CBS to see if the network can reverse its fortunes this season.

CBS also has been unable to move lots of pricey ad spots in its high-priced baseball telecasts, on which it expected to lose money.

Several Wall Street analysts estimated that in a worst-case scenario, CBS could sustain a \$50 million hit to its year-end earnings, which some have estimated will be about \$335 million in 1990.

Many Wall Street analysts last week were reducing their earnings estimates for all three networks and their corporate parents in light of the continuing fourth quarter ad softness.

Although their upfront sales were brisk, both CBS and NBC have an excess of fourth quarter scatter time unsold because each added about 12 30-second spots to their prime-time schedules.

Although NBC remains the most profitable of the TV networks, it continues to reel from an audience decline that began last season.

ABC, which commanded the largest price increases in up-

(Continued on Page 63)

TBS exodus continues: Hogan exits for Whittle

By JANE GREENSTEIN
Staff reporter

NEW YORK—Gerry Hogan, president of Turner Entertainment Networks, surprised his colleagues last week by resigning to become vice chairman of Whittle Communications and adding to the recent defections from Turner Broadcasting System.

Mr. Hogan, who had worked for TBS for 19 years, is the fourth high-ranking employee to leave the Atlanta-based company over the last two years.

"When the search firm called me, they got my attention when they started talking about money," Mr. Hogan said in an interview, though he refused to reveal his new salary.

"It caused me to evaluate what I wanted. I have the No. 2 job in the company. The best job is Ted's, and he's not going anywhere," he said.

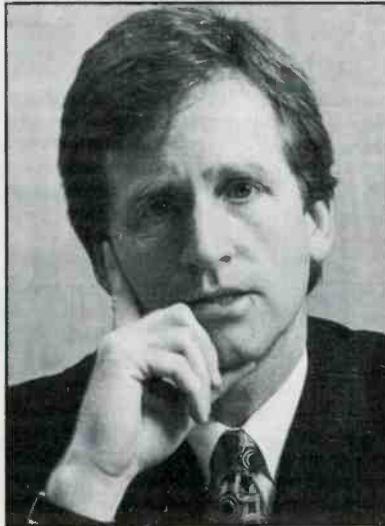
Mr. Hogan said Whittle gives him the chance to get involved with building a new business and to become a partner in the company.

"This offers me a chance to learn an entirely new part of the advertising business. Also, I was bored at Turner. A lot of my job was just administrative, keeping the business running," he said.

The move took the industry by surprise.

"I'm stunned," said Lee Masters, president of E! Entertainment Television, during the Great Lakes Cable Expo last week.

"It's not uncommon to see one or two people leave the company, but when four do, there's definitely something wrong," one programming executive said.



'I have the No. 2 job in the company. The best job is Ted's, and he's not going anywhere.'

—Gerry Hogan

No replacement was named for Mr. Hogan, although it was speculated that several people may be assigned to carry out his duties.

At a screening of the TNT made-for-cable movie "Orpheus Descending" here last week, Scott Sassa, that cable service's executive vice president, identified himself as the new president of TNT.

However, a TBS spokeswoman later said she could neither confirm nor deny Mr. Sassa's statement.

As head of the entertainment networks, Mr. Hogan was responsible for Turner Network Television and TBS SuperStation.

He also oversaw TBS's public relations, advertising, promotion and research departments, as well as an in-house movie production unit and publishing division.

At Whittle Communications, Mr.

Hogan will supervise five business areas, including Whittle Private Media, Hispanic Media, American Style, Whittle Regional and Whittle International.

Whittle Communications, headed by Chris Whittle, has moved aggressively into new advertising and communications ventures in a rapid expansion that has reminded some industry observers of the early growth of TBS.

Mr. Hogan's departure follows moves by TBS's Robert Wussler and Arthur Sando to Comsat Video Enterprises, and Farrell Reynolds, who left TBS to head the Whittle Education Network.

Ted Turner, chairman and president of TBS, said, "Gerry has played an important role in the success of our company. We wish him well in his new endeavor." #

Poll tracks U.S. interest in Gulf

By DIANE MERMIGAS
Senior reporter

A survey conducted by The Gallup Organization suggests that U.S. interest remains strong in the Persian Gulf story.

The poll also shows that the U.S. public thinks the television networks remain credible in their scramble to cover Middle East events.

The survey revealed that the 24-hour CNN received the highest marks of any U.S. television news source for its ongoing coverage of the crisis in the Middle East.

The telephone survey of 1,244 adults in both cabled and non-cabled areas was conducted earlier this month for The Times Mirror Center for the People & the Press.

It indicated that 27 percent of Americans think CNN is doing the best job of covering events in the Middle East.

That's followed by 21 percent for ABC News, 14 percent for CBS News and 13 percent for NBC News.

With regard to exclusives or scoops, 20 percent of those surveyed recalled that CBS's Dan Rather snared an exclusive interview with Iraq's president, Saddam Hussein.

Only 5 percent of Americans could recall that ABC's Ted Koppel was the first U.S. reporter into Iraq following the invasion of Kuwait.

Although Mr. Hussein's television meetings with Western hos-

tages in Kuwait were widely viewed on U.S. television, those staged meetings apparently backfired, at least in terms of winning favor for Mr. Hussein.

Among the 52 percent of those surveyed who said they saw the tapes, a majority of 70 percent said the videos made them more likely to favor military action against the Iraqis.

The Gallup survey found that 56 percent of the Americans interviewed are keeping a close watch on events in the Middle East and rising gas prices at home.

By comparison, the recent Helsinki summit between President George Bush and Soviet President Mikhail Gorbachev drew the interest of only one of every four Americans, or about 26 percent.

Despite the continuing high level of attention paid to events in the Middle East, there is some evidence of public fatigue with the sheer volume of coverage in the Gulf.

About 15 percent of those surveyed said there was too much coverage.

But Gallup said that seemed to be more a measure of discontent with media "overkill" than an indication of dwindling interest in the story.

Gallup indicated that U.S. interest in the Middle East crisis outranks all other recent news stories, including the U.S. economy and the unsolved University of Florida murders in Gainesville, Fla. #

The Golden Girls grow independent in Miami!

WSVN (IND.), M-F, 7:30-8 PM (through 9/18)

25% ratings growth since launch.

- Week 1—8.0 rating/14 share.
- Week 2—8.6 rating/15 share.
- Week 3—10.0 rating/17 share.
- #2 in prime access time period.



SOURCE: NSI 9/3-9/18/90.

THE
GOLDEN
GIRLS

USA to sell ad time for Super Channel

By ADAM BUCKMAN
New York bureau chief

NEW YORK—USA Network will become the exclusive U.S. sales representative for Europe's biggest cable TV network under an agreement announced here last week.

The deal marks USA's first foray into the overseas television business.

Beginning Oct. 1, USA's sales staff will sell commercial time to U.S. advertisers on London-based Super Channel, a 3-year-old entertainment network available to 23 million cable TV subscribers in 21 countries in Western and Eastern Europe.

"We have been investigating ways to develop an international presence for some time," said USA Network President and Chief Executive Officer Kay Koplovitz.

Ms. Koplovitz made the announcement Sept. 19 at a luncheon here sponsored by the New York Chapter of the National Academy of Television Arts and Sciences.

She said USA's deal with Super Channel could pave the way toward other co-ventures with TV companies overseas.

For example, USA is talking with Super Channel about taking a financial interest in the European cable network, Ms. Koplovitz said.

"We see it as a stage and a platform from which to move forward in this (international) area," Ms.

Koplovitz said.

"USA is pleased to join with our European counterparts at just the time when that market is on the verge of explosive growth," she added.

Under last week's agreement, USA will receive commissions on sales of Super Channel advertising, explained John Silvestri, senior vice

'We see it as a stage and a platform from which to move forward in this (international) area.'

—Kay Koplovitz
president, CEO, USA Network

president of advertising sales for USA.

"I think there is a potential for a significant number of advertisers that they do not now have since they really haven't had anybody stationed here in the states selling for them," he said.

"Having a representative here actively selling and presenting the opportunities to use Super Channel will make a major difference."

Mr. Silvestri said USA Network would handle Super Channel's U.S. sales without adding personnel to USA's 24-person national sales staff. #

“And now for our history lesson...”



FCC to review its TV, radio rules

By ADAM BUCKMAN
New York bureau chief

NEW YORK—The Federal Communications Commission plans to conduct a comprehensive review next spring of all its TV and radio regulations in an effort to update rules that have been on the books for decades.

The announcement was made Sept. 18 here by FCC Chairman Alfred Sikes, who addressed broadcasting and cable industry leaders at the first monthly luncheon of the 1990 fall season conducted by the International Radio and Television Society.

Mr. Sikes also said he hopes to resolve the controversy surrounding the commission's financial interest and syndication rules by "the first quarter of next year," although he offered no insight into how that will be accomplished.

In his speech, Mr. Sikes said some FCC regulations that were effective in "promoting and sustaining diversity" when they were crafted decades ago are outmoded today since diversity in radio and television has largely been achieved.

For example, he said, "FCC rules sanction direct broadcast satellite operations" capable of delivering programming to 100 percent of the continental United States, while broadcast TV networks are restricted to owning TV stations capable of reaching only 25 percent of the country.

"It is not easy to rationalize rules which say you can reach

100 percent of Americans by satellite, but no more than 25 percent if you use terrestrial transmitters," Mr. Sikes said.

The chairman also cited examples of FCC rules that restrict U.S. media companies from doing business as freely as foreign media firms—a situation he says should be rectified if U.S. companies are to compete effectively in the international media marketplace.

"Federal law would not allow a large American electronic equipment manufacturer such as General Electric—which owns a television network—to merge with a motion picture company," he said.

"But we have no special rules regarding the acquisition of a major studio by a Japan-based electronics firm, such as Sony."

With communications technology evolving rapidly, Mr. Sikes promised a hard look at all of the FCC's rules.

"Next spring, we plan to commence an attic-to-basement review of our current regulations in broadcasting," he told the IRTS.

"We will be looking at the structural rules to determine which ones promote diversity and which, in a new media world, might threaten it. We must worry about diversity in today and tomorrow's world, not yesterday's."

The commission's review would include public hearings on a wide range of regulatory issues, Mr. Sikes said. #

Cable-news partnerships heat up as RTNDA meets

By WILLIAM MAHONEY
Los Angeles bureau chief

SAN JOSE, CALIF.—This year's Radio-Television News Directors Association annual convention comes as many local broadcasters are forging news partnerships with cable operators.

The group's 45th annual convention gets under way here today at the San Jose Convention Center and runs through Sept. 27.

In recent weeks, several television stations have announced partnerships with local cable systems to produce local news services.

"Two years ago, nobody dreamed that would ever occur. It was unheard of," says RTNDA President Dave Bartlett. "Now it's becoming the hottest thing since sliced bread."

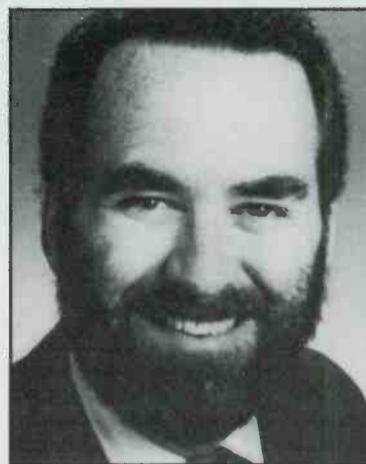
On a larger scale, two 24-hour local cable news services similar to News 12 Long Island, the 5-year-old New York operation, have surfaced recently.

Two weeks ago, WFLD-TV in Chicago announced plans to start a 24-hour local cable news operation with the local Tele-Communications Inc. system. That effort, which will be called Chicago Cable News, is due to start in January.

Last week, Orange County News-Channel, a 24-hour local cable news operation in Orange County, Calif., signed on, marking the first such operation in the West.

The project is a venture of Freedom Newspapers, publisher of The Orange County (Calif.) Register.

Other recent developments include announcements from both WMAQ-TV in Chicago and KYW-



DAVE BARTLETT
RTNDA seeing growth

TV in Philadelphia that they will supply tailored newscasts to their local cable systems, as well as plans by Tribune Broadcasting Co. to start a Chicago-area news and sports cable service.

In the past year, CNN's Headline News has also been more aggressive in trying to lure participants for its "Local Edition" segment.

In those partnerships, 20 broadcasters are currently supplying their cable systems with a short local newscast to insert into the national feed of Headline News under the "Local Edition" banner.

Fox Broadcasting Co.'s plan to get into local news is also likely to be a hot subject at RTNDA.

Currently, fewer than 20 of the 133 FBC stations air local news, but FBC is currently hiring staff, con-

sidering equipment purchases and making programming plans to enter the news business as a network.

Other highlights of the RTNDA convention will include the opening general session at 9 a.m. Sept. 25 with Al Sikes, chairman of the Federal Communications Commission.

With the ongoing coverage of the Persian Gulf crisis, international news coverage is also a hot topic. That issue is set to be discussed at 7:30 a.m. Sept. 27.

RTNDA will have 116 exhibitors at the convention, up from 102 at last year's convention.

The exhibition floor will be open from 10 a.m. to 5 p.m. Sept. 25, from 10 a.m. to 6 p.m. Sept. 26 and from 8 a.m. to 12:30 p.m. Sept. 27.

Through Sept. 10, RTNDA recorded preregistration of 1,045, which Mr. Bartlett says is the highest preregistration since 1985.

He projects that the group will meet or exceed last year's paid registration total of 1,404.

In regard to the RTNDA organization itself, Mr. Bartlett says the group's membership has grown since last year, in part due to more interest from working journalists.

RTNDA currently has "just shy of 3,500" members, he says, up from 3,200 a year ago.

At last year's convention, some financial concerns for the group came to light, but Mr. Bartlett, who has been at the helm of RTNDA for a little more than a year, says he's been able to steady the ship.

"Essentially, we are financially stable," he says, "which is not to say that we don't have to be careful. There's no great surplus of revenues over expenses." #

Atlantic Show to focus on fight-back strategy

By JANE GREENSTEIN
Staff reporter

The cable industry will take aim at cable-bashers under the banner of "Cable Fights Back" during this week's Atlantic Cable Show in Atlantic City, N.J.

Nancy Becker, executive director of the New Jersey Cable TV Association, says the convention's theme reflects how the cable industry should respond to its critics.

"The theme was put together because clearly the industry has taken significant hammering in the last year and a half," she said.

"The key issue is to really take a hard look at the industry, at the regulatory issues—in addition to customer service standards, which continues to be one of the major issues."

The Atlantic Show, which runs Sept. 25 to 27, is co-sponsored by four state cable TV associations: the Cable TV Association of Maryland, Delaware and the District of Columbia; the New Jersey Cable TV Association; the Cable TV Association of New York; and the Pennsylvania Cable TV Association.

Ms. Becker said the recent passage of House cable re-regulation legislation will be in the forefront of discussions at the show.

The convention's opening address will be delivered Sept. 25 by business consultant David Rogers of Service Innovations Corp.

Mr. Rogers, the author of "Fighting to Win" and "Waging Business Warfare," will discuss strategies for the cable industry as well as how to increase profits through marketing.

The convention has been divided into 14 "rounds," or topics.

On Sept. 25, "The International Heavyweights" will examine the future of cable from a domestic and international perspective.

The effects of state and federal re-regulation will be discussed in "Sparring in the Regulatory Arena" that day.

Other opening day sessions include "Safety Awareness and OSHA Requirements" and "System Rebuilds and Upgrades."

Chuck Dolan, president of Rainbow Programming Holdings, will be the speaker at a Community Antenna Television Association Open Forum Sept. 25 as well.

On Sept. 27, Wendell Bailey, vice president of science and technology for the National Cable Television Association, will discuss the entry of telephone companies into the cable business in a session called "Telcos: Have They Been Given a Long Count?"

Mr. Bailey will discuss the impact of the phone companies' entrance into cable, what it will cost and who will pay for it.

As of last week, 192 companies had signed up for 407 booths. Organizers expect 3,000 people to attend. #

The Golden Girls cool off Affair in Philadelphia!

WCAU (CBS), M-F, 5-5:30 PM • First Week

- 6.5 rating/15 share is #2 in time period, beating A CURRENT AFFAIR (6.0/14) and THREE'S COMPANY (2.4/6).
- Increases its COSBY lead-in share (4.6/12) by 25%.



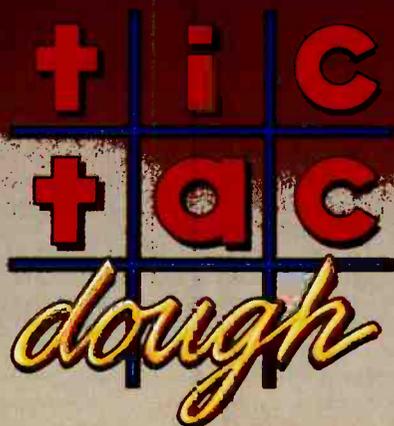
© Buena Vista Television

SOURCE: NSI 9/10-9/14/90

THE GOLDEN GIRLS

IN JUST SEVEN DAYS,
TIC TAC DOUGH IS ALREADY UP
IN THESE MARKETS!

<u>Station</u>	<u>City</u>	<u>% Improvement rating from last year</u>
WJBK	Detroit	+25%
KXAS	Dallas	+4%
KARE	Minneapolis	+60%
KPHO	Phoenix	+71%
KOVR	Sacramento	+45%



Making the grade!

ITC
Domestic Television

Political cartoons coming to TV

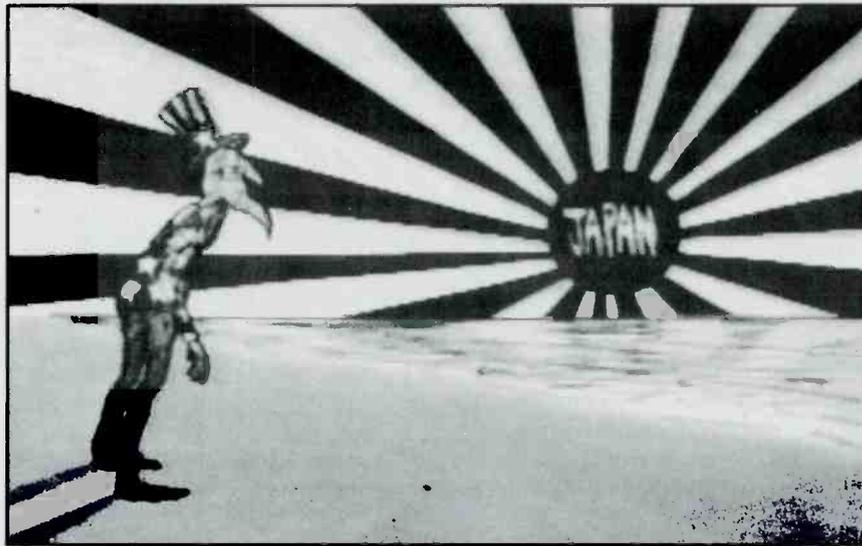
Political cartoons, which have been a staple of newspapers and magazines for ages, will be coming to television newscasts if a New York-based production and distribution company has its way. At this week's Radio-Television News Directors Association convention in San Jose, Calif., Man in the Moon Productions will unveil "Poli-toons," 15-second animated editorial cartoons that it will offer to stations on a cash basis as inserts for their newscasts. The company has a demo reel with a handful of color cartoons already produced, complete with sound effects and music. Its selling point is that the cartoons, drawn by established newspaper political cartoonists, are being sold on a market-exclusive basis and will help stations distinguish their newscasts from the competition. Beginning Jan. 7, the company will feed two 15-second cartoons by satellite a day, five days a week, 52 weeks a year.

ABC, CBS, NBC and CNN each are gradually reducing their news-gathering forces in the Middle East by about 25 percent now that events there appear to have plateaued for the time being. Some of each network's personnel are being reassigned to parts of Europe or sent home to the United States. Each network says it stands ready to increase its Middle East contingent when events warrant.

Phil Boyer, who has spent most of his career in broadcasting with ABC, last week said he will leave the business to serve as president of the Aircraft Owners and Pilots Association, beginning Jan. 1. Currently senior vice president of international and program development for Capital Cities/ABC Video Enterprises, Mr. Boyer served as vice president and general manager of both WABC-TV in New York and WLS-TV in Chicago, among other positions in the 16 years he has been with ABC. Mr. Boyer is a 3,000-hour private pilot who owns his own Cessna 340A.

Looking for some good French television programming? For the first time ever, a new event called the Paris Screenings will take place over a three-day period this December to show off French shows. The event, which will be similar to the London Screenings, will give 40 French producers a forum to show off an estimated 600 hours of programming, says Bernard Miyet, director general of cultural affairs for the French government's minister of foreign affairs, and one of the organizers of the event. The forum will come one month before USPA, a group of 65 French producers, makes a big push at the National Association of Television Program Executives convention in New Orleans in January. The group

THE INSIDER



"Poli-Toons," Man in the Moon Productions' animated cartoons, are the work of newspaper political cartoonists.

wants to help its members strike programming deals with U.S. cable services.

Ernie Schultz, the RTNDA's immediate past president, is apparently getting a fresh perspective on the media in his current role as director of communications for Sen. Don Nickles, R-Okla. Indeed, Mr. Schultz said last week that one of his major causes is convincing the press to tell both sides of the story on environmental issues, rather than relying solely on the allegations of environmental activists. Among other things, Mr. Schultz said he is trying to persuade the National Press Foundation to host seminars aimed at encouraging balanced environmental reporting. Use of pesticides and herbicides, which has been targeted by some environmentalist groups, is a major issue in Oklahoma and other agricultural areas.

Meanwhile, former FCC Commissioner Stephen Sharp was spotted making the rounds at the agency last week, this time wearing the hat of a communications attorney for the law firm Patton, Boggs & Blow. Mr. Sharp, who served at the agency during the early days of the Reagan administration, said he has been quietly trying to build a communications law practice since last February, when he bailed out of an

effort to market a new kind of powdered mouthwash. "I thought it was a great product, but I decided to direct my energies into a more productive area," Mr. Sharp said.

NBC-TV goofed on last week's coverage of Atlanta being awarded the 1996 Summer Olympics. On "The NBC Nightly News With Tom Brokaw," a reporter stated that Atlanta was expecting a profit of \$3.5 billion from the Games when, in fact, that figure represents the anticipated cash flow from the event. The profit is estimated at a somewhat lower \$163 million. An NBC spokeswoman said The Insider was the first to mention the error and that the network wasn't planning any sort of correction.

FCC Commissioner Sherrie Marshall hasn't had a lot of luck while traveling recently. Earlier this month, she was forced to cancel an official visit to Mexico after suffering a mild concussion in a traffic accident on her way to the airport. Her one-woman, fact-finding mission in Los Angeles on the subject of the financial interest and network syndication controversy also got off to a less-than-auspicious start when her purse was stolen during a stopover in Las Vegas. Yet Ms. Marshall says her talks with Hollywood production and network personnel were productive.

The NAB convention next spring will switch from a Saturday-through-Tuesday event to a Monday-through-Thursday affair for the first time. Rick Dobsen, vice president of exhibits and associate membership, says that the NAB had to make the move to assure that it could get a commitment for a significant number of hotel rooms. "The city of Las Vegas was built off of gamblers' losses, not off of trade shows," Mr. Dobsen says. "Because of that reason, it's the casinos that ultimately run the hotels in that city. They have this feeling, which I'm not sure is true, that conventioners don't spend money, don't gamble like tourists do."

A group of 15 industry executives have formed a group that has been meeting to develop a project in memory of John Reisenbach, the All American Television executive who was murdered in New York recently. "It's very hard to put the circumstances surrounding John's death to rest," says George Back, president of All American. "We want to be able to do something that can impact and perhaps change those circumstances for the future." The group, made up of friends and associates of Mr. Reisenbach, hasn't decided what shape the effort will take, but it hopes to formalize its plans by the end of the year.

—Written by William Mahoney from bureau reports

Nader blasts cable fare at Great Lakes show

By JANE GREENSTEIN
Staff reporter

INDIANAPOLIS—The quality and substance of cable programming was attacked by consumer activist Ralph Nader at the opening panel of the Great Lakes Cable Expo held here Sept. 18 to 20.

While media executives on the panel touted cable's expansion and cross-pollination with other mediums, Mr. Nader said cable is more "sugar," meaning entertainment, than "nutrients," meaning consumer information.

"The cable industry is meeting its technological needs," he said. "The question is whether it's meeting its human potential. Cable has seriously lagged behind in providing information that people need."

Mr. Nader suggested that cable programming should provide helpful consumer information like a newspaper does.

"Cable should look at what newspapers do that have great reader appeal and see how that can be transformed into cable," he said.

Although few on the panel addressed Mr. Nader's comments directly, they all agreed that cable's programming approach must be-

come more localized.

Jamie Kellner, president of Fox Broadcasting Co., urged more Fox affiliates to follow the lead of Fox Television Stations-owned WFLD-TV in Chicago and form partnerships with cable operators to provide local newscasts.

Lee Masters, president of E! Entertainment Television, echoed Mr. Kellner.

"Localization is the key word," said Mr. Masters.

Harold D'Orazio, president and chief executive officer of Ameritech, a former regional Bell firm, urged a link between phone companies and the cable industry.

"It will take two decades before the country is full fiber optic," he said. "With cable's participation, that can happen a lot faster."

Mr. Nader warned that cable's concern with developing technology is overshadowing its commitment to the public.

"The industry is dangerously remote in cultivating community understanding. There are a lot of technologists who know how to run the business. What we need are more philosophers and anthropologists."

The Great Lakes show was attended by about 2,000 people. #

Eastern Show plagued by sparse cable turnout

By LAURA MALT
Staff reporter

WASHINGTON—Southern Cable Television Association officials said the Eastern Show here last week turned out to be a major let-down.

"We're very disappointed," said Nancy Horne, executive director of SCTA, the event's sponsor. "The entire industry should have converged on Washington."

SCTA representatives weren't the only ones upset that far fewer cable operators than expected had showed up for what was supposed to be a massive industry lobbying opportunity here Sept. 16 to 18.

The show's exhibitors were also grumbling. Eastern Show organizers said they didn't know how many cable operators showed up for the conference, which they vowed to return to its normal site—Atlanta—next year.

"This was not our typical show," said Ms. Horne. "I hope when we get back to Atlanta, we'll be back on track again."

Many exhibitors attributed the shortfall to competition from other shows and the fact that Washington is unfamiliar territory to many Southern cable operators.

"It's probably the lightest, dearest show I've ever seen," said Betsy Brightman, director of circulation and sales for TVSN, publisher of

cable guides and a show exhibitor.

"There's a lot more vendors than there are operators," said Ashley Smith Frank, regional sales manager of Nostalgia Television.

"There's not much question that it's slow," added John Weeks Jr., associate director of the SCTA and president of John Weeks Enterprises, an exhibitor.

The exhibit floor was nearly empty by the afternoon of the meeting's last day. Some exhibitors began packing up their booths early and some said they tried to have the show close early.

According to some exhibitors' estimations, only about 100 to 200 of the 400 cable operators expected to attend actually did.

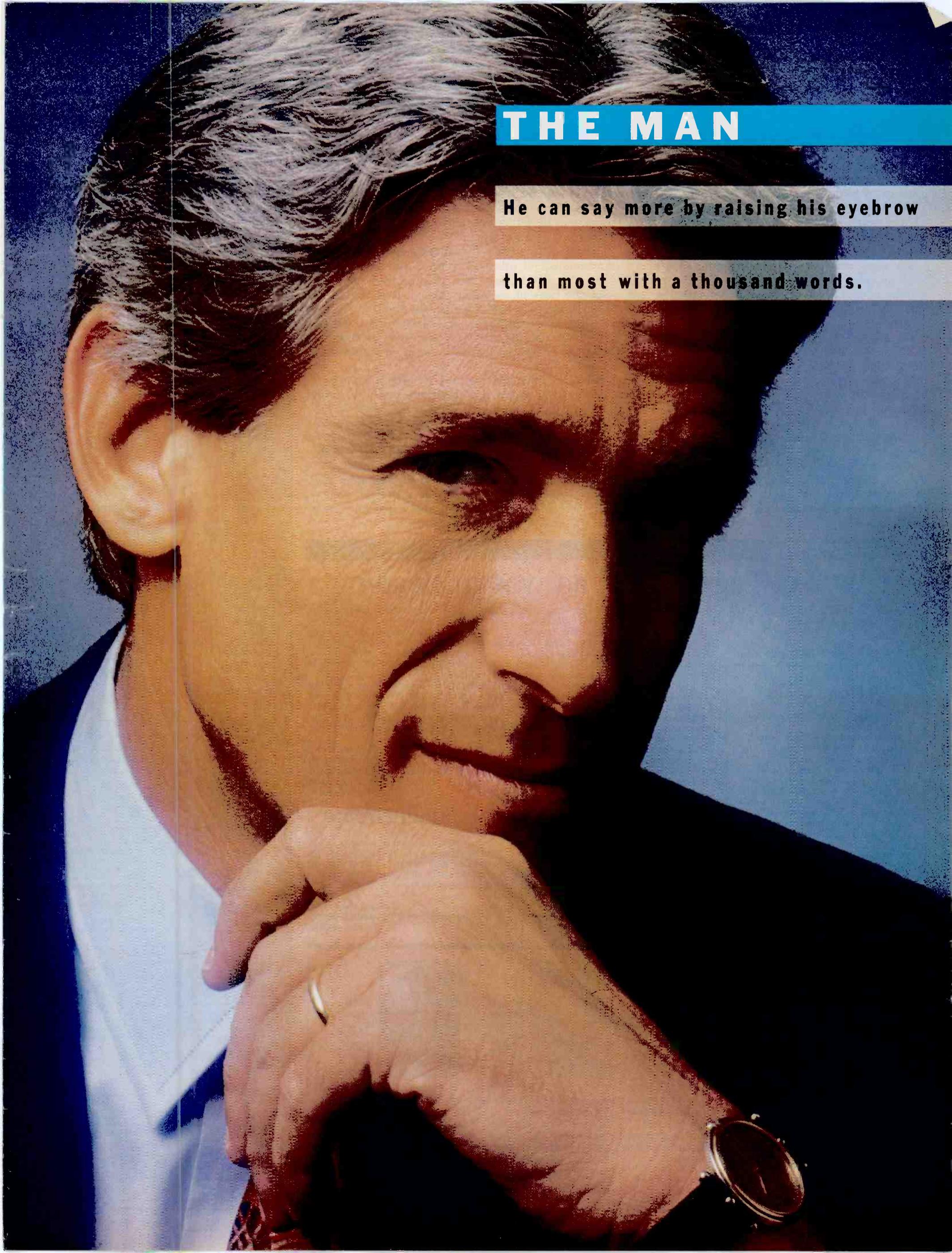
Cable industry sources, who asked not to be identified, blamed the National Cable Television Association in part for the poor turnout.

The sources claimed NCTA tried to discourage attendance in fear that out-of-towners would mess up NCTA's lobbying efforts to defang cable legislation.

Yet John Wolfe, an NCTA spokesman, called those claims "completely inaccurate and without any foundation."

Ms. Horne said NCTA didn't participate in the show as much as organizers had hoped because the association was busy lobbying.

"We just caught them at a bad time," added Biggs Tabler, SCTA president. #



THE MAN

He can say more by raising his eyebrow

than most with a thousand words.

Beware the shifting tides

At first glance, the surprising decision last week by the Federal Communications Commission to revoke the license of WSNS-TV in Chicago for offering a steady diet of pay movies seems to advance the cause of TV news.

And to some extent, it does precisely that. But a closer examination indicates that the ruling speaks just as much to the dangers of buying into regulatory trends.

The facts are fairly straightforward: Like many UHF stations in the early 1980s, WSNS decided to take advantage of Reagan-era deregulation and stake its fortune on a scrambled signal offering pay movies.

The FCC at that time, under the chairmanship of Mark Fowler, had made it clear that television stations could be run like any other business, which meant that if subscription TV made money in the open marketplace, then by definition it was serving the public interest.

The fact that it required a government license to put that for-profit-only business on the air was irrelevant.

A group of media executives in Chicago who disagreed with that philosophy challenged WSNS's license, a move initially rejected by the FCC. A federal court eventually sent the case back to the FCC for another look.

This time, under Chairman Al Sikes, the commission decided that because WSNS had offered no news or public affairs programming during its fling with subscription TV it had lost its presumed "right" to an automatic license renewal.

Depending on market conditions, that loss represents tens of millions of dollars, just in terms of the value of the station itself.

And yet its owners did nothing differently than any number of other TV stations did at the time, following a business trend condoned by the FCC. But the tides of regulatory change had shifted on WSNS, and they were left high and dry.

Other subscription TV outlets from that era are presumed safe because their licenses were renewed long ago; WSNS's case has dragged on for nearly a decade now.

Similarly, many single-purpose broadcast outlets, such as home shopping stations, are careful to insert periodic five-minute news breaks specifically to fulfill their public service obligation, as do many independents.

The lesson in all this is never to lose touch with the bedrock principle of American broadcasting:

No matter what any would-be deregulators say, possession of a TV license brings with it an obligation to serve the public something beyond simple entertainment. #

LETTERS TO THE EDITOR

ITC's 'Tic Tac Dough' ad was misleading

I am writing to you in response to the ad in your magazine (Sept. 17) for ITC's "Tic Tac Dough"—"Best New Game in Town!"

First of all, how can ITC justify the hit

or miss of any new first-run strip after just three days worth of overnights?

When syndicators claim that conclusions can effectively be drawn from less than one week's worth of ratings, it's no wonder that stations are dangerously "trigger-happy" and do not give new product the opportunity to grow!

Secondly, from a research standpoint, it is an invalid and grossly misleading comparison to rank the new syndicated games solely by the household rating in each market.

Factors such as the time period, station, lead-in and time period competition must be considered. ITC is playing the syndicator who cried "wolf" and, as a result, is diminishing the purpose and

effectiveness of these costly trade ads for everyone.

Lastly, if ITC is going to use its competition in print, the proper program name should be listed. Guber-Peters' new first-run game is called "The Quiz Kids Challenge."

Please note that on Page 4 of the same issue, EM's William Mahoney claims that "of the five new shows, ITC Domestic Television's 'Tic Tac Dough' . . . got off to the weakest start."

Rachel Wells
vice president,
research and development
Guber-Peters Television
Los Angeles

Wildmon not part of the mainstream

Page 1 of your Aug. 20 issue features an article that describes Donald Wildmon as "a crusader against indecent broadcasts." This unfortunate phrasing implies that Mr. Wildmon's definition of "indecent" is universally accepted. Thankfully, that is not the case. Donald Wildmon is a fanatic who claims to find filth in the most unlikely, innocuous places.

I wish you had made it clear that Mr. Wildmon's standards for decency are far outside the mainstream. I find it indecent to give him any more credibility than he deserves, which is none.

Michael Rosenthal
independent TV producer/writer
Fairfax, Calif.,

Write to us

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

Letters may be shortened and grammatical errors corrected.

EM discourages the use of charts with letters and reserves the right not to publish them.

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

QUICK TAKES

Do you expect cable systems and local TV stations to jointly develop local news in your market?



Jeff Rosser
vice president,
general manager
KDFW-TV
(CBS)
Dallas

"Yes, eventually I expect it to happen. How soon? I have no idea. The biggest question is: Why do it? What is it that justifies the additional cost and effort that creates a benefit for the local TV station?"



Bruce Marson
vice president,
station manager
WHDH-TV
(CBS)
Boston

"Yes, I think it's coming. The question is, at what point does the additional staff and technical costs return your investments. And secondly, does it add to or devalue the exclusivity of our existing news and public affairs programming."



Diane Sutter
corporate VP,
general manager
WTVQ-TV
(ABC)
Lexington, Ky.

"Yes and I anticipate that there are going to be more and more opportunities for local stations and their cable systems to work together for mutual benefit."

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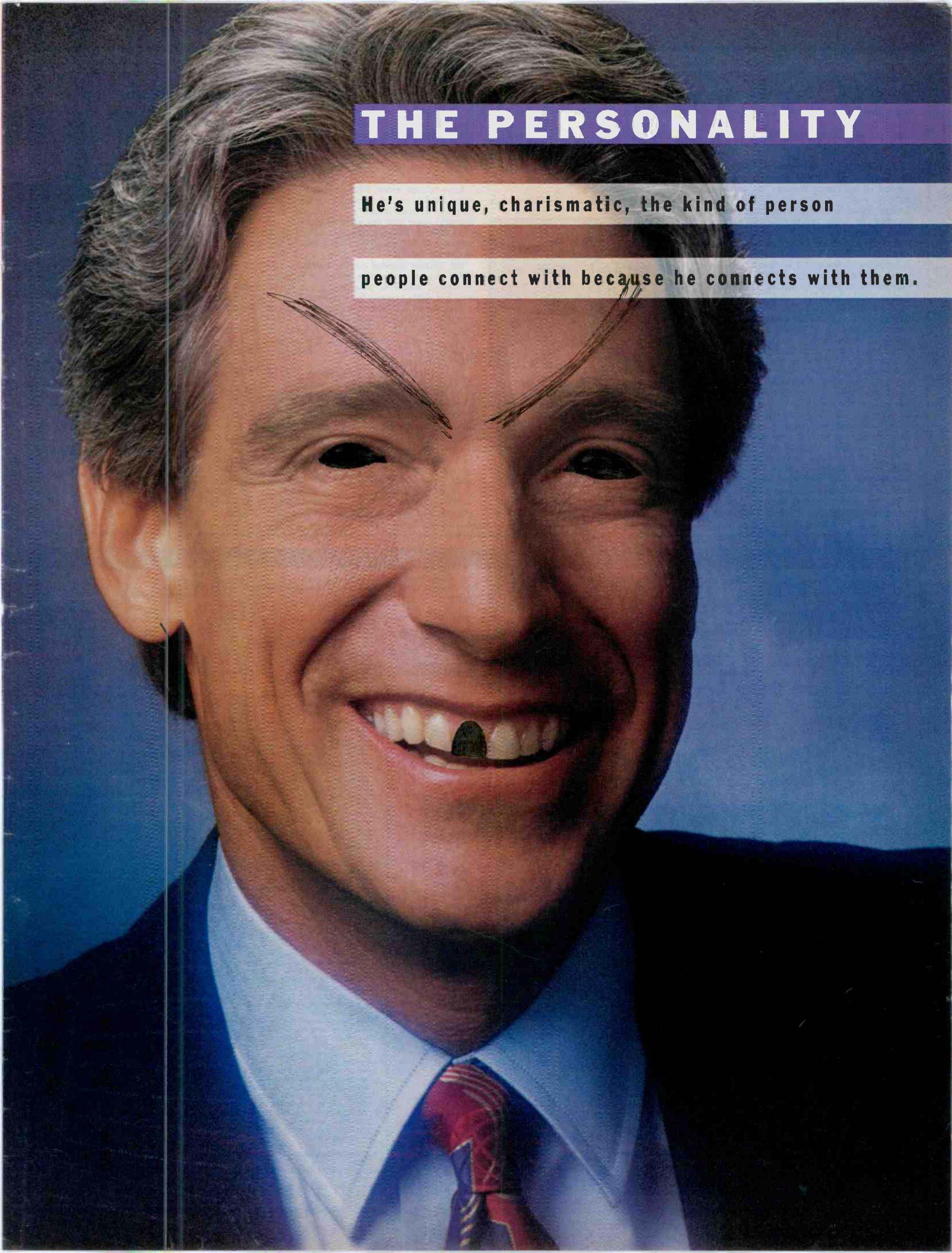
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THE PERSONALITY

He's unique, charismatic, the kind of person

people connect with because he connects with them.

FBC's Emmys see lowest ratings in history

By THOMAS TYRER
Staff reporter

LOS ANGELES—In a reversal from the past two years, ratings for Fox Broadcasting Co.'s telecast of the Emmy Awards fell dramatically this year.

The "42nd Annual Primetime Emmy Awards" on Sept. 16 attracted 28 percent fewer viewers than last year's ceremony and was the lowest-rated Emmy telecast in history.

The show earned an 8.2 Nielsen Media Research rating (percentage of TV homes) and 14 share (percentage of sets in use) from 8 p.m. to 11:14 p.m. (ET).

Despite the fact that FBC's Sunday night ratings are stronger than ever, new season counterprogramming by the Big 3 deflated the ratings for the Emmys.

"CBS and ABC debuted their new season's programming and did very well," said FBC spokesman Brad Turell.

"In this year's more competitive environment, when there are new series coming on, this shows that they can do better than a special event," Mr. Turell added.

The low ratings performance has FBC officials considering moving next year's Emmy Awards back to an August date.

FBC first aired the event in September 1987, when it earned an 8.8/14, but then improved the ratings by moving it to August in 1988, when it earned a 10.7/18.

The ceremony reverted back to its more traditional September airing in 1989, earn-

ing an 11.4/19.

This year's telecast marked FBC's first under a new \$9.5 million contract with the Academy of Television Arts and Sciences that includes rights to ceremonies for the next two years.

An ATAS spokesman said the organization

Despite the fact that FBC's Sunday night ratings are stronger than ever, new season counterprogramming by the Big 3 deflated the ratings for the Emmys.

is "deeply concerned" about the large decline in viewership and attributed some of the erosion to "an area of tastelessness" he said was evident during this year's FBC show.

At various times throughout the ceremony, different presenters spiced up the proceedings with sexual innuendo that included quips about a woman teasing a man by repeatedly unzipping his fly and banter about being "horny."

But Mr. Turell and other FBC officials discounted the criticism by the ATAS that the

show stepped over the boundary of good taste.

"We all concurred that this was one of the classiest shows we've ever done," Mr. Turell said.

Low ratings aside, FBC executives took some comfort in the network's former "The Tracey Ullman Show's" winning four Emmys—more than any other program.

That dark horse contender, which had been one of FBC's first hits, left the air at the end of last season.

Ms. Ullman decided not to return for another year's production once she became frustrated with FBC programming executives who had made her wait for a renewal.

But one of last season's most-ballyhooed programs, ABC's "Twin Peaks," was the subject of an upset of a different sort when it was shut out completely in the on-air awards, although it did secure two honors in the technical category.

That series had led all other shows with 14 Emmy nominations.

ABC overcame the "Twin Peaks" shortfall to lead in total Emmys won, taking in 22 awards this year compared to the 13 that it won last year, which placed it third among the networks.

NBC lost ground from last season, winning 18 Emmy awards this time compared to the 25 it won last year, while CBS finished third with 14 votes, compared to last season's first-place 27 Emmys.

FBC increased its take from two Emmy Awards last year to nine awards this time

around.

PBS also won nine awards.

The pay cable service HBO, with help from its special programming "Age-Old Friends" and "Billy Crystal: Midnight Train to Moscow," earned eight awards.

Winners in the major categories include:

- Comedy series: CBS's "Murphy Brown."

- Drama series: NBC's "L.A. Law."

- Miniseries: NBC's "Drug Wars: The Camarena Story."

- Variety, music or comedy program: FBC's "In Living Color."

- Animated series: FBC's "The Simpsons."

- Lead actor in a comedy: Ted Danson of NBC's "Cheers."

- Lead actress in a comedy: Candice Bergen of CBS's "Murphy Brown."

- Supporting actor in a comedy: Alex Rocco of CBS's "The Famous Teddy Z."

- Supporting actress in a comedy: Bebe Neuwirth of NBC's "Cheers."

- Lead actor in a drama series: Peter Falk of ABC's "Columbo."

- Lead actress in a drama series: Patricia Wettig of ABC's "thirtysomething."

- Supporting actor in a drama series: Jimmy Smits of NBC's "L.A. Law."

- Supporting actress in a drama series: Marg Helgenberger of ABC's "China Beach."

- Lead actor in a miniseries: Hume Cronyn of HBO's "Age-Old Friends."

- Lead actress in a miniseries: Barbara Hershey of CBS's "A Killing in a Small Town."#

NEWS OF RECORD

The following are items released by the Federal Communications Commission on Sept. 18.

TV station sales

Cities and stations: Augusta, Ga., WJBF-TV Channel 6; San Juan, Puerto Rico, WAPA-TV Channel 4.

Seller: Pegasus Broadcasting of Augusta, Ga., Northbrook, Ill. Christopher Brennan, president.
Buyer: General Electric Capital Corp., Stamford, Conn.

Price: Purchase price unknown.

Notes of interest: At the time of filing, General Electric Capital Corp. was indirectly controlled by General Electric Co., which also owned the National Broadcasting Co. (including the NBC Television Network), which in turn owned the corporate licensees of seven television stations. These stations are WNBC-TV, New York; WRC-

TV, Washington; WMAQ-TV, Chicago; WKYC-TV, Cleveland; KNBC-TV, Los Angeles; KCNC-TV, Denver; and WTVJ-TV, Miami.

Date granted: Sept. 11.

Radio station sales

Cities and stations: Austin, Minn., KQAQ 970 AM (5,000 watts daytime, 500 watts nighttime).

Seller: S&D Broadcasting, Austin, Minn. Darrell

Solberg, president.

Buyer: James Anderson, Marshall, Minn.

Price: \$345,000.

Date granted: Sept. 7.

City and station: Conway, Ark., KMJX 105.1 FM (81,000 watts).

Seller: Coastal Communications Ltd., c/o Vandeventer, Black, Meredith and Martin, Norfolk, Va.

Buyer: Magic Broadcasting of Little Rock, Little Rock, Ark. Richard Booth, president and director, David Cherhoniak, vice president, secretary and director.

Price: \$3.3 million.

Notes of interest: At the time of filing, Mr. Booth was president, director and 5.3 percent shareholder of Coastal Communications Ltd. Mr. Booth also served as the general manager of KMJX-FM, Little Rock, Ark. He was also an officer, director and shareholder of Coastal Communications of Albuquerque, licensee of KAMX/KFMG, Albuquerque, N.M. Mr. Cherhoniak was a director of Douglas Broadcasting, licensee of the following stations: KMAX-FM, Arcadia, Calif.; KEST-AM, San Francisco; and KHTN-FM, Placerville, Calif. Mr. Cherhoniak was also an officer, director and 49 percent shareholder of East Shore Broadcasting Corp., licensee of WRHZ-AM/WRCN-FM, Riverhead, N.Y. and High View Broadcasting of Westchester, which has been approved to purchase WFAS-AM/FM, White Plains, N.Y.

Date granted: Sept. 6.

City and station: Hanford, Calif., KRZR 103.7 FM (50,000 watts).

Seller: KMGX Corp. c/o Olympic Broadcasting Corp., Seattle. James Ireland III is chairman of the seller.

Buyer: Fred Sands, Los Angeles.

Price: \$1,620,000.

Notes of interest: At the time of filing, Mr. Sands was president, chief executive officer and 100 percent shareholder of Flagship Broadcasting, licensee of KNAC-FM, Long Beach, Calif. Fred Sands Inc. T/A Redi Media, was the proposed assignee of KDAY-AM, Santa Monica, Calif., which was granted by the commission of June 11, but has not yet been consummated.

Date granted: Sept. 6.

City and station: Boyne City, Mich., WCLX 93.5 FM (1,200 watts).

Seller: W.F. Gipperich doing business as Charlevoix Broadcasting Co., Boyne City, Mich.

Buyer: Biederman Investments, Traverse City, Mich. Ross Biederman is president and director of Biederman Investments.

Price: \$250,000.

Notes of interest: At the time of filing, Biederman Investments was a wholly owned subsidiary of Midwestern Broadcasting Co. MBC was the 100 percent owner of WTCM Radio, licensee of WTCM-AM/FM, Traverse City, Mich.; and WATZ Radio, licensee of WATZ-AM/FM, Alpena, Mich. The officers and directors of WTCM Radio and WATZ Radio were officers of MBC.

Date granted: Sept. 6.

City and station: Chicago, WBEZ 91.5 FM (8,300 watts).

Seller: Board of Education, City of Chicago, Chicago.

Buyer: The WBEZ Alliance, Glencoe, Ill. Allan Arlow is president and director of The WBEZ

Alliance.

Price: \$0.

Date granted: Sept. 7.

City and station: Willoughby, Ohio, WELW 1330 AM (500 watts daytime, 350 watts nighttime).

Seller: Sullivan Shamrock Broadcasting Co., Willoughby, Ohio.

Buyer: Harris Broadcasting, Raymond Somich, president and director.

Price: \$25,000.

Date granted: Sept. 11.

City and stations: Kalispell, Mont., KOFI 1180 AM (50,000 watts daytime, 10,000 watts nighttime); KOFI 103.9 FM (3,000 watts).

Seller: KOFI Inc., Kalispell, Mont. William Patterson, president.

Buyer: Crown Glacier Associates, Kalispell, Mont. G. George Ostrom, director.

Price: \$750,000.

Notes of interest: At the time of filing, Mr. Ostrom, one of the proposed transferees, was the news director of KOFI-AM/FM, Kalispell, Mont.

Date granted: Sept. 11.

City and station: Wishek, N.D., KDRQ 1330 AM (500 watts daytime).

Seller: Ammerman Enterprises, Stafford, Texas. Dan Ammerman, president.

Buyer: Martin Broadcasting, Houston. Darrell Martin, president and director.

Price: \$150,000.

Notes of interest: At the time of filing, Mr. Martin, president and 100 percent owner of Martin Broadcasting, was also president and 81 percent owner of Salt of the Earth Broadcasting, licensee of KWWJ-AM, Baytown, Texas. Mr. Martin and Ms. Martin were both members of the board of directors of Salt of the Earth Broadcasting.

Date granted: Sept. 12.

Proposed stations

Location: Bozeman, Mont.

Station: 99.9 FM.

Applicant: KBSC Broadcasting Limited Partnership, Bozeman, Mont.

Location: Minneapolis, Kan.

Station: 92.7 FM.

Applicants: Belinda Ohlemeier, Hays, Kan. New Life Fellowship, Wichita, Kan. Rebecca Hoeflicker, Belleville, Kan.

Location: Parker, Ariz.

Station: 99.3 FM.

Applicant: W. Keith Walker, Lake Havasu City, Ariz.

Location: Ogden, Utah.

Station: 95.5 FM.

Applicant: Rees Broadcasting, Salt Lake City.

Location: Alexandria, La.

Station: 89.9 FM.

Applicant: Missionary Action Projects, Shreveport, La.

Location: Allentown, Pa.

Station: 89.3 FM.

Applicant: Beacon Broadcasting Corp., Allentown, Pa.#

The Golden Girls make news in Tampa!

WTSP (ABC), M-F, 5:30-6 PM • First Week

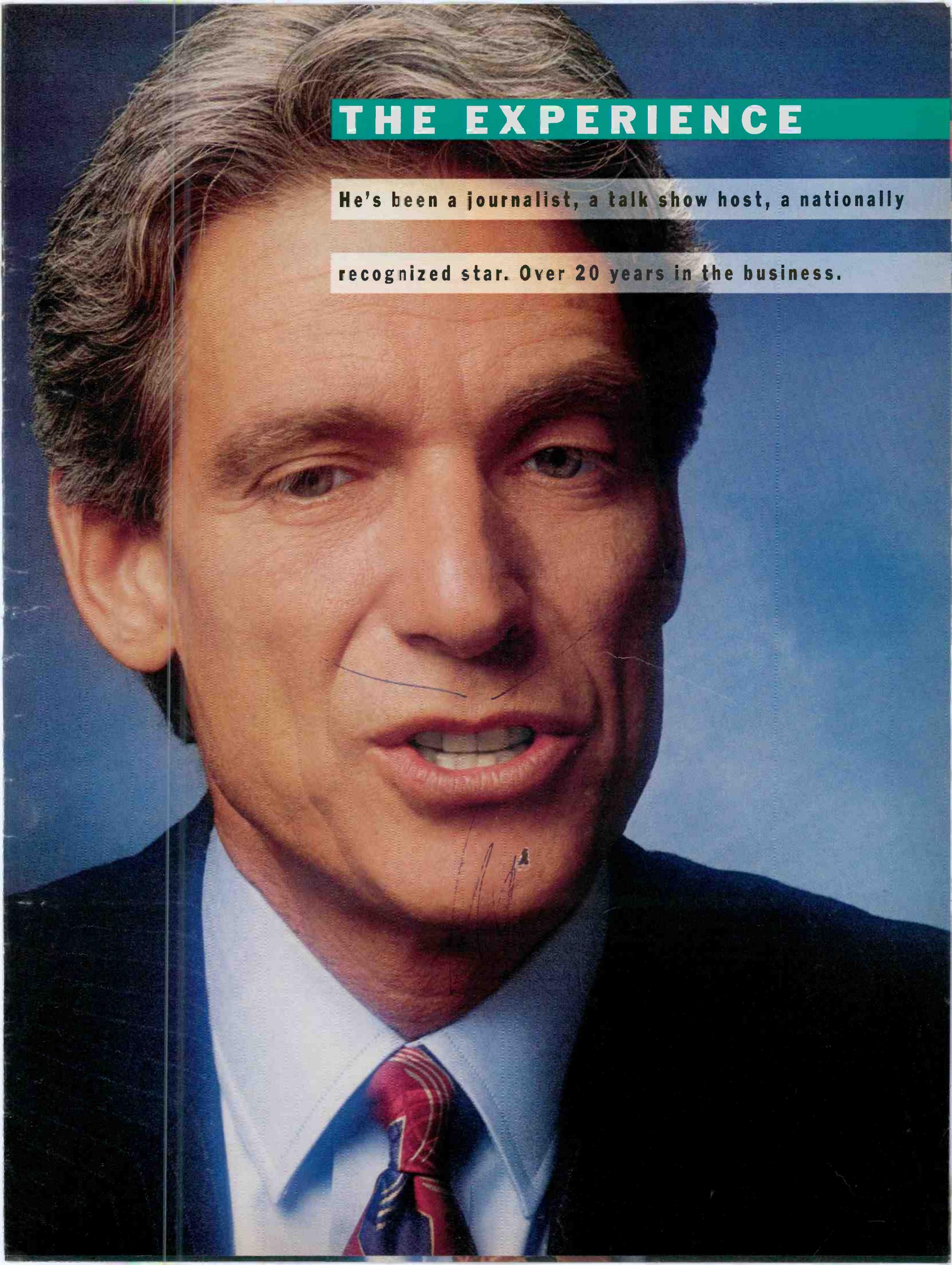
- 6.4 rating/12 share increases its NEWSCENTER 10 lead-in share (4.1/9) by 33%.
- Highest rated M-F 4-6 pm program on station: 4 pm-TRUMP CARD (2.7/7); 4:30 pm-JEOPARDY (3.3/8); 5 pm-NEWS (4.1/9).



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SOURCE: NSI 9/10-9/14/90.

THE
GOLDEN
GIRLS



THE EXPERIENCE

He's been a journalist, a talk show host, a nationally recognized star. Over 20 years in the business.

'Cosby' makes ranking gains in Cassandras

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—The Nielsen Media Research Cassandra rankings for syndicated shows in July held few surprises, although they did show gains for Viacom Enterprises' "The

King World Productions' 'Wheel of Fortune' remained the top show with a 13.4 rating.

Cosby Show."

In Monday-through-Friday prime-access results, King World Productions' "Wheel of Fortune" remained the top show with a 13.4 rating (percentage of TV households) and a 27 share (percentage of sets in use) on 189 stations, covering 95 percent of the country.

The game show was followed by King World's "Jeopardy," which maintained its hold on second place with a 12.9/26 on 93 stations covering 61 percent of the country.

But what was more notable was "The Cosby Show's" third-place performance with an 8.4/17 on 103 stations covering 45 percent of the country.

In May, the off-network sitcom

placed behind Paramount Domestic Television's "Entertainment Tonight," but this time around the former NBC comedy bested the first-run magazine.

"ET" earned an 8/16 on 89 stations covering 72 percent of the country to take fourth place.

LBS Communications' "Family Feud" followed "ET" with a 7.6/16 on 43 stations covering 28 percent of the country.

Twentieth Television Corp.'s "A Current Affair" came next with a 7.5/15 on 103 stations covering 70 percent of the country. That represented the same rankings for the latter two shows as they had in May.

In the children's programming category in terms of households, Group W Productions' "Teenage Mutant Ninja Turtles" held its newfound No. 1 spot from May with a 3.9/12 in July. It ran on 133 stations covering 91 percent of the country.

Buena Vista Television's "Chip 'n' Dale Rescue Rangers," the former No. 1 show, placed second as it did in May, posting a 3.5/10 on 155 stations covering 95 percent of the country.

BVT's "DuckTales" held its No. 3 slot with a 3.4/11 on 171 stations covering 97 percent of the country.

Coming in fourth again was Claster Television's "Muppet Babies," which earned a 2.6/10 on 113 stations covering 87 percent of the country. #

Los Angeles loses jazz radio station

By ELIOT TIEGEL
Special to ELECTRONIC MEDIA

LOS ANGELES—This city lost its main commercial jazz station, KKJZ-AM, when owner-manager Saul Levine pulled its plug on Sept. 14 at 1:30 p.m.

In its place is a simulcast of Mr. Levine's KKGQ-AM/FM classical station.

The move ends a 30-year run by the outlet as one of the nation's few all-jazz broadcasts.

"People were refusing to buy, and I just couldn't sustain the operation," Mr. Levine said.

Part of KKJZ's problem was that its hardcore audience, which had been accustomed to the station's clear, pristine sound when the jazz format was on KKGQ-FM, was lost when Mr. Levine transferred it to AM.

The transfer occurred when Mr. Levine last year turned KKGQ-AM into an all-classical station, and brought jazz to his 1,000-watt KKAR-AM in distant Hisperia, switching that station's show-tune format to KKGQ-FM's contemporary and modern jazz format in January and changed the station's call letters to KKJZ-AM.

Although KKJZ-AM eventually boasted 25,000 watts of power, it faced strong jazz competition on FM from three stations—KLN-FM in Long Beach, a listener-supported broadly programed voice; KTWV-

FM here, which airs light jazz and new wave music; and KACE-FM in Inglewood, which has been adding jazz fusion to its urban contemporary discs.

"Eight or nine years ago when there was no competition, we were able to survive," says Mr. Levine. "Our biggest rating was a 1.6 in 1981, but that kept eroding. Once we started to lose a few tenths of a point, it killed us."

With jazz a limited format, Mr. Levine said the fragmentation caused by the three competitors "just melted our audience away."

Two of the station's longtime disc jockeys, Chuck Niles and Sam Fields, joined KLN-FM.

Mr. Levine, who says he spoke to KLN-FM about hiring the two DJs, also donated his library of thousands of albums to the station.

Mr. Niles was with KKGQ-KKJZ for 23 years in various time slots; Mr. Fields was primarily the late-night DJ for 18 years.

Mr. Levine says ad agencies told him they couldn't buy time with the station's low numbers, and "the jazz clubs stopped buying time. They wanted to swap me meals for time."

For the past five years, the jazz signal had been sent out to cable systems in North America, including Canada, with stereo audio services.

During its "peak years" the station was a must stop for musicians visiting the Los Angeles area. #

Editorialists vanishing from nation's stations

(Continued from front cover)

the few members remaining are considering pulling the plug on the organization altogether.

"If our membership declines any more significantly, it will be a question of whether the organization can stay in existence," says Don Lowery, NBEA president and director of public affairs and editorials for CBS affiliate WHDH-TV in Boston, a station that is bucking the industry trend by continuing to editorialize.

It's also apparent that the cutbacks haven't been limited to the nation's more marginal television stations.

Many network owned-and-operated stations, and others belonging to deep-pocketed group broadcast organizations, no longer take on-air stances on issues affecting their communities.

"I'd rather not talk about it on the record," says Roger Colloff, vice president and general manager of CBS-owned WCBS-TV in New York, of his station's decision to stop editorializing.

"We may well resume it in the future," Mr. Colloff says.

Adds Bob Morse, vice president and general manager of NBC-owned WMAQ-TV in Chicago, where all three network O&O stations have stopped editorializing, "In this job, I just don't have the time to do them the way I think they should be done."

Prominent stations, such as CBS affiliate WCCO-TV in Minneapolis, are also eliminating editorials.

"Part of the decision to not do them was a budgetary reason," concedes John Culliton, WCCO news director.

Though editorials aren't a heavy expense, they still cost stations in the sense that somebody has to research, write and tape the opinion pieces.

At some stations, that task is handled by a staffer who also serves as a public relations officer.

At other stations, editorials are—or were—delivered by the general manager or another top-level executive.

When cutting back, some stations eliminated their editorialist position altogether.

Other stations, such as Capital Cities/ABC-owned WLS-TV in Chicago, reassigned their editorialist to another station function.

At WMAQ, where the general manager once delivered the editorials, the station manager's position was eliminated and its duties rolled into those of the general manager.

As a result, WMAQ's current general manager, Mr. Morse, says he's busy enough, without taking on editorials. And he says he doesn't want to assign editorials to someone else.

"I don't think it carries the same weight," Mr. Morse says.

"I think the general manager should do it, if it's going to be done."

Yet while representatives of some of the stations that have eliminated editorials are less specific about what spurred their cutbacks, critics place much of the blame on a series of deregulatory decisions by the Federal Communications Commission during the 1980s.

Under the FCC deregulatory regime in place at the time, critics charge that broadcast stations were subjected to a rash of speculative buying and selling, and a broadcaster's public service obligations were severely diluted.

In response to their new-found freedom to focus on the bottom line, many stations, the critics say, deleted editorials, which had never been regarded as a profit center.

"The bottom line is they (editorials) are a luxury that some stations don't wish to indulge in," says Rich Adams, editorial director for CBS affiliate WUSA-TV in Washington, which still broadcasts up to 12 editorials each week.

The critics also say one of the major reasons that many stations have felt comfortable about cutting editorials is due to the FCC's 1987 elimination of the fairness doctrine.

Under one leg of the doctrine, stations were required to cover both sides of controversial issues. Yet under the other leg, the doctrine also required broadcasters to seek out controversial issues to cover in the first place.

Reagan FCC members argued long and hard that broadcasters were intimidated into pulling their editorial punches by the doctrine, and that axing the regulation would spur freewheeling, on-air

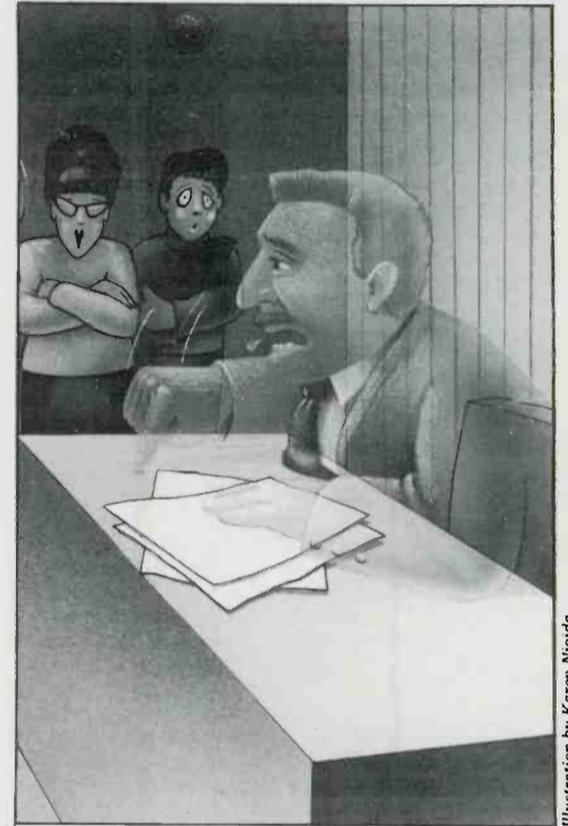


Illustration by Karen Nigida

debate of the vital issues of the day.

The major irony, however, according to some critics, is that axing the doctrine appears to have had the opposite effect.

"Broadcasters no longer have any motivation to do public service unless there's a direct relationship to profitability, and editorials aren't seen as profitable," says Andrew Schwartzman, executive director of the watchdog Media Access Project.

Meanwhile, the managers of the television stations who have slashed their editorializing functions appear to view their obligations to their communities differently than those who continue to editorialize.

Says WMAQ's Mr. Morse, for instance, "Some people think it's not moral for TV stations to editorialize, to use the stations' great power to inflict upon the viewers a single point of view on a controversial issue."

Yet WUSA's Mr. Adams says, "I think we have an obligation to provide the broadest range of information that we can, and I think that informed opinion is part of that mix."

The editorials of some television stations have come under attack for being innocuous and boring, staking out such non-controversial positions as urging viewers to vote or opposing drug and child abuse.

But other stations do try to tackle sensitive subjects.

Phil Johnson, who has been editorializing for CBS affiliate WWL-TV in New Orleans since 1962, says he has used his on-air editorial platform to lash out at a former state governor for allegedly championing racist causes and to decry the rape of first offenders in the state's prisons.

"We take it very seriously," says Mr. Johnson, WWL's vice president and assistant manager.

For Angela Owens, director of editorial services for NBC-owned WRC-TV in Washington, the recurring hot buttons are handguns and assault weapons.

"We're looking at trying to keep guns out of the hands of the next generation of young people," Ms. Owens says.

ABC affiliate WCVB-TV in Boston, another strong advocate of broadcast editorials, has even endorsed the need for animal experimentation, despite the heated opposition of the animal-rights movement.

"We also do endorsements for everything from the Boston school committee to presidential," says Margerie Arons-Barron, editorial director for WCVB. "It really is a tremendous way to say to the community that we care," says Ms. Arons-Barron.

Adds NBEA's Mr. Lowery, "We're still public licensees that are supposed to operate in the public interest, and I think editorials are an important part of serving our viewers." #

THE MAURY POVICH SHOW

Available Fall 1991

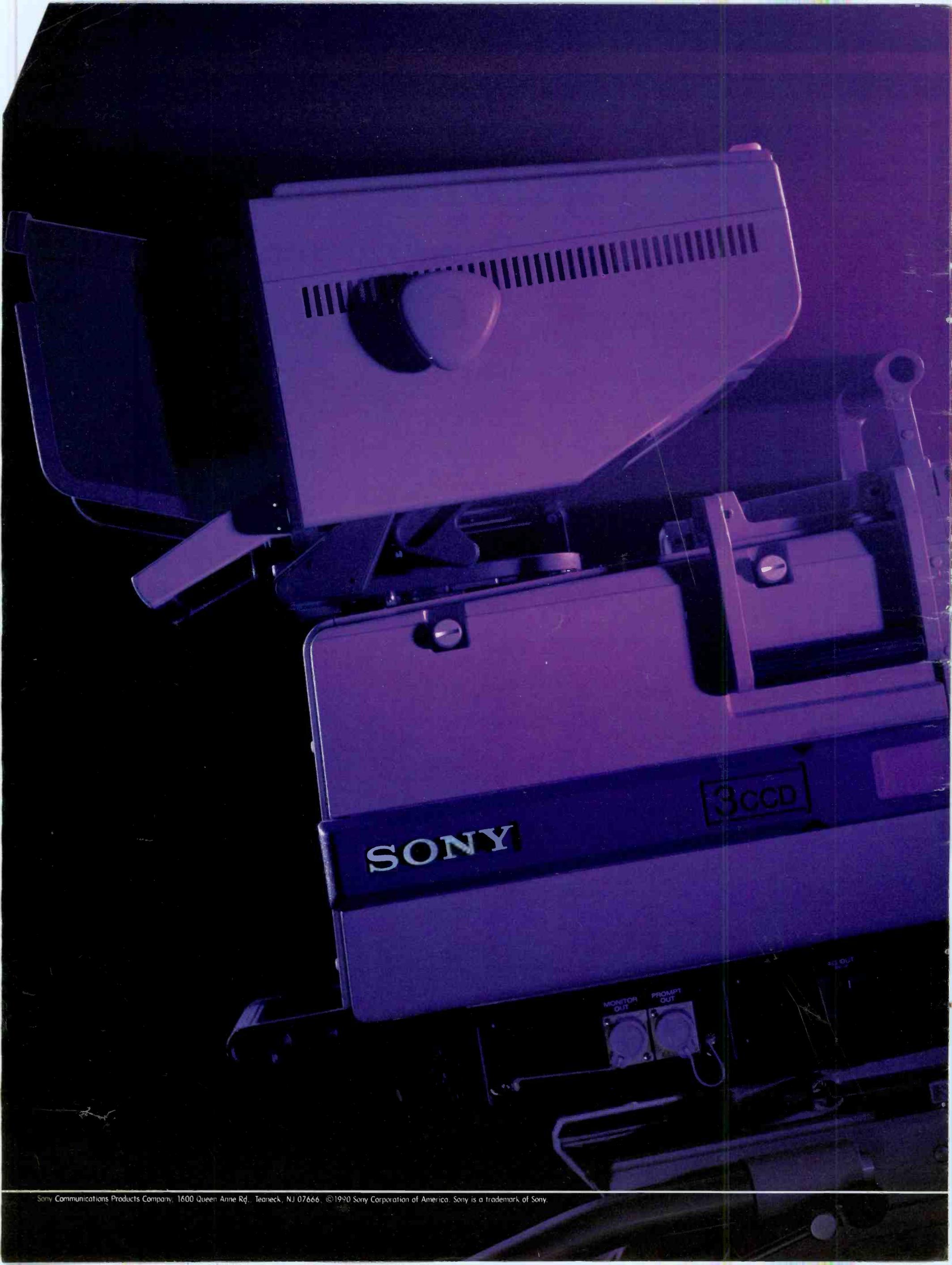


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WHO'S NEWS

Broadcast TV

Richard Ramirez to general manager, KMEX-TV, Los Angeles, from general sales manager. He replaces **Emilio Nicolas**, who has resigned.

Ken Britton to chief engineer, WIVB-TV, Buffalo, N.Y., from chief engineer, WMHT-TV, Albany, N.Y.

Patricia Schultz to director of media relations, West Coast, NBC, Burbank, Calif., from manager of corporate information. Also, **Ahmad Rashad** to host, "NBA Inside Stuff," NBA Entertainment, New York, in addition to his duties as announcer, NBC Sports, New York.

Lynell Antonelli to director of Olympic marketing and sales, CBS Television Stations, New York, from account executive, ABC Television Network, New York.

Joe English to public affairs director, KTVZ-TV, Bend, Ore., from commercial director.

Cindy Roesel to producer, WTNH-TV, New Haven, Conn., from producer, WGGB-TV, Springfield, Mass.



PATRICIA SCHULTZ
NBC



BETH SCARBOROUGH
ATC



JANE COTROPIA
Prime Network



ADOLEY ODUNTON
Republic Pictures



C. BALDASSANO
ABC Radio Networks



ELLEN EISENBERG
Viacom Enterprises



STACY VALENZA
Hearst Entertainment



DOREEN MULDOON
Worldvision Enterprises

Networks, New York, from director of business development.

Betsy Aaron to vice president, on-air promotion, HA! The TV Comedy Network, New York, from creative director.

Journalism

Jim Finnerty to anchor, "Week-end Travel Update," News Travel Network, San Francisco, from anchor, KGW-TV, Portland, Ore.

Production

Stephen Muirhead to senior vice president, international, Hanna-Barbera Productions, Los Angeles, from vice president of sales and marketing, Fisher-Price, East Aurora, N.Y.

Adoley Odunton to senior vice president, Republic Pictures Productions, Los Angeles, from director of motion pictures for television,

CBS Entertainment, Los Angeles.

Justin Pierce to senior vice president, special projects and media relations, New World Television, Los Angeles, from vice president of publicity.

Keith Pierce to vice president of TV, Frederick S. Pierce Co., Burbank, Calif., from director of drama development and movies for television, Viacom Productions, Los Angeles.

Carol Ames to executive director of corporate communications, Paramount Pictures, Los Angeles, from director of corporate communications. Also, **Lyndsey Posner** to executive director of European business affairs, London, from executive director of business affairs, Enigma Productions, London.

Billie Beasley Jenkins to director of production services and resources, Twentieth Century Fox, Los Angeles, from director of administration, studio operations.

Radio

Corinne Baldassano to vice president of programming, ABC Radio Networks, New York, from director, ABC Radio Entertainment Network.

Harvey Wittenberg to vice president, Chicago operation, Shadow Traffic, Chicago, from general sales manager, WBZN-AM/FM, West Allis, Wis.

Mike Kenny to vice president and general manager, KJQY-FM, San Diego, from vice president and general manager, WYHY-FM, Nashville.

Nancy Dobrow to general sales manager, WCBS-FM, New York, from local sales manager. Also, **Bill Kehlbeck** to local sales manager from national sales manager.

Bill Richards to program director, KIIS-FM, Los Angeles, from program director, KKBQ-FM, San Francisco.

Don Bishop to program director,

Unistar Radio Networks' "Special Blend" format, Los Angeles, from air personality.

Ann Marie Wallace to assistant promotion manager, WPEN-AM/WMGK-FM, Philadelphia, from program director, WCZN-AM, Aston, Pa.

Syndication

Ellen Eisenberg to vice president, first-run station advertising and promotion, Viacom Enterprises, New York, from vice president, creative services, New Line Cinema, New York.

Tim McGowan to vice president of research, Orion Television Entertainment, Los Angeles, from director of research, MTM Television Distribution, Los Angeles. Also, **Eliot Rifkin** to manager of research from senior research analyst.

Stacy Valenza to vice president, Hearst Entertainment Distribution, New York, from director of marketing services.

Doreen Muldoon to director, advertiser sales management, Worldvision Enterprises, New York, account executive, advertiser sales.

Brock Kruzic to Midwest region manager, Group W Productions, Chicago, from senior account executive.

Other

Nancy Jacobs Miller to executive vice president, programming, Italtoons Corp., New York, from attorney, Paramount Pictures, Los Angeles.

Cliff Dektar to senior vice president, The Lippin Group, Los Angeles, from vice president.

James Schurmann to vice president of laboratory operations, Deluxe Laboratories, Los Angeles, from vice president of production. Also, **Dashiell Morrison** to vice president of production from assistant vice president of production.

Michael Schreter to principle, MiJoy International, a new investment and consulting company based in Los Angeles, from executive vice president, Golden West Broadcasters, Los Angeles.

Jeffrey Cokin, vice president, negotiations, NBC Sports, has left NBC to head his own company, Cokin Communications Co. of Stamford, Conn. The company will specialize in representing sporting events for TV.

Obituaries

Athene Seyler, 101, whose stage, movie and radio career spanned most of this century, died Sept. 12. She continued working in radio until she was nearly 90.

Gerald Vander Sloot, 53, former vice president and director of engineering of WOOD-AM/FM in Grand Rapids, Mich., died Sept. 8 of cancer. Mr. Vander Sloot began his career with WOOD and spent 34½ years with the station until he resigned last year.

Paul Jackson, 37, sports director for WSPA-TV in Spartanburg, S.C., was killed in a small airplane crash near Lynchburg, Va., Sept. 8. Mr. Jackson had worked at the TV station since 1977. #

The Golden Girls give Geraldo a black eye in St. Louis!

KMOV (CBS), M-F, 4:30-5 PM • First Week

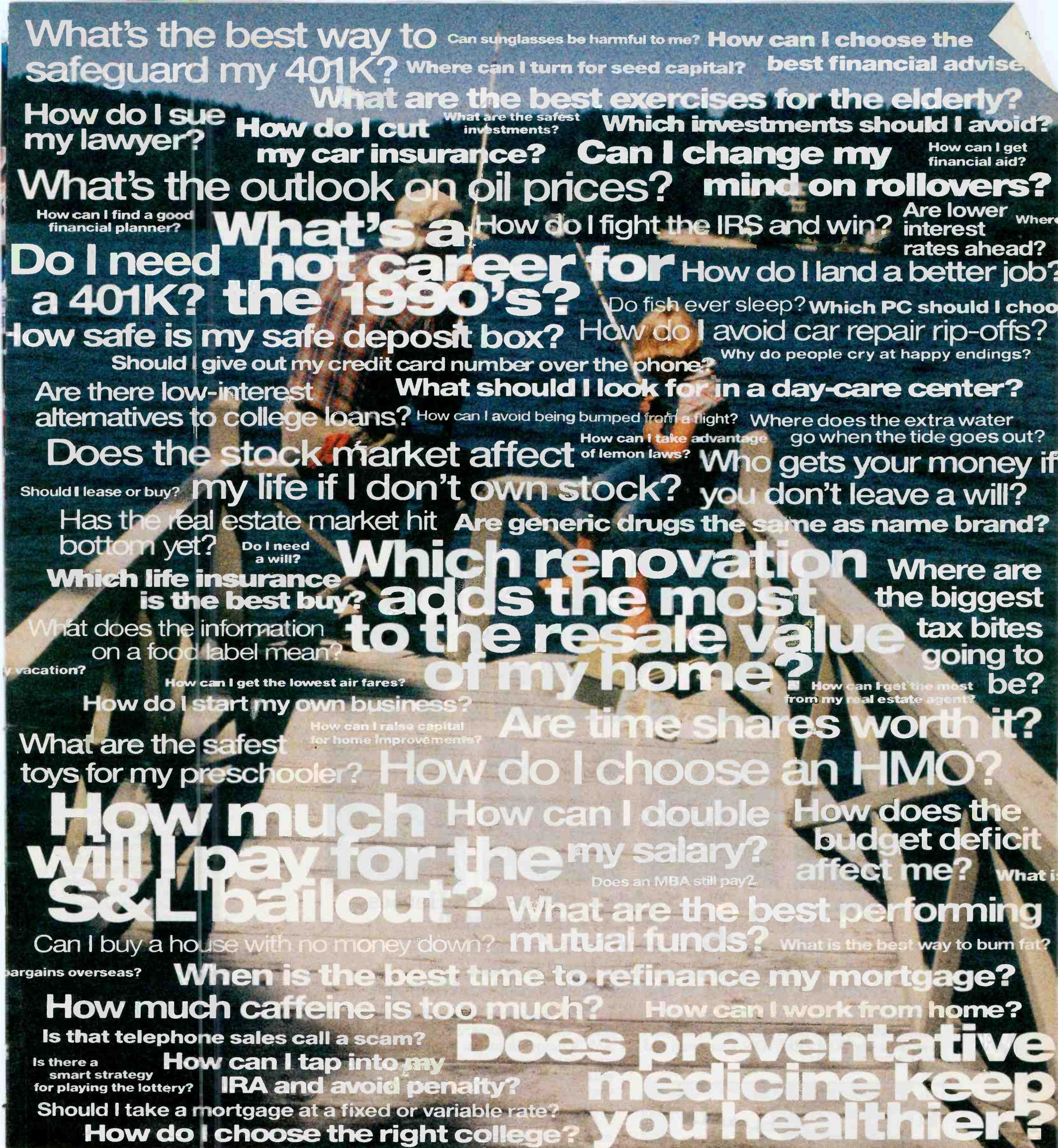
- 8.8 rating/20 share beats GERALDO share (5.5/13) by 54%.
- Increases QUIZ KIDS CHALLENGE lead-in share (5.8/15) by 33%.



© Buena Vista Television

SOURCE: NSI 9/10-9/14/90.

THE
GOLDEN
GIRLS



What's the best way to safeguard my 401K? Can sunglasses be harmful to me? How can I choose the best financial advise

How do I sue my lawyer? Where can I turn for seed capital?

How do I cut my car insurance? What are the safest investments? Which investments should I avoid? How can I get financial aid?

What's the outlook on oil prices? mind on rollovers?

Do I need a 401K? How can I find a good financial planner? What's a hot career for the 1990's? How do I fight the IRS and win? Are lower interest rates ahead? Where

How safe is my safe deposit box? How do I land a better job? Do fish ever sleep? Which PC should I choose? How do I avoid car repair rip-offs? Why do people cry at happy endings?

Are there low-interest alternatives to college loans? What should I look for in a day-care center? How can I avoid being bumped from a flight? Where does the extra water go when the tide goes out? How can I take advantage of lemon laws?

Does the stock market affect my life if I don't own stock? Who gets your money if you don't leave a will? Should I lease or buy? Has the real estate market hit bottom yet? Do I need a will? Are generic drugs the same as name brand?

Which life insurance is the best buy? Which renovation adds the most to the resale value of my home? Where are the biggest tax bites going to be? How can I get the most from my real estate agent?

How do I start my own business? Are time shares worth it? How can I raise capital for home improvements?

What are the safest toys for my preschooler? How do I choose an HMO? How can I double my salary? How does the budget deficit affect me? What is

How much will I pay for the S&L bailout? What are the best performing mutual funds? How does the budget deficit affect me? What is the best way to burn fat?

When is the best time to refinance my mortgage? What is the best way to burn fat?

How much caffeine is too much? How can I work from home?

Is that telephone sales call a scam? Does preventative medicine keep you healthier? How can I tap into my IRA and avoid penalty? How do I choose the right college?

Should I take a mortgage at a fixed or variable rate?

How do I choose the right college?

CNBC ANSWERS LIFE'S MOST DIFFICULT QUESTIONS.

CALENDAR

September

Sept. 24, **Academy of Television Arts & Sciences** forum luncheon with guest speaker Alfred Sikes, FCC chairman. Topic will be "A Changing Industry: The Evolution of Broadcasting in the 90s," Sheraton Universal Hotel, University City, Calif. Information: Murray Weissman or Robert Wargo, 818-763-2975.

Sept. 24-27, **Radio-Television News Directors Association** annual convention, San Jose Convention Center, San Jose, Calif. Information: Patricia Seaman, 202-659-6510.

Sept. 24-Dec. 5, **Fall workshops** in production, editing, computer animation and home video sponsored by the Center for New Television at the center, Chicago. Information: Cynthia Staples, 312-427-5446.

Sept. 25, **International Radio & Television Foundation** dinner with NBC News anchor Tom Brokaw moderating a panel featuring NBC's Jane Pauley, ABC's Lynn Sherr and CBS's Lesley Stahl, Plaza Hotel, New York. Information: Mimi Harmon, 212-751-5847.

Sept. 25, "**The 1990 Professional Breakfast Series**" sponsored by the Atlanta chapter of Women in Cable, featuring Hal Krisbergh, Westin Lenox Hotel, Atlanta. Information: Pam Hayes, 404-928-0333.

Sept. 25, **National Academy of Cable Programming** fall forum luncheon, New York Hilton, New York. Information: Bridgit Blumberg, 202-775-3611.

Sept. 25, "**Cavalcade of Ideas**" advertising sales workshop sponsored by the Cabletelevision Advertising Bu-

reau, Holiday Inn Crowne Plaza, San Francisco. Information: Nancy Gomez, 212-751-7770, ext. 29.

Sept. 25, **MTV Networks' affiliate advertising sales workshop** for ad sales/marketing management and account executives at cable systems and interconnects, Marriott Copley Place, Boston. Information: Eric Sherman, 212-713-6519.

Sept. 25-27, **Atlantic Cable Show**, sponsored by the cable television associations of Maryland, Delaware, District of Columbia, New Jersey, New York and Pennsylvania. Atlantic City Convention Center, Atlantic City, N.J. Information: Rhonda Moy, 609-848-1000.

Sept. 26, **Technical seminar** sponsored by the Greater Chicago chapter of the Society of Cable Television Engineers, Quality Hotel, Palatine, Ill. In-

formation: John Grothendick, 800-544-5368.

Sept. 26, **Technical seminar** sponsored by the North Country chapter of the Society of Cable Television Engineers, Edina Community Center, Edina, Minn. Information: Rich Henkemeyer, 612-522-5200.

Sept. 26, "**Countdown to Barcelona: An Update on the Pay-Per-View Olympics and Other NBC Cable Projects**" will be the topic of a drop-in luncheon sponsored by the New York chapter of the National Academy of Television Arts and Sciences. Guest speaker will be Thomas Rogers, president of NBC cable and business development. Copacabana, New York. Information: Ellen Muir, 212-768-7050.

Sept. 26, "**Television in the '90s**," a panel discussion sponsored by the

New York chapter of Women in Communications, Time-Life Building, New York. Information: Catherine Jarrat Koatz, 212-496-6100, ext. 1521.

Sept. 26, "**Cavalcade of Ideas**" advertising sales workshop sponsored by the Cabletelevision Advertising Bureau, Holiday Inn Crowne Plaza, Los Angeles. Information: Nancy Gomez, 212-751-7770, ext. 29.

Sept. 26, **Public access information session** sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Arcadia Letkemann, 312-738-1400.

Sept. 26, **MTV Networks' affiliate advertising sales workshop** for ad sales/marketing management and account executives at cable systems and interconnects, Bellevue Hotel, Philadelphia. Information: David Zagin, 212-713-6520.

Sept. 26-27, **Technical seminar** sponsored by the Big Sky chapter of the Society of Cable Television Engineers, Rodeway Inn, Billings, Mont. (Sept. 26), Colonial Inn, Helena, Mont. (Sept. 27). Information: Marla DeShaw, 406-632-4300.

Sept. 26-27, **Communications and Minority Enterprise in the 1990s conference** sponsored by the Federal Communications Commission and the National Telecommunications and Information Administration in cooperation with Howard University Small Business and Development Center, Stouffers Concourse Hotel, Arlington, Virginia. Information: Patti Grace Smith, 202-632-7260.

Sept. 26-28, "**Putting Cable in Perspective: Public Affairs, Current Issues and Trends**," a Cable Management Education Program sponsored by Women in Cable and the University of Denver, Ramada Inn South, Denver. Information: Nancy Ring, 312-661-1700.

Sept. 27, **National Academy of Television Arts and Sciences Detroit/Michigan** chapter's September meeting with guest speaker Dan Hauser, executive vice president of marketing for the Detroit Pistons, Auburn Hills, Detroit. Information: Maureen Paschke, 313-476-4406.

Sept. 27-28, **Fourth annual NCTA/NAMIC Urban Markets seminar** co-sponsored by the National Cable Television Association and the National Association of Minorities in Cable, Waldorf Astoria Hotel, New York. Information: John Wolfe, 202-775-3629.

Sept. 28, "**Cavalcade of Ideas**" advertising sales workshop sponsored by the Cabletelevision Advertising Bureau, Dallas Marriott Park Central, Dallas. Information: Nancy Gomez, 212-751-7770, ext. 29.

Sept. 28-29, **National Broadcasting Society Alpha Epsilon Rho**, North Central regional meeting, University of Wisconsin, Oshkosh, Wis. Information: Ken Metz, 715-723-2257.

Sept. 29-30, **The Interregional Training Program** sponsored by the Southern Educational Communications Association. Topic will be "Effective Outreach: Community-Based Production, Promotion and Fundraising Strategies for Success," Hyatt Regency, Miami. Information: Kathleen McDermott, 803-799-5517.

Sept. 29-Oct. 2, **Pacific Northwest Cable Communications Association** 35th annual convention, Cavanaugh's Inn at the Park, Spokane, Wash. Information: Jane Adams, 503-624-4603.

Sept. 30, "**Peabody Sundays**" commemorating the 50th anniversary of the George Foster Peabody Awards with a screening of the most distinguished TV programs of the past 50 years, every Sunday through next May. Museum of Broadcast Communications, Chicago. Information: Joan Dry, 312-987-1512.

Sept. 30, **St. Paul/Minneapolis Public TV Forum** to discuss Soviet and U.S. democracy and the role of TV. KTCA-TV studios, St. Paul, Minn. Information: Bill Hanley, 612-229-1380.#

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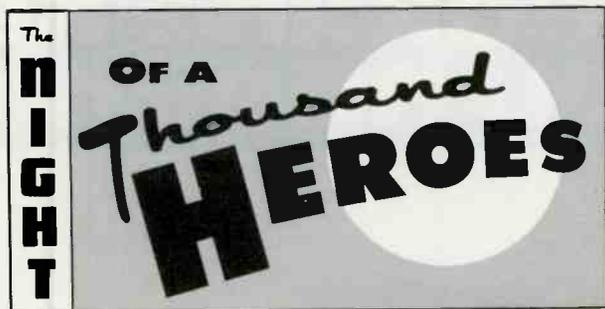


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CNN chief seeks stronger global links

(Continued from Page 1)

international crisis has been an advantage or disadvantage?

Mr. Johnson: It has been an extraordinary period. It has been a wonderful opportunity for me to see CNN at its finest.

I had expected to use August as a period in which I would get to know the staff, conduct individual and group sessions and work my way through the organization.

Clearly, the impact of the Iraqi invasion of Kuwait was such that much of my original scheduling has been affected. I have had the opportunity to get to our bureaus in Dallas, New York and Washington. I had hoped within my first 30 days to have visited each of our domestic bureaus.

EM: How have you allocated resources to coverage in the Middle East in a way that is different from that of your predecessor?

Mr. Johnson: Working with the in-place management staff, I have tried to assess what was needed to cover as comprehensively as possible the events of the Middle East.

We have in excess of 60 people over there. We had in excess of 40 people covering the Bush-Gorbachev summit. Some very quick decisions were made.

But I think it's very important to say this right upfront: CNN was very well-prepared for this crisis as well as for the summit. So much of what CNN and its management staff have been doing for the past 10 years was very evident in this past month.

I think CNN would have handled these events splendidly with or without Tom Johnson. I have been more an observer in a learning capacity, although I had to go to work right away on decision making, primarily on resource allocations.

EM: Explain the rationale behind your controversial decision to broadcast live the satellite transmissions from Iraq featuring its president, Saddam Hussein, with Western hostages? Was the disclaimer CNN ran across the bottom of the feeds really sufficient? Was any of the criticism leveled at your decision justified?

Mr. Johnson: I think some of the criticism was justified.

There was discussion of all the issues prior to the tape being made available to us. CNN is, after all, an all-news, 24-hour, global organization.

We felt it was very important to proceed with this as the tapes were fed because we thought it was news. We felt there were very interested viewers of CNN, especially families of the hostages. We felt the public deserved a right to view this and make their own judgments about Saddam Hussein rather than our making a judgment by



Tom Johnson says he's seen CNN at its finest during the Mideast crisis.

editing and condensing the tape.

We provided it with the proper disclaimers and captioning so there was no doubt what viewers were seeing were hostages controlled by the Iraqi government.

I can understand those who feel uncomfortable with this. But I think that has a great deal to do with the differences between all news networks. Certainly we were trying to deal with it very sensitively.

EM: How much have you exceeded your budget for unanticipated breaking news coverage this year because of the Mideast?

Mr. Johnson: Through August, we were about \$2 million over our complete news-gathering budget.

EM: How are you attempting to offset those additional expenses?

Mr. Johnson: While we are over budget significantly to cover the Middle East crisis with the necessary resources, we are working on all other fronts to try to operate below budget where possible.

But we are not compromising in our determination to make certain that all of our domestic points are well covered.

We have no plans to reduce personnel, only to restrict optional travel or telecommunications costs. We realize this is

a necessary expense, and it has the full support of Ted Turner and the TBS organization.

EM: What kinds of things are you going to do without in 1991 because of the additional costs incurred in the Middle East?

Mr. Johnson: The 1991 budgeting process has been affected by the crisis in the Mideast.

It could very well be that some of the proposed changes for 1991 will be affected—increasing the number of international bureaus, putting more emphasis on our special and investigative reporting units, strengthening some areas of new technology. We'll be examining all of that in the next month or so.

EM: CNN has at times incurred as much as a 15 percent jump year to year in its overall news budget. Will there be double-digit increases in 1991?

Mr. Johnson: It's premature to make that call at this point.

EM: Has CNN reached a maturity level at which it is possible to contain its costs?

Mr. Johnson: We accept there will be periods of reduced profitability during intense breaking news such as we're experiencing now in the Middle East.

I see no lessening of our commitment to operating CNN in a very efficient way. We may very well lose talent we would like to preserve.

But I do not see the era of the megabuck anchor that has existed at the other news networks settling in here.

EM: What are your priorities for CNN?

Mr. Johnson: To strengthen our international and domestic coverage; place heavy emphasis on top-to-bottom quality control; attract and retain the very best talent; provide more in-depth and special project reporting; continue our commitment to live, world-class news coverage; and learn a lot more about this organization.

It is premature, at this point, for me to provide definitive answers to some of these questions about possible changes because I have just begun to study them. That does not mean I am not prepared to make some decisive moves when I'm convinced I have all the information I need to make those moves.

EM: Will there be more pooling with competitive news organizations?

Mr. Johnson: We pursue opportunities for pooling almost daily. But there seems to be such hot competition among the networks,

there seems to be a reluctance to do that.

But we will continue to explore opportunities so there can be as much cooperation as possible.

EM: Are there any new cooperative work agreements imminent with news organizations, like CBS?

Mr. Johnson: No, but we are looking at ways of working with other organizations.

There may be further discussions with CBS, ABC and others about cooperative efforts. CNN is certainly willing to explore those without compromising our competitive position.

We have more than 80 organizations already relating to us. I think that's one of the strongest components of the CNN picture today.

I would like to see a strong relationship existing between CNN and broadcasters from virtually every country on the globe so that we can distribute our signal to virtually every country in the world.

EM: How dependent is CNN's continued profitability on cooperative work arrangements?

Mr. Johnson: CNN is in excellent financial health with growing revenues and profitability. We certainly have built some strong relationships, particularly in Europe, with international broadcasters.

But our continued profitability does not depend on any sort of connection with any of the domestic networks. We are able to grow and flourish independently.

EM: Even with its growing acceptance as a global news source, CNN has been at a disadvantage in the Middle East by being denied access into Iraq and failing to secure the "big" interviews. How do you explain this?

Mr. Johnson: First, I salute Ted Koppel and ABC News for the enterprise they demonstrated in getting in first to Iraq. I think they utilized all their resources, personal and professional.

Second, I am very enthusiastic in my own praise of Dan Rather and the type of job that he was able to do with the Saddam Hussein interview. His persistence, on-the-scene presence and dogged determination paid off.

I can recite for you a list of "firsts" that CNN has accomplished during this period of which I am uncommonly proud.

Would I have liked for CNN to have been first in Iraq? Yes. Would I have liked for us to have had the exclusive interview with Saddam Hussein? Yes. Did we make efforts at all levels to do both? Absolutely. These

(Continued on Page 30)

Johnson's career

W. Thomas Johnson Jr., 48, was chairman of the Los Angeles Times and vice chairman of the Times Mirror Co. when he accepted the presidency of CNN on Aug. 1.

He succeeded Burt Reinhardt, who presided over CNN from its inception and now serves as its vice chairman.

Mr. Johnson joined the Los Angeles Times in 1977 as its chief operating officer. In 1980, he became the fifth publisher and chief executive officer—and the first member outside of the founding Chandler family—to preside over the newspaper.

During his nine years as publisher, the Times won six Pulitzer Prizes, increased annual revenues from \$300 million to more than \$1 billion and tripled the size of its staff and news budget.

Mr. Johnson holds a journalism degree from the University of Georgia and a master's in business administration from Harvard University.

The Georgia native was an intern,

sports stringer, news reporter and management trainee at the Macon Telegraph and News while in college.

In 1965, he won a White House fellowship and served as an aide to then-presidential press secretary Bill Moyers. He became a special assistant to President Lyndon Johnson in 1968 and executive assistant to the president in 1969.

In 1971, Mr. Johnson was named executive vice president of the Texas Broadcasting Corp., owned by the Lyndon Johnson family, which included KTBC-TV in Austin, Texas.

Following the death of President Johnson and the sale of KTBC to Times Mirror Broadcasting in 1973, Mr. Johnson was named editor of Times Mirror's Dallas Times Herald. He was named publisher of the paper in 1975.

Mr. Johnson is married to photographer Edwina Chastain. They have two children, Wyatt, 25, and Christa, 23. #

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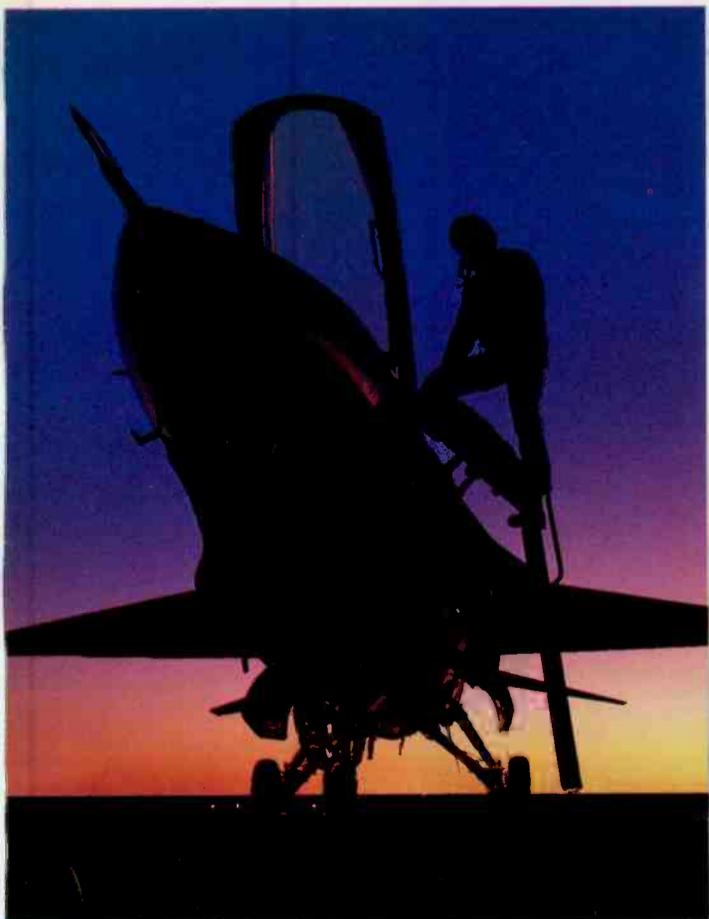


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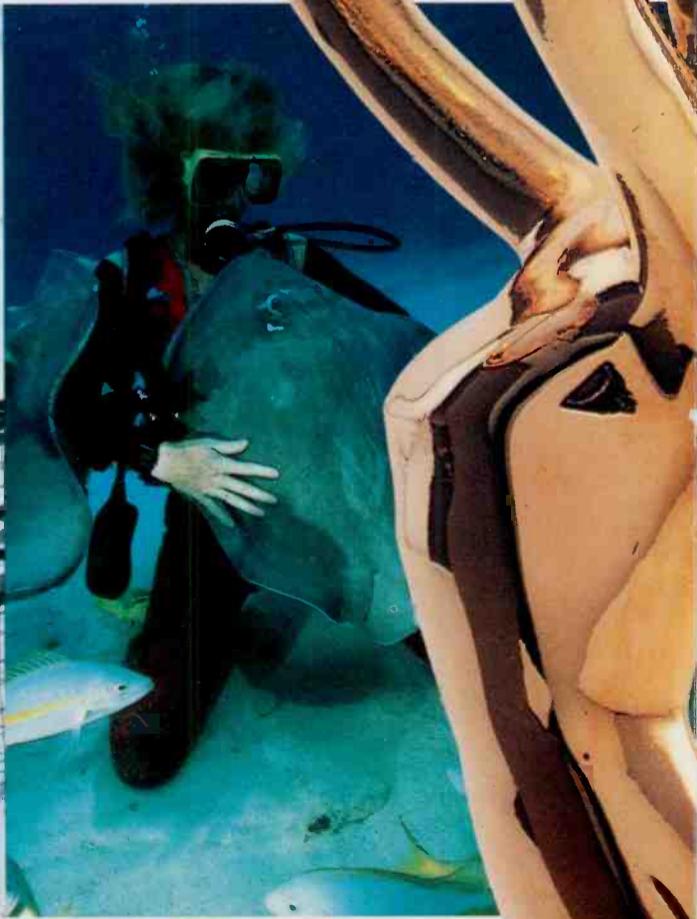
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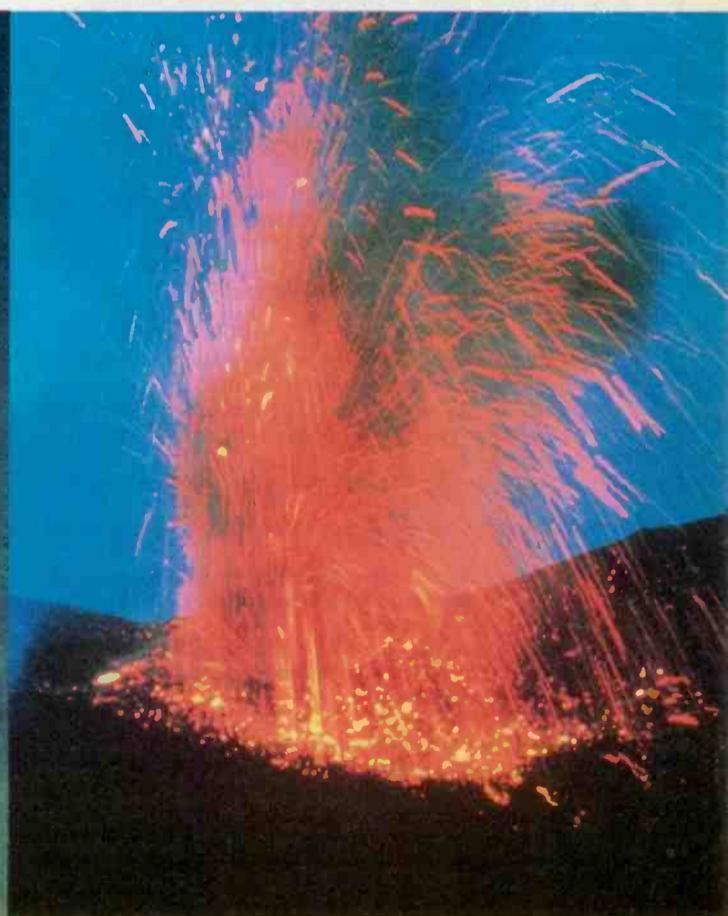
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Johnson eyeing late-night news show

(Continued from Page 26)

things can only be explained by the Iraqis.

EM: Do you think having recognizable anchors makes a difference in these matters?

Mr. Johnson: To some extent, having the personalities of Dan Rather and Ted Koppel there on the scene may have made the difference.

We made the decision to keep our anchors in Washington to pull this story together from so many places.

Perhaps the absence of an identifiable field anchor could have contributed to our inability to get that. But I have been exceptionally pleased with the performance of our correspondents.

EM: Has the Mideast situation, then, given new impetus to CNN's consideration of cultivating a star anchor system?

Mr. Johnson: There are certain times when having a strong, identifiable anchor could be an asset for CNN.

I think CNN has been blessed with its own developmental program in many ways. There are a number of people here who are developing.

But I'm open-minded to that. I think the whole issue of having additional strong anchors, particularly in situations such as this, is something we have to look at more seriously in the future. I think we'll be looking at the possibility of recruiting additional news personnel from outside.

EM: What are your plans to launch new programs, including a late-night newscast?

Mr. Johnson: We are exploring the concept of a 'Nightline'-type program for CNN.

None of the specifics have been worked out yet. It could very well go on an hour, and we could use talent from inside as well as from outside of our organization.

EM: How soon would you hope to launch such a program?

Mr. Johnson: Certainly there would be advantages to starting such a program in the current news environment, but I'd rather do this well and not just quickly.

EM: The fact that CBS appears to be on a track with a similar late-night newscast won't affect your decision?

Mr. Johnson: No, we're monitoring all the competitive moves.

But that's not a key factor in our decision—which we haven't made yet.

EM: How intent are you on bringing name talent from other networks to CNN? For instance, there are reports you are negotiating to hire Bill Moyers from public television.

Mr. Johnson: I'm not in a position to comment. There are active discussions under way with a few highly distinguished people. It is no secret that Bill Moyers and I have talked about his coming here, but the talks are really exploratory right now.

EM: Any other plans to change whole shows, titles of shows, formats or anything editorial to capitalize on the high news interest during the Persian Gulf crisis?

Mr. Johnson: There were a number of title changes that were to have gone into effect recently that I reversed the decision on because they had references to different times of day, and I think we need to take our global audience into account.

Any other program changes we're considering right now are primarily on afternoons and weekends.

But, generally, this is a period of careful review. I'm determined to preserve the very best of what I find at CNN and change only that which would strengthen CNN's position.

EM: What about your strengthened commitment to CNN's relatively new investigative reporting unit?

Mr. Johnson: Yes, we've firmed up our commitment there, and now you can expect to see one or two major pieces a week from them.

But, like much of this, it was under way before my arrival.

EM: What plans do you have to alter CNN's international feeds?

Mr. Johnson: We do intend to enhance our international coverage and improve the distribution of the CNN signal internationally by year end.

That would primarily involve providing places like South America and Japan with more tailor-made news feeds on our international satellite service.

EM: What about your plans to introduce a live, advertiser-supported version of Headline News on grocery store checkout-counter monitors?

Mr. Johnson: We've just begun the test in seven cities, which goes on through late October, and then we'll decide.

I'm excited about the product and its eventual application in other locations like airport terminals and medical offices. But it's all experimental at this point.

EM: What else have you come to realize over the past



Photo by Kelly Mills

'I have been assured by Ted Turner that he intends to continue to own and run CNN.'

—Tom Johnson
president, CNN

month that you would like to change?

Mr. Johnson: My vision for CNN is not that different from the vision as it has existed all along; that is to say, it is a world-class, worldwide news organization.

I believe that we will continue to expand our international coverage through the addition of new international bureaus.

EM: How many and how soon?

Mr. Johnson: We're not that far along. As you can imagine, the cost of the Middle East events has prompted us to take a second look at our budgeted costs for 1991.

But I would like to see more depth. I think that is being demonstrated now with the investigative work of Pam Hill and her group, as well as special project teams here.

EM: How will you keep rising talent costs from cutting into CNN's healthy profit margins?

Mr. Johnson: I feel very strongly that it is possible to preserve the twin goals of editorial excellence and financial strength.

I see new opportunities in the international revenue arena. I think we will continue to be careful about our expenses. But we will continue to provide the resources necessary to do a reporting job and do it well.

EM: Industry observers say the Middle East crisis will do for CNN globally what the Challenger explosion several years ago did for CNN domestically—and that's effectively advancing its reputation and viewership.

Mr. Johnson: I think there's some of that. I think it is giving us enhanced visibility, enhanced respect globally.

EM: How will you capitalize on that?

Mr. Johnson: I hope to get a better fix on the global audience of CNN. The current measurements do not provide me with the type of indicators that I need. We have reports of intense viewing of CNN in countries around the world, but no official statistical evidence to back that up.

EM: So your goal is for your ratings to accurately reflect your reach so that you can increase your ad rates and revenue base?

Mr. Johnson: I would like to see a partnership with the advertisers and ad agencies to generate accurate information about CNN's global reach. We're working within our

research department on ways we might get that.

EM: What are your plans to expand viewership abroad?

Mr. Johnson: We are evaluating proposals now for the expansion of CNN's international coverage.

It is premature for me to describe it further because we haven't assessed it yet on both the revenue and expense side. The decision making may occur before the end of the calendar year. But I don't think we'll be taking any active steps by then.

EM: And you will be concentrating primarily on Latin America and the Pacific Rim?

Mr. Johnson: Yes.

EM: What are your plans to transmit CNN in different languages?

Mr. Johnson: We are interested in that.

EM: Are you seeking to make programing or marketing changes?

Mr. Johnson: We are exploring strengthening our programing—particularly on afternoons and weekends—under the direction of Paul Amos, executive vice president here. We are looking at new ways to promote and sell CNN.

EM: How soon will you add new programs to your schedule?

Mr. Johnson: I hope later this year.

EM: Are there other means by which you can generate new revenues for CNN, such as packaging and selling archival material?

Mr. Johnson: Yes. We are exploring other opportunities including some packaging of CNN materials for video sales.

There are some discussions under way with Blockbuster Video that could lead to repackaging and resale of CNN materials. But we have no definitive agreement yet.

EM: You are experimenting with an interactive program at CNN. What plans do you have to use more interactive features on CNN?

Mr. Johnson: I'm interested in it. I'm studying it carefully. I am somewhat concerned about having an interactive relationship where any sorts of polls might dictate the play of news stories and the possibility that 900-number polling might be seen by viewers as a scientific poll.

EM: Many industry experts believe it is just a matter of time before CNN ownership shifts to a company like Time Warner.

Mr. Johnson: To the best of my knowledge, no such change is anticipated.

I have been assured by Ted Turner that he intends to continue to own and run CNN.

EM: Do you feel at all threatened by the potential growth of CNBC or any other news service?

Mr. Johnson: I love to compete.

EM: Have you found this period of transition into broadcast news to be difficult or easy?

Mr. Johnson: I have received enormous cooperation from the staff. I have been managing primarily by roaming around the newsroom and other departments.

I've got much more to learn. But there have been no major surprises.

EM: Do you think you are better suited to TV news?

Mr. Johnson: I find that many of the principles that apply to print journalism apply equally to broadcast journalism—the need to get it accurate.

There is tremendous pressure in broadcasting to get it first; but it's more important to get it right.

EM: Will you make any upper-level management or other personnel changes at CNN?

Mr. Johnson: Over time I may.

But I intend to work at the outset with the management team that is in place at CNN. As positions open up, my policy is to look first within the organization.

I am not a person who comes in and tries to fix something that isn't broken.

I am looking to build upon the present foundation that has been established by Ted Turner and all of those who have come before me. I do not intend to make any radical changes in CNN.

EM: How will you restructure the organization?

Mr. Johnson: I will dedicate a good deal of my time and energy making sure that our writing and reporting is up to the proper standards, and top-to-bottom quality control.

What I see is an organization that is performing uncommonly well in a time of crisis. I have mostly praise for what this organization does.

I want to earn the respect of those around me. I am more of a workhorse than a show horse. #

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Jobs in cable mean trade-offs for broadcast vets

By JANE GREENSTEIN
Staff reporter

NEW YORK—Veteran broadcast journalists say that making a jump to cable news usually means more creative freedom, a better title and less pressure.

But the trade-off is usually a cut in pay.

Producers and anchors who have made the leap say they are happy to leave behind such negative elements as the bureaucracy and cutthroat competition that a career with a broadcast network can entail.

They often go to work at a non-

union shop devoid of some of the luxuries of a broadcast network, but say the move is worth it because it often can advance their careers or help them reach career goals faster.

By jumping to cable, Bob Berkowitz, who had reported for ABC News, CNN and NBC's "Today," was able to host his own Financial News Network talk show, "FNN: Focus," in 1988.

"At that point, I couldn't have hosted my own network talk show," he recalls. "Now maybe I could."

Another broadcast veteran, Norma Quarles, was at NBC for 21 years but was never able to realize her dream

of being an anchor. Since 1988, she has been co-anchor of CNN's weekday programs "Daybreak" and "Daywatch."

"I worked very hard at the network, and for the amount of time I expended, the exposure was very small," she said. "At NBC, I was always waiting in the wings. Here, it's not 'hurry up and wait.' It's 'do it.'"

"CNN is kind of the way networks were in years gone by, before they became so self-important," she says.

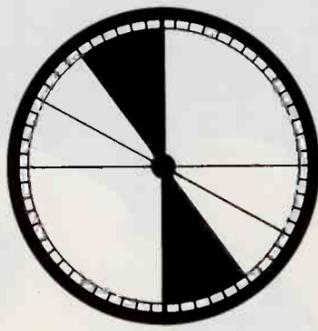
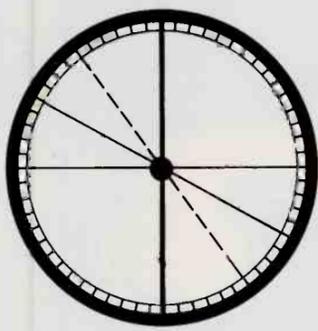
Among the most prominent broadcast veterans who've made their mark in cable are former CBS corre-

spondent Bernard Shaw, who is a CNN anchor; former CBS correspondent Fred Graham, who will start anchoring the American Courtroom Network early next year; and John Hart, a former CBS and NBC anchor who is guiding "World Monitor," a global news magazine produced by the Christian Science Monitor and seen on The Discovery Channel.

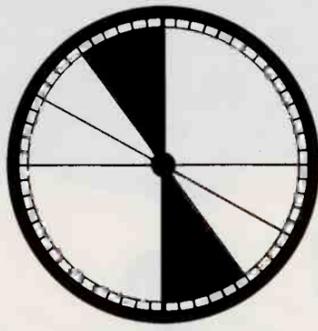
Mr. Hart, who spent 28 years in network news, says he became disgusted by the networks' attitude before joining "World Monitor" in 1988.

"The networks became controlled
(Continued on Page S8)

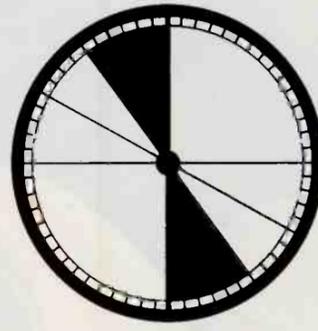
THESE STATIONS HAVE ALREADY FILLED IN THE BLANKS. ISN'T IT TIME YOU DID, TOO?



WWOR NEW YORK



KCAL LOS ANGELES



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ELECTRONIC MEDIA September 24, 1990

SPECIAL SECTION: JOURNALISM 1990

Newsrooms automating bit by bit

By ILYCE GLINK

Special to ELECTRONIC MEDIA

Though the current generation of computers may offer increased performance at an ever declining cost, most U.S. viewers are still served the evening news off an IBM Selectric.

Although by 1992 newsroom automation might pass 50 percent of the 1,000 TV stations expected to automate, some stations are waiting until the technology becomes more affordable.

Other stations worry about the economy and how quickly some computer companies seem to go out of business.

However, news directors who have chosen automation say they are happy with their choices.

Richard Reingold, news director for WMAQ-TV, the NBC owned and operated affiliate in Chicago, says he believes his system is one of the most integrated in the country.

A year ago, the station moved into its facilities at the new NBC Tower on Chicago's lakefront.

Although WMAQ was already using a Basys newsroom system to produce 3½ hours of daily news, Mr. Reingold said the station traded in its old system for new hardware and software.

"Our automation comes in two forms. First, we have three robotic cameras, which move across the floor and do pans, tilts and zooms through a remote terminal," he says.

"Second, we have an 80-terminal newsroom system which has met our greatly expanded news needs."

Don Feldman, news director for WCSC-TV, a CBS affiliate in Charleston, S.C., said the real reason his station turned to automation was for the 1986 election returns.

"We got it solely for the elections, and then we just backed into the rest of it. We started with elections, then went to (a video) archive and then show rundowns," Mr. Feldman said, adding that newsroom automation isn't intimidating when it is implemented over time.

"There were still a few holdouts, but 10 days after we pulled all the typewriters out of the newsroom, no one wanted to go back," he said.

This summer, KTUL-TV in Tulsa, Okla., installed the second half of its brand-new newsroom system.

Called NewsView, the system is produced by Softech Systems, a new company based in Chevy Chase, Md.

"We have 43 people on our news staff, and we have installed 23 work stations," says KTUL news director Michael Sullivan.

The system, which Mr. Sullivan said cost between \$100,000 and \$150,000, has all the bells and whistles associated with top-of-the-line systems.

However, the station has not purchased ElectionView, the election return software.

"We had corporate sponsorship to help us underwrite the capital expenditure," Mr. Sullivan says, noting that several other stations have also followed suit.

WOKR-TV news director Mike Rausch said his station went

(Continued on Page S16)

RTNDA honors stations for investigative reports

By THOMAS TYRER
and LAURA MALT

ELECTRONIC MEDIA staff

The time and commitment needed for an investigative report can make an in-depth series difficult to justify for local TV stations.

Whether it's a question of money or time, or even placing a reporter in a dangerous situation, few stations are willing to take a risk for potentially disappointing results.

The following stations set themselves apart from the pack by taking risks that resulted in outstanding investigative reports.

The stories include a series by KRON-TV in San Francisco about toxic emissions in the Bay area; a series by sister stations KHBS-TV and KHOG-TV in Fort Smith, Ark., on legalized cockfighting; an investigation by Salt Lake City's KSL-TV into questionable foreclosures in the local mortgage industry; and a look by WCCO-TV in Minneapolis into the market's failing 911 emergency service.

Each of these stations is being honored with regional awards by the Radio-Television News Directors Association convention, meeting through Sept. 27 in San Jose, Calif.

Digging up toxic waste

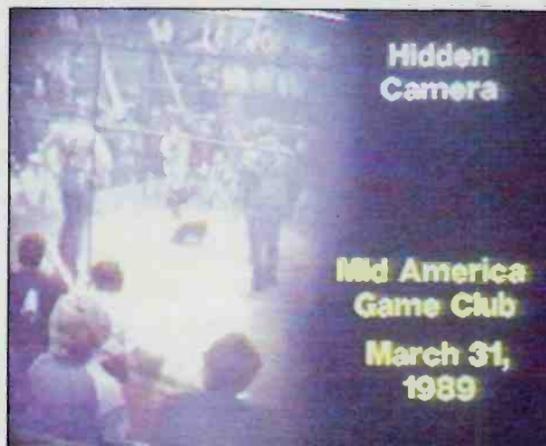
Many times, a good story

relies on a source that reporters might not even know exists.

Larry Lee, a news producer for KRON who died in April from complications resulting from the AIDS virus, began work on a report about toxic waste in the Bay area in June 1989.

The report came about when he discovered an obscure federal law that requires companies that generate and release toxic waste to report their levels to state and federal government agencies.

At the time, the KRON investigative team had been dormant, says Greg Lyon, Mr. Lee's co-producer and the reporter of the series, and Mr. Lee didn't have the time or the resources to wade through the reams of data available from



In investigative reports, KHBS-TV and KHOG-TV in Fort Smith, Ark., examined gambling on cockfights (top) and San Francisco's KRON-TV zeroed in on toxic waste.

the companies.

Yet four months later, Al Goldstein took the reins as news director of the television station, and, upon hearing Mr. Lee's idea, committed the station's resources to the long haul.

"There are so damn few stations that do investigative news anymore that I thought it was a priority," Mr. Goldstein says.

"First, it's good journalism, both as a public service and being a good way to break news. Also, it's something that is good to be known for," he adds.

With that backing, Messrs. Lee and Lyon used the 1986 Community Right-to-Know Act to compile information for an eight-part series chronicling the Bay area's worst polluters.

The NBC affiliate aired the series on five consecutive nights as part of both its 6 p.m. and 11 p.m. newscasts last November.

"This story was really the mark of our (the investigative team's) resurgence," says Mr. Lyon, who adds that many other reporters have now called him asking how he and Mr. Lee "sliced and diced" the skads of information that they had at their disposal.

The first series installment dealt with the enormous levels of toxins legally being pumped into the Bay area's air everyday.

The second focused on the effects of pollution, including an outbreak of cancer among people living beside a local Chevron plant.

Other segments detailed how the federal government is the area's largest toxic landlord and its failure in making two Superfund toxic cleanup sites safe.

Messrs. Lee and Lyon also targeted enforcement efforts and the various lethal chemicals, such as arsenic and cyanide, in the Bay area's winds.

In addition, KRON and a local environmental organization, Whole Earth Access, compiled and distributed a four-color map detailing the market's worst toxic emitters based on Messrs. Lee and Lyon's findings.

(Continued on Page S20)

Changes leave San Francisco area news in flux

By BOB FOSTER

Special to ELECTRONIC MEDIA

SAN FRANCISCO—As the Radio-Television News Directors Association meets in nearby San Jose, the fifth largest TV market is just starting to recover from a summer-long news shakeout.

Of the market's four major news operations, only CBS affiliate KPIX-TV is keeping its on-air lineup and number of newscasts intact.

Despite the falloff in audience, due partly to a weak CBS network schedule, KPIX, a Group W-owned station, may recover some of its strength in coming months as the three other major news stations try to recover from the recent spate of changes.

The alterations began in June, in the wake of the May sweeps, when KPIX's general manager, Carolyn Wean, approached Harry Fuller, news director of ABC affiliate KGO-TV, about switching stations. KPIX was coming off one of its poorest sweeps performances in years.

Mr. Fuller accepted her offer and joined KPIX as news director.

One of his first moves was to work out an arrangement for

KPIX to supply half-hour news updates on San Jose's Heritage Cable system as part of CNN's Headline News.

Less than a month after Mr. Fuller left KGO to go to KPIX, KGO's lead anchor Pete Wilson chose not to renew his contract.

When he left the ABC station he had said he was not sure what he was going to do. A couple of weeks later he signed with NBC affiliate KRON-TV.

KGO is planning to replace Mr. Wilson with a Canadian co-anchor, Richard Brown of Global Television Network in Toronto, starting in mid-October. He'll work with Ann Chavez on the 6 p.m. and 11 p.m. newscasts.

Meanwhile, at KRON, Mr. Wilson replaced Bob Jimenez, who had been anchoring the 6 p.m. and 11 p.m. news for four years.

He had been the first Hispanic male to hold such a position in the Bay area, and replacing him brought about a short-lived demonstration by a small group of angry San Francisco Hispanics in front of the KRON studios.

However, Mr. Jimenez downplayed that angle, saying, "I don't believe Amy's (KRON General Manager and Vice President Amy McCombs) dislike of my work had anything to do with the fact that I'm Hispanic."

According to Ms. McCombs, Mr. Jimenez was offered other

opportunities at the station.

"We offered Jimenez a new contract as a reporter and correspondent when his current contract expires, which he turned down," she said.

Now KRON will feature Mr. Wilson, along with his former KGO co-anchor, Suzanne Shaw, anchoring the 6 p.m. news. The 5 p.m. and 11 p.m. news anchors will be Emerald Yeh and Evan White.

Meanwhile, Sylvia Chase, who has been at KRON for 4½ years, is returning to ABC News to join the "Prime Time Live" magazine show.

"Things are happening around the world, and I'd like to be involved in them as a correspondent," she said.

Several weeks ago KRON started hourly news bulletins around the clock. During the daytime and evening hours regular anchors do the bulletins.

Several additional staff members have been hired to do the bulletins between midnight and the early morning news.

Meanwhile, the Bay area's highest rated news station, Fox Broadcasting Co. affiliate KTVU-TV, will add two hours of local news on Jan. 2, to compete with the early morning network shows.

(Continued on Page S16)

SPECIAL SECTION: JOURNALISM 1990

All-news giants square off in radio fight

By JON KRAMPNER

Special to ELECTRONIC MEDIA

In Chicago, two all-news giants have been squaring off since Group W took WMAQ-AM to an all-news format two years ago, challenging CBS's entrenched WBBM-AM.

It's the latest round in a battle between Group W and CBS Radio Networks in the all-news format.

Group W's strategy involves a 20-minute news cycle with a high story count and low emphasis on the personality of its newscasters.

CBS, meanwhile, emphasizes its network news at the top of the hour, longer stories in a half-hour cycle, featured personalities such as Charles Osgood, and occasional inclusion of non-news programming.

The all-news format was the dream child of Gordon McClendon, who operated two all-news stations in the early 1960s.

The first, XTRA, had its transmitters in Tijuana, Mexico, with studios in San Diego. It went on the air as an all-news station in May 1961.

A second McClendon station, WNUS in Chicago, opened in 1962.

Today, Group W's WINS-AM, which went on the air in New York in April 1965, is generally considered the prototype of big-city all-news stations as they have evolved.

Indeed, in New York, Group W's WINS-AM has traditionally held the lead over WCBS-AM.

But Group W hasn't carried that success off in two other major markets where it's head-to-head with CBS.

In Los Angeles, it's a dead heat between KFVB-AM (Group W) and KNX-AM (CBS), and in Chicago, the newest battlefield, CBS's WBBM holds a clear lead over Group W's

WMAQ.

WBBM could hold the lead in large part because it started the all-news format there 20 years ahead of WMAQ.

But Wayne Jefferson, vice president and general manager of WBBM, says it isn't just a question of a big head start.

"The first station has an advantage, but it's temporary," says Mr. Jefferson. "If you're challenged, it's a question of who does the best job, who has the most resources and is the most competitive."

According to spring 1990 Arbitron figures, (Continued on Page S14)

Women see opportunity in TV news

By DAVID HAZINSKI

Special to ELECTRONIC MEDIA

Born in 1966, Marty Hames was raised under the light of the TV screen, and it shaped her choice of professions almost from the start.

"I've wanted to do this all my life," says the 24-year-old writer for WCIX-TV in Miami.

"When I was 3 years old, I would cut the bottom out of a box and draw dials on it. Then I would crawl inside and pretend it was a TV and I was an anchor."

Ms. Hames represents a new breed of female electronic journalists who see TV news as a ladder to career success, and she's one of thousands of women her age with the same goal.

A new Radio-Television News Directors Association survey shows that while women account for a third of all TV news staff, they represent 44 percent of new hires.

And women are already in the majority at journalism schools across the country.

For example, in Ms. Hames' classes at the University of Georgia's Grady College of Journalism, women broadcast news majors outnumbered men eight to one.

That trend is part of a national shift. In 1976, women made up only about a third of broadcast news students. By the late 1980s, they represented almost 60 percent of the broadcast news population and that percentage continues to grow.

Some professional newscasters worry about why so many women suddenly want to get into the business, questioning not their commitment but their motivation.

"It's show business with respectability. They want to be on television, and reading news is the easiest way to get there," says Salinas, Calif., anchor and former NBC correspondent Beverly Byer.

Ms. Byer wears the skepticism that comes from spending years in the business. She started in 1972—when the secretary was the only other woman in her newsroom—and has worked in several markets as both a television reporter and an anchor.

She thinks young women today have been attracted to television news by its changing image.

"They want to sit there and read and be a big shot in the (Continued on Page S12)

News director navigates obstacles on way to the top

By ILYCE GLINK

Special to ELECTRONIC MEDIA



Carol Rueppel, news director of WDIV-TV in Detroit, says people who want to be managers need to hone their job skills as much as possible.

Since starting up the news management ladder, Carol Rueppel has crisscrossed the country several times.

Five states, seven stations and 15 years later, she reached her current rung a year ago when she was named news director of WDIV-TV in Detroit, the country's eighth largest market.

That she is one of a mere handful of women who have managed to crack the top news job in the top markets doesn't seem to faze her.

"I worked for two women news directors, Carolyn Wean, who is now the general manager at KPIX in San Francisco, and Chris Ostrosky, who is the news director at WRC in Washington, D.C.," Ms. Rueppel says.

"They were the groundbreakers. I've been fortunate to have had very positive mentors, both male and female, all the way through," she says, adding that what she has taken from them "is both a little of how to do it and how not to do it."

Those lessons have helped Ms. Rueppel rise through the ranks during a period when "newsrooms were far more male bastions than they are today."

"While the leadership of a newsroom was diverse based on the distinctiveness of the leader, newsrooms were far more bureaucratic, based on military style from the top down," she says with a laugh.

Ms. Rueppel began her career in her home state of Ohio. She grew up in Cleveland, and attended Ohio University in Athens, majoring in English.

"I intended to teach high school English, and I actually did that for a year. But I was also in charge of running the (Continued on Page S13)

Stations find agents can make hiring easier

By RICHARD MAHLER

Special to ELECTRONIC MEDIA

A few months ago, news director Jeff Wald traded his eight-year tenure at Los Angeles independent KTLA-TV for a chance to upgrade the lackluster newscasts of crosstown rival KCOP-TV.

"Within two weeks of my arrival, I had received more than 200 unsolicited tapes for eager talent," says Mr. Wald. "I had exactly one availability to fill."

He plans to eventually look at all those tapes, but when it comes to actively hiring, Mr. Wald says he'll call the half-dozen talent agents he trusts to find the people he needs.

"The agents will look at an aircheck of my news to see how their clients might fit in. They know my reputation and what I'm looking for," says Mr. Wald.

For the recently arrived KCOP executive, like scores of news directors across the country, talent agents specializing in news

personnel have become an integral part of daily life.

Once reviled for placing allegedly unnecessary and exorbitant demands on station and network negotiators, today agents are now generally accepted and sometimes even welcomed by management.

"I certainly don't mind dealing with them," says Ron Miller, news director at ABC affiliate KATU-TV in Portland, Ore.

"Some boilerplate contracts need to be modified, and sometimes information learned from (the talent's) attorney or agent can be enlightening for both parties."

Ed Hookstratten, one of a handful of agents representing top news personalities, says the days of mutual distrust seem to be over.

"I think the acrimony has dissipated," says Mr. Hookstratten, a Beverly Hills, Calif., lawyer whose self-described "boutique" represents NBC's Tom Brokaw and Bryant Gumbel, among others.

"Talent that delivers will always receive its fair and just

compensation."

But good agents aren't omnipotent.

"You hear all the complaints about how agents have so much power, but I don't think that they really do," says Marcia Brandwynne, who lost her on-air job at KCBS-TV in Los Angeles several years ago.

"I mean, I got fired, and my agent couldn't do anything about it," says Ms. Brandwynne, who moved on to become an anchor at KTTV in Los Angeles before leaving to run comedian Carol Burnett's production company.

However, Ms. Brandwynne, who signed on with Mr. Hookstratten when he offered his condolences about her KCBS job, says she believes there is a need for agents.

"I don't think there's any question that if you're negotiating for money you want somebody to do that for you," she says. "I think it's horrendous to do it yourself."

A growing percentage of TV journalists would seem to agree. (Continued on Page S9)

THEY'RE NOT L



AUGHING NOW.

CNN TELEVISION



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SPECIAL SECTION: JOURNALISM 1990

News chiefs grapple with image manipulation

(Continued from Page S1)
screen time code—of alleged spy Felix Bloch apparently handing over a briefcase to a Soviet agent.

"Most viewers looked at it and assumed it was what it looked like," recalls the RTNDA's Mr. Bartlett. "It was so beautifully done, it looked like a real FBI video."

Walter Porges, ABC's vice president of news practices, calls the incident "a stupid, dumb mistake" by an over-zealous producer "trying to

be creative. If he'd read it (the policy book), he'd forgotten it."

Steve Friedman, executive producer of "The NBC Nightly News With Tom Brokaw," agrees that "professionals don't need directives and if someone is going to (manipulate pictures) on purpose, he'll ignore directives anyway."

"Under no circumstances should it (the practice) be accepted, not in news," he emphasizes. "News is supposed to be actual. You're not

supposed to change the context."

However, using digital devices to create or alter images for news graphics and over-the-shoulder boxes is "an acceptable practice," says KOMO's Mr. Boyer, who concurs that graphically treating and assembling images transforms news pictures into "illustrative art."

Will Wright, vice president and news director at KRIV-TV, the Fox Television Stations owned-and-operated station in Houston, says

another accepted example of picture manipulation is digitizing portions of the picture to obscure certain areas and protect the anonymity of the person on-screen.

"Those are passe," he says. "There are more subtle methods now that don't distract from the story. We can use the Grass Valley Kaleidoscope or other DVEs to create a mask or fog."

While purists could argue that videotape editing itself is a form of

picture manipulation, the use of certain production techniques—such as image compositing—for news has come under fire.

Even the Doonesbury comic strip addressed the issue in the summer of 1989 when fictitious TV reporter Roland Hedley was matted into an AIDS sufferer's birthday party.

"Through the magic of video matting this reporter will always appear to be right on the screen!" the reporter boasted.

Ted Koppel illustrated the potential of the technology when he had himself Ultimatted into Gdansk, Poland, during "The Koppel Report's 'Television: Revolution in a Box.'"

Ultimatte Corp. of Reseda, Calif., introduced its bluescreen system in 1979. Notable for the absence of the cutout look around onscreen figures, Ultimatte captures the nuance of shadows, reflections and detail.

"Bluescreen techniques (for news) are probably the closest thing to photo manipulation in broadcast terms," says KOMO's Mr. Boyer. "I'm opposed to it. If you're trying to make an audience believe you're there when you're not, it's wrong."

Most broadcasters agree that the issue of picture manipulation ultimately hinges on intent.

"Honorable people," says KOMO's Mr. Boyer, "don't set out to deceive their audience." #

Broadcast vets moving to cable TV

(Continued from Page S1)
by marketing," he says.

Those in the cable field say cable news operations allow for greater flexibility than the broadcast networks.

"Networks pigeonhole you as an anchor, a writer, a producer—you can only do one thing because of union restrictions," says Mr. Berkowitz. "Here (at FNN) you may be doing three or four things."

On the downside, Ms. Quarles said there is "no comparison" between salaries at broadcast networks and those at cable networks.

At CNBC, Peter Sturtevant, director of news programming, said CNBC anchors, reporters, producers and writers are paid three-quarters of what they would be at a broadcast network.

Mr. Sturtevant, who worked at CBS News for 14 years, turned to CNBC in 1988 after he grew frustrated with the network and its constant management changes.

Not everyone is happy with the leap from broadcasting to cable. In extreme cases, the realities of cable's limitations in the area of budgets and resources can make the switch such a bad experience that some retreat back to network TV.

A news producer who left a broadcast network to become an executive producer of a nightly cable show—and then returned to a broadcast network—was appalled by the small budget and tough work schedule of the cable network.

"Cable is terrific for people who are starting out, but if you have experience, it's quite frustrating," said the producer, who requested anonymity.

"Getting the show on the air every day was a triumph. I couldn't believe how poorly equipped they (the cable networks) were." #

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SPECIAL SECTION: JOURNALISM 1990

News directors take advantage of agents' skills

(Continued from Page S3)

According to Don Fitzpatrick, whose San Francisco-based Fitzpatrick & Associates is one of the industry's largest "head-hunting" services, the last five years have seen the growth of an army of agents scouring medium-market and even small-market stations in search of potential clients.

"Some are even recruiting students who are just graduating from schools of journalism," says Mr. Fitzpatrick, who seeks out talent on behalf of more than 100 stations.

"The idea is to sign someone on a contingency. After he or she works up to a medium-sized market, the agent starts taking a fee."

Unlike consultants, such as Mr. Fitzpatrick, who are paid by stations to fill positions, talent agents typically charge news personnel a fee equal to 5 percent to 10 percent of the client's annual salary.

Many of today's TV journalists hire agents and attorneys to advise them on the fine points of their employment deals.

The need for legal advice has escalated as more stations and networks have taken a hard line on salary increases thus boosting the "creative" elements in contracts.

"I've heard about people getting guarantees that they'll be able to do a story in a foreign country of their choice," says Mr. Fitzpatrick. "That's like a paid vacation."

More frequently under discussion are clothing allowances, transportation, personal services and health benefits.

Several insiders say that most annual wage hikes negotiated by agents over the past year have ranged from 3 percent to 7 percent, with 10 percent considered "a very good deal."

But Vernon Stone, a University of Missouri professor who has tracked salary trends for many years, says data collected through 1989 suggests TV anchors in all markets have kept well ahead of the cost of living.

"The typical anchor salary was up 16 percent over 1988," says Mr. Stone, whose research is carried out in association with the Radio-Television News Directors Association.

"Star anchors were paid 22 percent more."

Mr. Stone says that while "garden variety" anchors are earning an average of \$27,000 in markets 51 through 100, anchors at affiliates in the top 25 cities are getting \$104,000 on average "and salaries above \$1 million are not atypical in the top 10 markets."

Says Jim Griffin, a William Morris Agency vice president whose client roster includes ABC's Barbara Walters and Peter Jennings, "Talent has an inherent value that was and continues to be recognized. Broadcasters are still willing to pay big money to get the person they want."

Sherlee Barish, whose 30-year-old Broadcast Personnel is believed to be the longest-running TV talent bank, says she thinks the market has tightened considerably over the past year or two, as the business has become more bottom-line oriented.

"Business is off in general, and a lot of stations are paying off big mortgages in particular," says Ms. Barish, who receives an average of 50 tapes each week from hopeful job-seekers.

"There just aren't as many positions as there were during the boom era of the mid-'80s. News is never going to be as fat as it used to be."

Ms. Barish says that while there are more agents working more stations than ever before, there's also less willingness among employees to

move merely for the sake of their careers or salary increase.

"About 10 years ago a lot of agents would move their clients left

interested in a person's career development and finding a station where the conditions are suited for that individual's needs and abilities."

'Now I think they're (talent agents) more interested in a person's career development'

—Jeff Wald
news director, KCOP-TV

or right just because they thought the dollars were right," says KCOP's Mr. Wald, who was an agent at that time.

"Now I think they're more in-

Still, stories about meteoric rises abound.

Journalism instructors interviewed for this article described how a female news anchor jumped

from Cedar Rapids, Iowa, to New York after a William Morris agent happened to view her tape, and how a fast-talking agent landed a New York position for a Tallahassee, Fla., sportscaster, both fresh out of college.

"I think the reason a lot of these kids don't have agents is because the salaries in the entry-level markets are so low," says Gary Lindsey, news director at KMST-TV in Monterey/Salinas, Calif.

"If I like a tape, I tell them we're paying reporters in the high-teens and low-twenties. That's a fact of life here."

Such realities may be sobering for

a young anchor who's been reading about N.S. Beinstock, a New York talent agency that represents such glamorous names as Dan Rather, Morley Safer, Ed Bradley and "60 Minutes" executive producer Don Hewitt.

Partner Richard Leibner has gone down in journalism textbooks as the man who got Mr. Rather his \$8 million, five-year package to succeed Walter Cronkite at CBS.

But "in the end," concludes Ms. Brandwynne, the former anchor, "if the person has talent they get hired. If they don't have talent, there's nothing an agent can do to get them a good job." #

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SPECIAL SECTION: JOURNALISM 1990

All-news giants square off in radio battles

(Continued from Page S3)
WMAQ earned a 2.2 share, or percentage, of all listeners 12 years and older, compared with WBBM's 4.6.

But Rick Starr, vice president and general manager of WMAQ, says those numbers don't give an accurate picture. He says his station's ratings have slowly climbed over the

last two years, while WBBM's have just as slowly declined.

At the start of 1988, before WMAQ went all-news, it had a 1.1 share compared with a 6.3 for WBBM. When the two started going head-to-head in spring 1988, WBBM's rating was 5.7, in contrast to WMAQ's 1.6.

While acknowledging that his station has a lot of ground to cover, Mr. Starr says, "I have projected the progress of the radio station over a five-year period in terms of cume (cumulative) and quarter hour. So far, in the five quarters I've been here, we've hit that plan."

Although Mr. Jefferson is not convinced that who's on the air first is all there is to ratings success in the all-news game, it does appear to be a factor.

In Los Angeles, KNX and KFVB went all-news within a month of each other in the spring of 1968, and the ratings contest there is a horse race.

The all-news format of WINS hit the New York airwaves in April 1965, with WCBS following in August 1967.

However, WINS credits several early news events with helping to establish it in the market, including a citywide blackout in November 1985.

"The blackout positioned us very well in the market," says Warren Maurer, general manager of WINS and vice president of news for Group W. "We were in the format first (in New York), but not by a lot."

In the spring 1990 Arbitrons, WINS earned a 4.3 in the 12-plus audience, maintaining its usual lead over WCBS, which had a 3.6. However, WCBS officials point out that the race has narrowed from a year ago, when WINS led by 4.7 to 3.

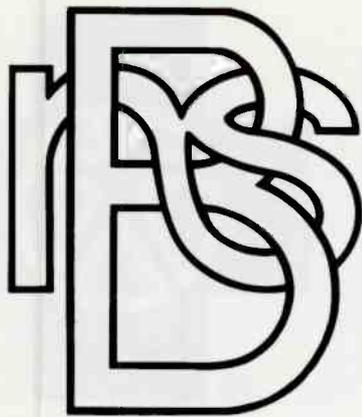
Anna Mae Sokusky, vice president of CBS-owned AM stations, says two factors have helped WCBS to close the gap.

One is varying angles on lead stories and providing new second- and third-tier news stories in each cycle when possible.

Two, she says, is the station's re-

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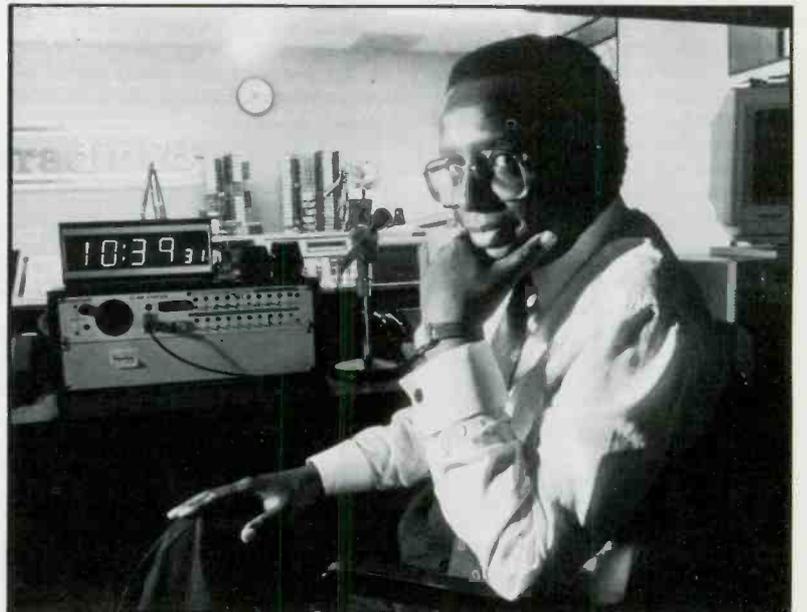
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. . . WMAQ's Rick Starr maintains ratings don't truly reflect the fight.

cent promotional campaign featuring the CBS slogan "More than just the news."

The Group W approach to the all-news format has also helped WINS in New York, Mr. Maurer says.

Like most Group W stations, WINS does not carry play-by-play sports (WMAQ, with its Chicago White Sox baseball games, is an exception).

Like most CBS all-news stations, WCBS does.

"I believe that WINS has been a little more true to the all-news mission, a little more focused than CBS has," he says.

But Ms. Sokusky defends CBS's practice of including such programming as sports, cooking shows, talk shows and old-time radio on its all-news channels.

"I think you can interpret all of these as information programming in the broadest sense," she says.

"Most of our listeners would say we are all-news, that this is a minor variation, and they have no qualms about it."

In Los Angeles, Bill Yeager, the executive editor of Group W's KFVB, says the consistency displayed by WINS in New York has not always been his station's hallmark.

Asked why the ratings race is so much closer in Los Angeles than in New York, he says, "We screwed around a lot."

In the spring Arbitrons, KFVB led CBS rival KNX by 3.3 to 2.8, but the lead changes hands with some regularity.

"We were dominant in the early

'80's," Mr. Yeager says. "Then we tried to do a few things, such as having special days with long-form reports dedicated to particular themes. We never really stuck with what has proven to be a tried-and-true Group W format."

Ironically, KFVB's experiments with long-form programming were straight out of the CBS playbook.

"We want the listener to go away a little smarter, to understand things a little better, instead of just handing them a bunch of facts," says Robert Sims, news and programming director of KNX.

Although the competition between Group W and CBS is essentially a standoff, one communications consultant feels that time may be on Group W's side.

"Group W has acquired additional radio stations," says Rick Sklar, president of Sklar Communications in New York. "They're in an acquisition mode, they're getting stronger in radio, period. At CBS, I think the emphasis in the company is more on television."

It's in Chicago where the latest chapter of the CBS/Group W rivalry will play itself out.

At WMAQ, Rick Starr points out that the station's ratings are improving according to plan, and that advertising sales were up dramatically in the past year.

However, says WBBM's Mr. Jefferson, "I think WMAQ will have an extremely tough time overcoming (our lead).

"Over the next two years, I don't expect them to make significant inroads or progress." #

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SPECIAL SECTION: JOURNALISM 1990

Newsrooms automating slowly but surely

(Continued from Page S2)
on-line with a Dynatech NewStar system in May.

The ABC affiliate in Rochester, N.Y., has 22 terminals as part of its \$200,000 system.

"Automation makes the newsroom much more efficient and makes it a lot easier to write the story, read newswire and communicate with one another. Copy doesn't get lost like it used to," Mr. Rausch said.

He also said the ability to offer closed-captioning was a motivating factor in the purchase.

"We were one of the first stations in the country to do real-time

closed-captioning of newscasts. We had a stenographer listen and type it in as the news went by. But that was very labor intensive and so expensive that we could only do 10 hours worth of newscasts per week," Mr. Rausch says.

"With NewStar, we are able to offer closed-captioning for all of our newscasts, and we're on at 6, 7, and 11 (p.m.) every day," he added.

But for television stations that don't offer any closed-caption broadcasts, there isn't as much incentive to buy a system simply to do it.

Mike Cutler, news director for NBC affiliate KVBC-TV in Las

Vegas, said he doesn't buy into the philosophy that computers automatically make that station into a No. 1 outlet.

"We're in a very competitive market here, and we're either one or two. I do think having a computer would help to some degree, but I wouldn't credit a computer with earning a top spot in a market," Mr. Cutler says.

Scott Benjamin, news director of WROC-TV, the CBS affiliate in Rochester, says, "There's lots of stuff going on here, and there are a lot of things equipment-wise that have to take precedence over a newsroom automation system."

"The point is that it will still be the people who are writing the material and reporting the stories who are going to make or break a station," says S. Peter Neumann, news director at WEAR-TV, the ABC affiliate in Pensacola, Fla.

He admitted, however, that computers might make it possible for the station to do more.

Most stations interviewed said they are planning to completely automate by the end of 1991.

Mr. Neumann said his station is leaning in the direction of NewStar because "the system seems to integrate effectively, and the people I've talked to in the newsroom like it."

"We don't have any plans for buying a system now, and it's not in the budget, not in these financial times," Mr. Cutler said. "I'd say it's at least a year off."

He said that as news director, he would have a great deal of input into the type of system the station would eventually buy, although his general manager would make the final pricing decisions.

Buying a system module by module seems to be an added attraction to many stations, if not the most important feature.

"Having an expandable system would be an absolute prerequisite. It would have to be expandable beyond two years," Mr. Cutler said.

Some stations are waiting for station-wide systems that do everything from writing the script to washing the coffee mugs after the 11 p.m. newscast.

"We're looking at the prospect for 1991, but the decision is very difficult because the price keeps coming down while the software keeps getting better and better," says Bob Yuna, news director for KSNW-TV in Wichita, Kan.

Mr. Yuna said his station is also concerned about buying the right amount of horsepower.

"One of our competitors across town bought one of two \$500,000 systems, which I think was far more machine than they needed. And they bought it from a computer dealer who has since become a news director, and is out of the game entirely," Mr. Yuna says.

"What they really have is a \$500,000 white elephant," he adds. "We haven't bought yet, and I'm not so sure that's been such a wrong thing to do." #

Changes put Bay area TV in flux

(Continued from Page S2)

The show will start at 7 a.m. and feature popular Bay area anchor Terry Lowry as host.

General Manager Kevin O'Brien, proud of the success of KTVU's news, said that the Cox Enterprises-owned station will boost its news output.

"We'll have more hours of daily news than any other Fox affiliate," says Mr. O'Brien.

Despite the recent round of changes, all the Bay area stations are facing a new problem.

With the preliminary 1990 census reports it is now evident that metropolitan San Francisco is no longer the largest city in the area. That honor now goes to San Jose, which is part of the San Francisco market.

At KRON, Ms. McCombs noted that the station had already opened a full-fledged bureau in the heart of Silicon Valley in newly refurbished downtown San Jose.

She also cited the unprecedented growth east of the bay in Contra Costa County and her concern with covering that area properly.

"We have to be sure that that growing area gets the coverage due," says Ms. McCombs.

The Contra Costa area is currently served both by San Francisco and Sacramento stations.

San Jose ABC affiliate KNTV, in addition to carrying the network feeds, does have a 6 p.m. news as well as an 11 p.m. half-hour. #

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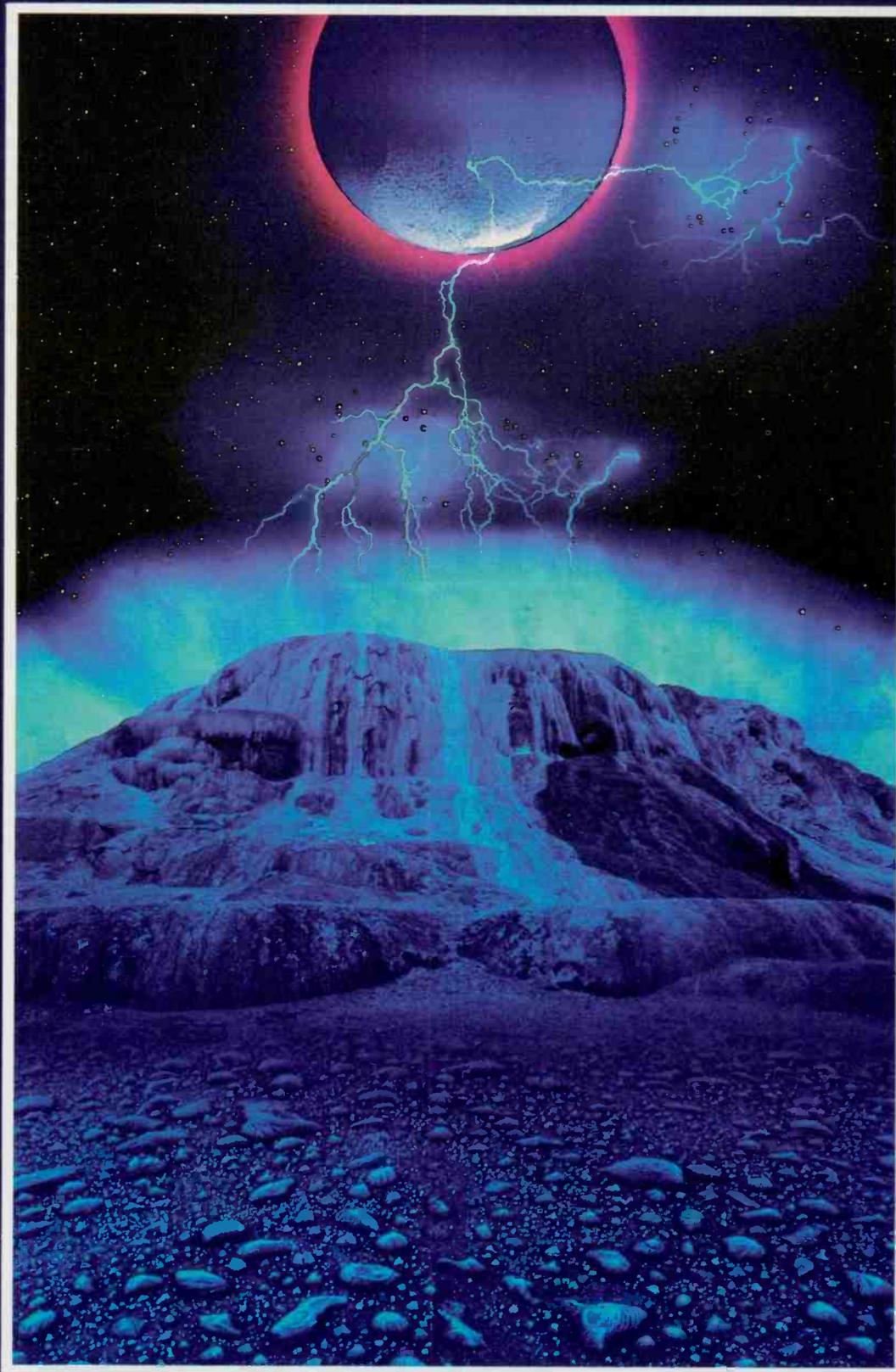
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SPECIAL SECTION: JOURNALISM 1990

News computers becoming more cost-effective

By ILYCE GLINK

Special to ELECTRONIC MEDIA

Computerization is catching on in TV newsrooms as the industry adopts it as a cost-effective way to compete.

This year the number of automated newsrooms may jump to nearly 50 percent from the current 30 to 40 percent, says Bruce Blackwell, director of marketing for Basys, which is based in Mountain View, Calif.

Stuart Hellman, marketing manager for Golden, Colo.-based Columbine Systems, projects 100 percent penetration within five years,

'One reason more stations are buying these systems is that they are finding new ways to justify the purchase.'

—Bruce Blackwell, Basys

adding, "I think it's a safe bet."

"One reason more stations are buying these systems is that they are finding new ways to justify the purchase," says Mr. Blackwell.

"Seven years ago, station executives were trying to justify computers based on the savings on

paper, ribbon and copying costs.

"Today, companies are looking for a two-year capital payback, and they're finding they can do it, and have a better overall product on the air."

Among the benefits spurring automation are increased productivity

and better competitiveness.

"More stations are interested in doing more local news than before, and with automation, they can do an extra half-hour of news production with the same number of reporters, editors and producers," says Mr. Blackwell.

Mr. Hellman said most stations in the top 30 markets are automated because competition demands it.

"It's a very motivating factor. I believe an automated newsroom system can bring about benefits which can give one station a competitive edge over another in the same market," he says.

Among these advantages are

being able to air late-breaking stories, make last-minute changes in the lineup and copy during news broadcasts, and offer fully captioned shows and newscasts.

"Generating a videotape to air with a story as opposed to simply reading wire copy over the air is an excellent example of why stations need automation," Mr. Hellman said.

"If a station had a news management system or videotape library, they might be able to locate archive tapes more quickly, and present a more visually exciting product."

While stations have yet to prove that closed-captioning pays for itself, suppliers said the ability to encode programing often tips the scales in favor of automation.

"I had a client who called us (recently) and said another station in the market had installed closed-caption encoding. They wanted it ASAP," Mr. Hellman said.

Usually it's the market leader that sets the area trend toward automation, Mr. Blackwell says, because the top stations are constantly striving for a better, more creative product.

"Once they have it, everyone in the marketplace falls in line," he said.

According to Bob Turner, director of marketing for Boulder, Colo.-based Siscom, the fact that hardware costs continue to decline while performance increases is also driving sales forward.

"Station executives look at computers as labor-saving devices that can significantly improve the quality of on-air products," Mr. Turner said.

"Newsroom automation is beyond the proof-of-concept stage. I think people accept the premise and then it becomes an issue of cost and limitations and priorities," he said. "It's not like Vince Lombardi telling the Packers, 'This is a football.' Everyone knows what a computer looks like."

Here's what some suppliers are currently offering:

- **Basys** is working on its 11th-generation software for its newsroom management system. At this year's National Association of Broadcasters convention in Atlanta, the company introduced a machine control system product as well as PC NewsDesk software.

"We're encouraging our clients to expand modularly, as they find they need it," said Jim Cundiff, Basys vice president of sales.

- **Columbine Systems** is touting its Concept 2000 software package as the total solution for broadcasters.

The package is divided into four quadrants—business, sales, traffic and billing, and the news management system.

"We've just introduced this product, and people are excited because it can all run on the same computer. Our clients only need one computer to buy and maintain, and everything comes pre-integrated," Mr. Hellman said.

- **Dynatech NewStar** recently introduced laptop software, enabling reporters to file stories from the field. Mr. Miller said the company was planning to unveil a major new product at the Sept. 24-27 Radio-Television News Directors Association convention in San Jose, Calif.

- **Siscom**, after taking a year off, recently introduced a distributed processing system, which allows the station to expand the system incrementally, without hitting a limit on configurations. #

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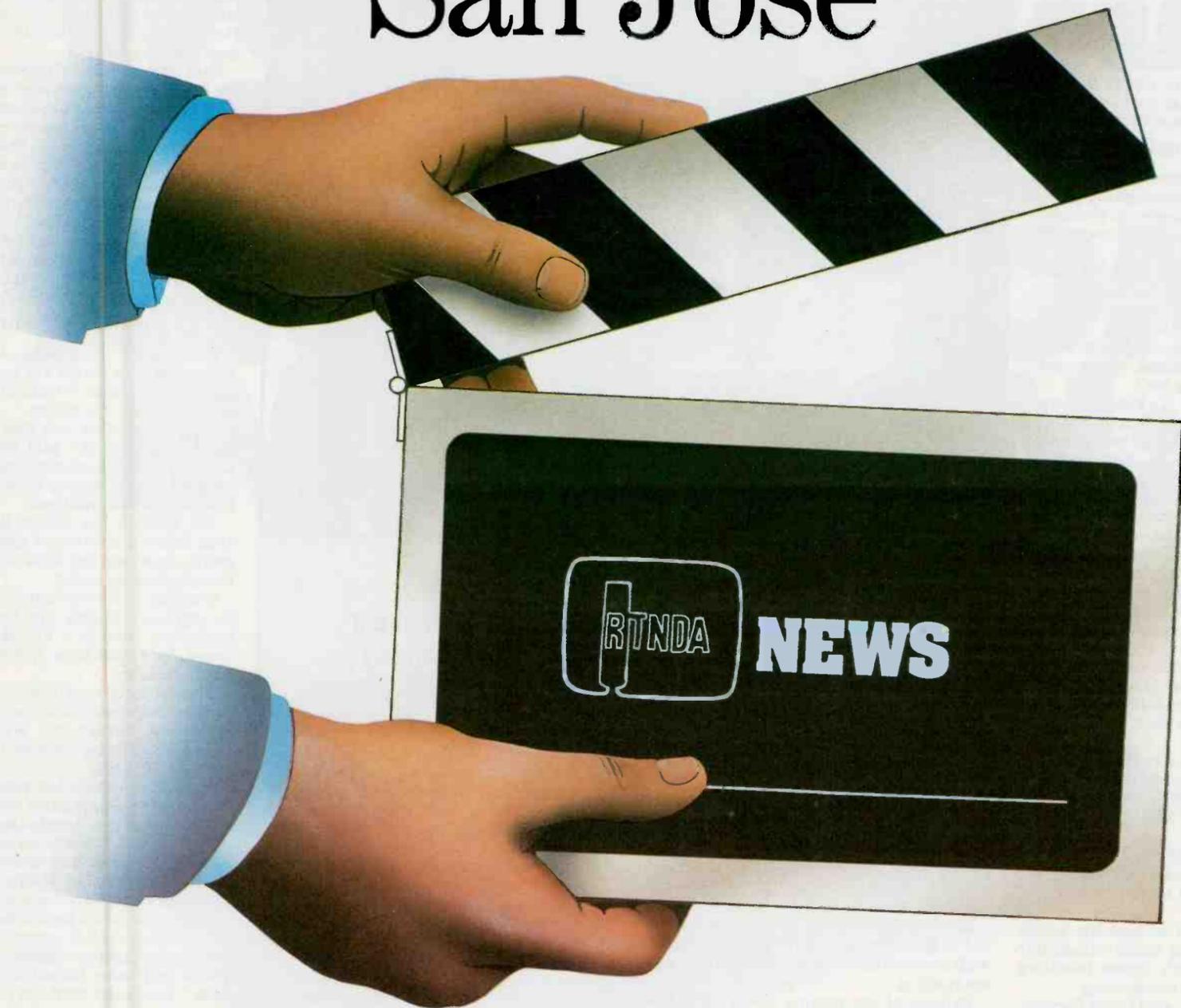
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Ku Band: K-2/Transponder 6-B/Audio 5.76 & 6.2

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9
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Ku Band: K-2/Transponder 6-B/Audio 5.76 & 6.2

9:00 - 10:00 p.m. (ET)
C-Band: Telstar 301/Transponder 9H/Audio 6.2 & 6.8
Ku Band: K-2/Transponder 8-B/Audio 5.76 & 6.2

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Ku Band: K-2/Transponder 6-B/Audio 5.76 & 6.2

9:00 - 10:00 p.m. (ET)
C-Band: Westar 4/Channel 19/Audio 6.2 & 6.8
Ku Band: K-2/Transponder 6-B/Audio 5.76 & 6.2

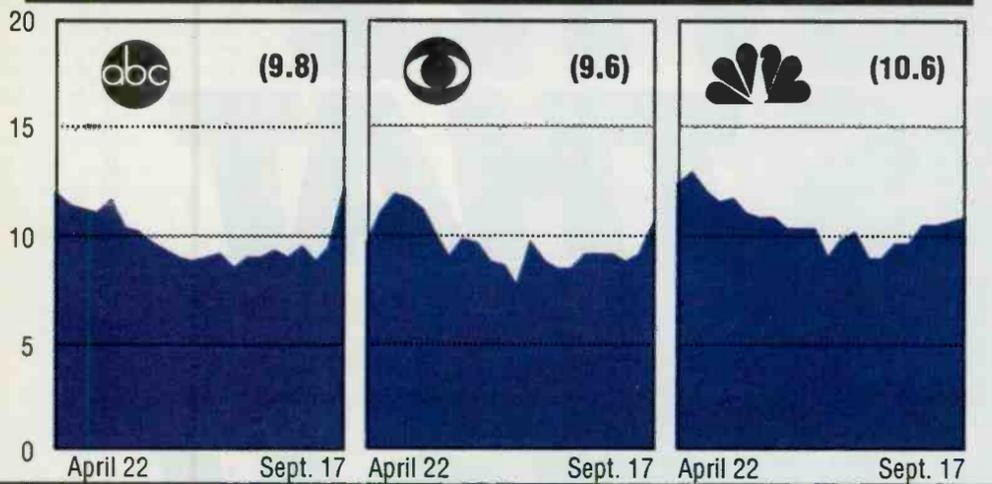
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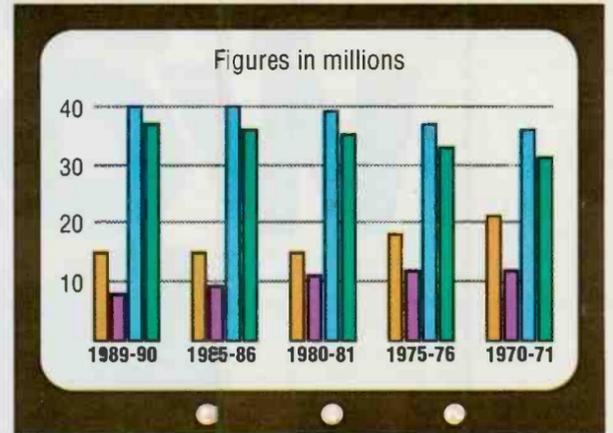
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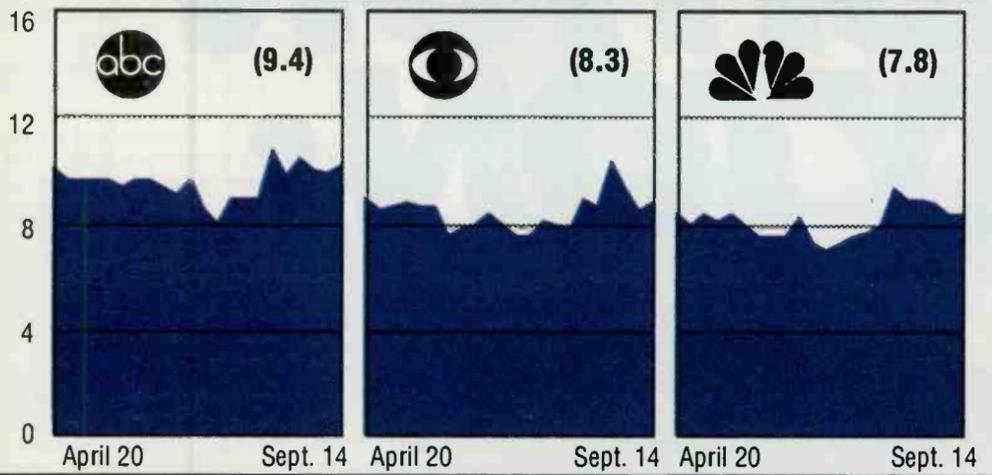
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Growth in total persons in TV households

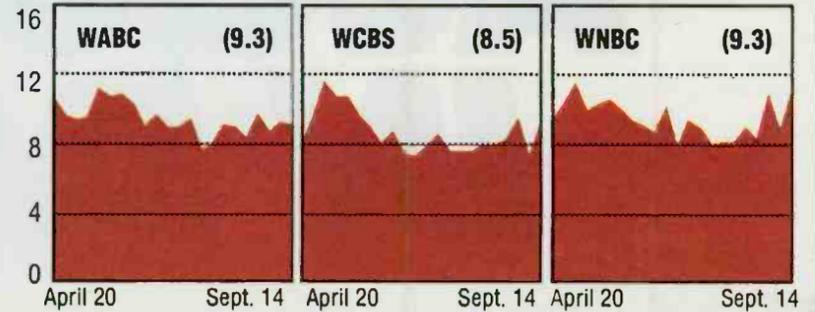


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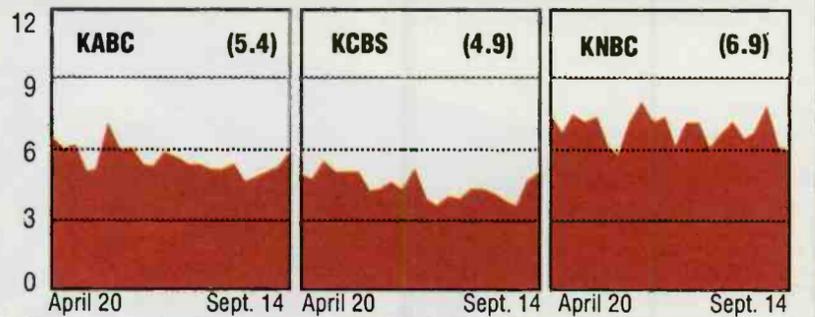
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NEW YORK 11 P.M. LOCAL NEWS



LOS ANGELES 11 P.M. NEWS



PRIME-TIME DEMOGRAPHICS FOR SEPT. 10 TO SEPT. 16

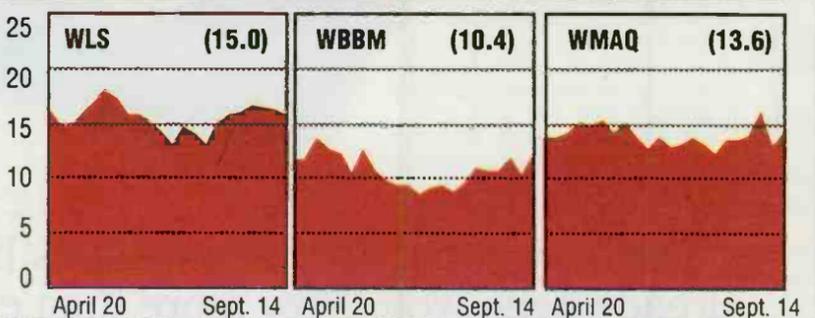
Men 18-49

Rank	Program	Network	Rating/Share
1.	Monday Night Football	ABC	15.2/46
2.	Funniest Home Videos	ABC	12.6/32
3.	Funniest People	ABC	11.4/27
4.	ABC Sunday Night Movie	ABC	11.1/27
5.	Funniest Videos: Inside	ABC	10.3/29
6.	Cheers	NBC	10.0/29
7.	Doogie Howser, M.D.	ABC	9.8/28
8.	(t) 60 Minutes	CBS	9.8/28
9.	Head of the Class	ABC	8.1/24
10.	Gabriel's Fire Special	ABC	8.0/24
11.	Growing Pains	ABC	7.2/23
12.	(t) Wings, Part 1	NBC	7.2/20
13.	Fresh Prince of Bel Air	NBC	7.1/23
14.	Unsolved Mysteries	NBC	6.9/23
15.	Top Cops	CBS	6.7/20
16.	Jennings Report: Iraq	ABC	6.6/22
17.	Knots Landing	CBS	6.5/20
18.	CBS Sunday Movie	CBS	6.4/16
19.	(t) College Football	CBS	6.4/23
20.	(t) Simpsons	Fox	6.4/21

Women 18-49

Rank	Program	Network	Rating/Share
1.	Funniest Home Videos	ABC	14.5/35
2.	Funniest Video: Inside	ABC	13.7/35
3.	Knots Landing	CBS	13.4/35
4.	Funniest People	ABC	12.9/29
5.	(t) Doogie Howser, M.D.	ABC	12.9/33
6.	Cheers	NBC	12.8/33
7.	NBC Monday Night Movie	NBC	11.9/31
8.	Gabriel's Fire	ABC	11.2/31
9.	Wings, Part 1	NBC	10.3/26
10.	The Cosby Show	NBC	10.0/29
11.	Growing Pains	ABC	9.9/27
12.	Head of the Class	ABC	9.7/26
13.	Designing Women	CBS	9.6/24
14.	Murphy Brown	CBS	9.4/24
15.	A Different World	NBC	9.3/26
16.	(t) Fresh Prince of Bel Air	NBC	9.3/28
17.	Empty Nest	NBC	9.1/27
18.	(t) Rescue: 911	CBS	9.1/28
19.	ABC Sunday Night Movie	ABC	9.0/21
20.	(t) Lenny Special	CBS	9.0/24

CHICAGO 10 P.M. LOCAL NEWS



RATINGS/SHARES OF PRIME-TIME PROGRAMS FOR THE WEEK OF SEPT. 10 TO SEPT. 16

1. 60 Minutes	CBS	18.4/34	23. Matlock	NBC	13.1/23	45. Simpsons	Fox	9.8/17	67. Bull High Preview	NBC	7.2/14	
2. Funniest Home Videos	ABC	18.2/30	24. Lenny Special	CBS	12.8/21	46. Face to Face W/C.Chung	CBS	9.6/16	(t) Midnight Caller	NBC	7.2/14	
3. NFL Monday Night Football	ABC	18.0/32	25. Jake and the Fatman	CBS	12.6/21	47. Prime Time Live	ABC	9.2/17	(t) NBC News Special	NBC	7.2/16	
4. Cheers	NBC	16.7/28	26. Designing Women	CBS	12.4/19	48. NBC Sunday Night Movie	NBC	9.1/15	70. Family Man	CBS	7.1/15	
5. Funniest People	ABC	16.4/26	(t) Ferris Bueller Preview	NBC	12.4/20	49. Babes	Fox	9.0/15	(t) Super Bloopers & Jokes	NBC	7.1/13	
(t) Murder, She Wrote	CBS	16.4/26	(t) Who's the Boss?	ABC	12.4/22	(t) Life Goes On	ABC	9.0/16	72. Tiny Toons Adventure	CBS	6.9/13	
7. Funniest Video: Inside	ABC	15.8/26	29. A Different World	NBC	12.3/21	51. Gabriel's Fire Special	ABC	8.9/15	73. National Crime Test	CBS	6.8/12	
(t) Doogie Howser, M.D.	ABC	15.8/26	(t) Murphy Brown	CBS	12.3/19	52. Dear John	NBC	8.8/15	74. Quantum Leap	NBC	6.7/13	
9. ABC Sunday Night Movie	ABC	15.6/26	31. The Wonder Years	ABC	12.1/22	(t) Unsolved Mysteries, Sun.	NBC	8.8/14	75. Fall Preview Special	ABC	6.6/13	
(t) NBC Monday Night Movie	NBC	15.6/26	32. 48 Hours	CBS	11.9/20	54. Twin Peaks	ABC	8.5/16	76. Mutant Ninja Turtles Special	CBS	6.2/12	
11. Knots Landing	CBS	14.9/27	33. Family Matters	ABC	11.7/22	55. College Football	CBS	8.4/18	77. America's Most Wanted	Fox	6.1/12	
12. Empty Nest	NBC	14.5/27	34. Rescue: 911	CBS	11.6/20	(t) Wings, Part 2	NBC	8.4/16	78. Cops	Fox	5.2/10	
13. Gabriel's Fire Special	ABC	14.3/26	35. Top Cops	CBS	11.3/21	(t) Designing Women Special	CBS	8.3/14	79. Parker Lewis	Fox	5.1/9	
14. Unsolved Mysteries	NBC	14.1/25	(t) Uncle Buck Special	CBS	11.3/20	58. Emmy Awards	Fox	8.2/14	80. DEA	Fox	5.0/9	
15. The Cosby Show	NBC	13.9/24	37. Roseanne	ABC	11.1/19	59. CBS Friday Movie	CBS	8.0/15	(t) True Colors	Fox	5.0/9	
16. Golden Girls	NBC	13.7/25	38. 20/20	ABC	11.0/22	(t) Hogan Family	CBS	8.0/16	82. Totally Hidden Video	Fox	4.5/9	
17. Fresh Prince of Bel Air	NBC	13.6/24	39. Jennings Report: Iraq	ABC	10.7/21	61. Father Dowling Mysteries	ABC	7.9/14	83. Jaywire	Fox	4.3/8	
(t) Head of the Class	ABC	13.6/22	40. Perfect Strangers	ABC	10.6/20	(t) Night Court Special	NBC	7.9/15	84. 21 Jump Street	Fox	3.6/6	
19. Growing Pains	ABC	13.5/23	41. Law and Order Preview	NBC	10.4/19	63. MacGyver	ABC	7.7/14	85. American Chronicles	Fox	3.3/6	
20. Full House	ABC	13.4/26	42. Fanelli Boys	NBC	10.2/17	64. Democratic Response	CBS	7.5/12	86. Alien Nation	Fox	3.0/5	
21. Wings, Part 1	NBC	13.3/22	43. Family Man Special	CBS	10.0/17	65. Young Riders Special	ABC	7.4/14	(t) Glory Days	Fox	3.0/5	
22. Bob Hope: It's Only Me	NBC	13.2/26	44. CBS Sunday Movie	CBS	9.9/17	66. Hunter	NBC	7.3/13				

Source: Nielsen Media Research

McKenzie, Brackman, Chaney, Kuzak & Becker Dissolve Partnership.



Will they? Will the principals of L.A.'s most famous law firm take down their shingle? To be perfectly honest, probably not. But the fact that you stopped to read this ad demonstrates a most significant phenomenon: the impact of network television. All over America, in bedrooms and boardrooms, on buses and escalators, over spreadsheets and over coffee, people just love to talk about what's happening on "L.A. Law."

Sure, we could talk numbers. We could talk about the 208,000,000 people who tune in network television every week. But while statistics can measure network's power to capture audience, no statistic can measure network television's unique ability to capture the imagination of so many people. **Network television. It touches everyone.**

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Classified Advertising

To place a Classified ad in New York call Tina Sposato (212) 210-0204. In L.A. call Lisa Padilla (213) 651-3710.

Help Wanted

PRODUCER/DIRECTOR: Innovative southeast affiliate needs experienced, take-charge Producer/Director. Responsibilities include switching, directing newscasts, crew supervision, idea development, write, produce and direct commercials and programs. Excellent creative skills, enthusiasm, ability to work well with clients and staff required. No beginners. Resume and salary history to Craig Cornwell, WTVQ-TV, P.O. Box 5590, Lexington, KY 40555. EOE

Help Wanted

NEWS PHOTOGRAPHER/EDITOR: Wanted for position with network affiliated news room in California. Prior ENG experience a must. Send resume to Box #G-105, ELECTRONIC MEDIA Classifieds, 220 East 42nd Street, New York, NY 10017. EOE

AGGRESSIVE FOX affiliate looking for Promotion/Operations Manager. Send tape and resume to: ELECTRONIC MEDIA, Classifieds Box #G-114, 220 East 42nd Street, New York, NY 10017.

Help Wanted

NEED A JOB? We publish broadcasting's most comprehensive employment journal. Plus FREE referral nationwide. No placement fees. Television, radio, corporate communications. Media Marketing/THE HOT SHEET, P.O. Box 1476-GW, Palm Harbor, FL 34682-1476. 813-786-3603

ON-AIR PROMOTION DIRECTOR: New position. Applicant should have degree and minimum one year experience. Strong hands on ability and background in news promotion essential. Send resume, tape and salary history to Brett K. Smith, WCBI TV, P.O. Box 271, Columbus, MS 39703.

Help Wanted

EXECUTIVE DIRECTOR: New York Television organization. 3,000+ members. Energetic, participatory, committed. Strong managerial, interpersonal and public relations skills, proven development abilities. EOE. Resume/salary requirements to: Television Academy, 1560 Broadway, N.Y.C. 10036.

NEWS PROMOTION WRITER/PRODUCER: CBS affiliate in Nashville seeks trendsetter to create effective live daily news teases and dynamic special report spots. Knowledge of newsroom operations and electronic graphics is desired. Rush tape and resume to: Jodi Bull, WTVF, 474 James Robertson Pkwy., Nashville, TN 37219. EOE. M/F.

Help Wanted

CREATIVE SERVICES DIRECTOR: ABC Affiliate Top 75, seeks creative self starter with strong organizational and production skills to head Promotion and Marketing department. Must be strategic thinker looking for an opportunity to try new things. Send resume and application letter to: ELECTRONIC MEDIA, Classifieds Box #G-113, 220 East 42nd Street, New York, NY 10017. EOE

CHIEF ENGINEER: For Texas 100+ network affiliate. Must have good people skills and successful track record. Transmitter plant knowledge a must. Send resume to: ELECTRONIC MEDIA, Classifieds Box #G-117, 220 East 42nd Street, New York, NY 10017.

VTC HAS EXPANDED TO THE BIG APPLE!

VTC Teletape, in the Kaufman Astoria studio complex in Long Island City, specializes in television program delivery and videotape duplication. Immediate openings for:

- ◆ Exp. Tape Operators
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Excellent benefits. Send resume w/salary history to:



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THE VIDEO TAPE COMPANY

D.J. Blackburn
VP-Human Resources
10523 Burbank Blvd.
N. Hollywood, CA
91016

EOE/M/F/H

General Sales Manager

J.B. Cable Ads, Inc., is looking for someone special to lead its 40-person sales force. We are the exclusive local-regional ad sales representatives for 16 cable systems in 5 states with over 400,000 subscribers. The professional we are looking for has a proven record in either cable ad sales or other electronic media covering multiple markets. She/he should be seeking a position with the power and responsibility to make things happen and be amply rewarded for the effort. If you can "make the numbers" while treating our clients and associates in a fair and ethical manner--you're our kind of sales executive.

The compensation package will be tailored to the winning applicant's needs and will reflect his/her experience. Performance bonuses and profit-sharing are included. We are very sincere about equal employment opportunity and encourage anyone qualified to reply regardless of sex, race, religion, age or sexual preference. Please send your confidential resume and references to the address below.

John B. Beard, President
J.B. Cable Ads, Inc.
635 Stoner Avenue
Shreveport, Louisiana 71101

J.B. CABLE ADS, INC.
THE SOUTH'S LEADING
LOCAL CABLE REP FIRM

TELEVISION SALES

KADY Television, the number one independent in an exurban, three-county region (and a subsidiary of a Fortune 500 company), is seeking a high-velocity account executive.

We offer superb plant, great people and a coverage area that includes Ventura, Santa Barbara, Malibu and Thousand Oaks.

Applicant must have a minimum of three years in television sales, a college education and excellent marketing skills. You need to be a new-business specialist, accustomed to hard work, cold calling and a wide range of accounts.

If you have the credentials, track record and work ethic, we invite you to join a television operation with blue chip programming (*Ali*, *Perfect Strangers*, *Hunter*, *The Lakers*)—and a commitment to excellence.

Fax resume to Denise Bean-White, Sales Manager, KADY-TV, 805/485-6057 or send care of Account Executive, 663 Maulhardt Avenue, Oxnard, CA 93030.

RIKLIS
BROADCASTING

HOUSTON PUBLIC TELEVISION MEMBERSHIP MANAGER

Responsible for administration of membership fund-raising services: planning, implementation of membership drives, direct mail, telemarketing and other fund-raising activities. Responsible for donor computer services, budget and inventory control, statistical reports.

Qualifications: Minimum, three years experience in administration/supervision-public television fund raising, or related membership program. College degree or equivalent experience required. Must have computer knowledge (prefer Memtrac experience), strong writing and oral communication skills.

Salary commensurate with experience and education. No phone calls, please. Send resume with cover letter to:

Ms. Laura Gonzales
HOUSTON PUBLIC TELEVISION
4513 Cullen Blvd.
Houston, TX 77004

Application deadline: October 15, 1990

NETWORK MANAGER FOR THE CLASSICAL MUSIC SERVICE

This position is responsible for the programming heard on MPR's Classical Music Network, including KSJN FM in Minneapolis/St. Paul and twelve additional FM stations serving Minnesota and the surrounding region. The position reports to the Vice President for Broadcasting, and is part of a team of managers including the Network Manager for the News and Information Service, the Managing Director of News and Information, and the Audience Research Director.

Essential Qualifications: Must be a broadcaster with experience as a program director for a public or commercial classical format radio station. Must be familiar with popular and serious culture, the arts, as well as classical music. Must understand the basic programming techniques which lead to a successful radio station with the widest possible audience in its format. Must have good people skills with the ability to manage creative people, as well as interrelate with personnel in other departments and divisions of MPR. Must be able to represent the organization to the public in a positive way. Must have an understanding of research results and techniques.

Goals will be to improve the sense of the Classical Music Radio Network as an interested companion to its listeners; to develop a creative, accessible, listenable schedule of programming; and to organize the staff of the Classical Music Service into a cohesive and coherent team. Reporting to this position will be the music programming staff, music announcers, hosts of special shows including *The Morning Program*, librarians, and producers. News and information programming on this network will generally be provided by the staff of the News and Information Network or the News Department. This position is located at the Network Production and Origination Center in St. Paul, Minnesota.

The position would provide the successful applicant with the opportunity to work with a dedicated staff in the finest radio broadcasting facility in the Upper Midwest, in an organization which has a firm commitment to the presentation of quality arts and performance radio programming in an accessible format.

Please send a letter summarizing your background and reasons for your interest in this position, along with your resume to:

Human Resources Director
Minnesota Public Radio
45 East 7th Street
St. Paul, MN 55101

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Then we have just the place where you can turn your talents into real dollars. We are an expanding, national commercial credit service and your communication and sales skills can practically guarantee your success. Sell our services to established corporate clients, develop new clients and manage an on-going client base. Must be self-motivated, have an entrepreneurial spirit, enjoy making money, and have the ability to close sales by telephone in a challenging environment. Our telephone sales representatives average \$65,000/yr., while top performers earn six figure incomes. Liberal employee benefits. Unlimited career opportunities available in Tucson, New Orleans, and North Carolina. For more information call or send work history:

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Innovative and experienced professional, with production and operation expertise, needed as V.P. of Operations and Engineering to oversee broadcast operations, network program production, and development of new facilities for this established and aggressive television station operated by this exciting company. Unique opportunity for responsibility and creativity. B.S. or Electrical Engineering degree required. If qualified, please rush resume and salary requirements to:

Personnel
Fox Television/WTTG
5151 Wisconsin Avenue, N.W.
Washington, DC 20016
E.O.E.



DIRECTOR OF ENGINEERING

KGO-TV in San Francisco is seeking a Director of Engineering. The position is responsible for all engineering personnel, facilities and technical operations. Must have at least 10 years television engineering/technical experience, with a minimum of 5 years at management level. Experience with circular polarization, KU Band and C Band satellite transmission is required. Familiarity with industry unions and collective bargaining agreements is preferred. A degree in a technically-related field or equivalent experience is required. Please send cover letter and resume to:

KGO-TV PERSONNEL
900 Front Street
San Francisco, CA 94111
No Phone Calls, Please
EOE

Classified Advertising

To place a Classified ad in New York call Tina Sposato (212) 210-0204. In L.A. call Lisa Padilla (213) 651-3710.

Help Wanted

BROADCAST NEWS/PROGRAMMING RESEARCH: National research firm is seeking a dynamic, sales-oriented professional with television newsroom experience. Responsibilities include development of new services and expansion of existing client base. Minimum 5 years broadcast experience. Resume to: Edye McIlhenney, ARBOR, Inc., One West Third Street, Media, PA 19063

DIRECTOR/TECHNICAL DIRECTOR/AM SUPERVISOR: Number one CBS affiliate is seeking a director/technical director with proven ability to direct live newscasts, as well as, commercials, promotions, and special projects. Work with fully loaded GVG 300 switcher. Strong leadership skills a must! Send resume and tape to: Matt Heffernan, WTVR-TV, 3301 West Broad Street, Richmond VA 23230. No phone calls please. M/F EOE

EXECUTIVE PRODUCER

Executive producer needed for long-established, successful A.M. talk show. Top ten market. Leading net affiliate. Supervise staff of 7. Budget management and assistance in development of other programs. Prefer 3 years "hands-on" in tv talk production, but will consider applicable news background. Supervisory experience preferred. College degree required. Send resume to:

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Classifieds, Box #G-111
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New York, NY 10017

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Arbitron has two openings (one in Los Angeles and one in San Francisco) for a Client Service Representative in our Television Station Services department. This position requires a degree, research and/or broadcast experience, and excellent written/oral communication skills. Experience with micro computers a preferred plus. Person will handle telephone contact and written correspondence with Television station clients and our product group. Will also work on analytical projects, travel, and train clients in the use of our micro computer services.

If you are qualified, send resume with salary requirements to:

Bill Shafer
**THE ARBITRON
COMPANY**
3333 Wilshire Blvd.
Los Angeles, CA 90010

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Help Wanted

GENERAL SALES MANAGER: KTVN-Reno has an opening for the position of General Sales Manager. Applicants should have both local and national TV sales experience, with a minimum of two years sales management experience. Preference will be given to applicants who can show proven success in new business development and research/marketing skills. Please send resumes to: Dennis E. Siewert, President/General Manager, KTVN-TV, P.O. Box 7220, Reno, NV 89510. No phone calls please. KTVN-TV is an Equal Opportunity Employer

NATIONAL SALES MANAGER
Fastest growing Fox Independent in Top 15 market needs a strong NSM. Prefer applicant with 2-3 years experience in television sales management with a strong emphasis on local sports, independent sales and sales promotions. Send resume to:

Marty Sokoler
General Sales Manager
KITN-TV
7325 Aspen Lane North
Minneapolis, MN 55428

Qualified women and minorities are encouraged to apply. KITN-TV is an equal opportunity employer of Nationwide Communications, Inc.

WSMV NASHVILLE Creative Services Producer

To join award-winning staff. Strong writing, production and people skills required. 2-3 years experience preferred. Send TAPE/resume to:

Carolyn Lawrence
WSMV
P.O. Box 4
Nashville, TN
37202

No phone calls please

MAINTENANCE ENGINEER

Ability to repair all types of broadcast equipment, including ENG equipment and television transmitter. Technical school with background in electronics plus five years of electronic repair in television equipment required. Ability to troubleshoot to board level, good mechanical aptitude, work well under pressure, and read electronic schematics a must. Send resumes to:

John E. Krauser or Ed Mathis
WVTM-TV
P.O. Box 10502
Birmingham, LA 35202
(205) 933-1313
EOE

WEVU-TV, ABC Affiliate in Naples/Ft. Myers seeks an experienced news director who thinks like a winner. In a top growth market, we seek a professional who can motivate a young staff. If you are honest, a team player, creative with limited sources, and sensitive to people, send me a letter. If you're a good writer, prove it.

Attractive lifestyle and professional opportunity awaits the right person. Send letter and resume to:

Larry Landaker
General Manager
WEVU-TV
Box 06260
Ft. Myers, FL 33906
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Help Wanted

ANCHOR/REPORTER: Need experience for top rated noon newscast. Three to four years experience, with exceptional live reporting background. Tape and resume to: Ken Elmore, News Director, WSPA-TV, P.O. Box 1717, Spartanburg, SC 29304

WCCO-TV in Minneapolis/St. Paul, Minnesota is seeking an experienced, highly creative, highly motivated writer/producer for the promotion department. 3 years experience required. Should be proficient in writing, producing and have a strong video/film production background. Applicants must be able to develop successful topical/image promotion and advertising campaigns for on-air, radio and print use. Send resume and tape to Mike Benson, Director of Creative Services, WCCO-TV, 90 South 11th Street, Minneapolis, MN 55403. Phone: 612-330-2439. Equal Opportunity Employer

PRODUCER MARKETING

USA Network seeks an experienced producer to create on-air promotion segments for Kids audience, including writing, supervision of graphics, voice-overs, editing and scheduling. Producer will also assist with production of sales promotion spots and sales tapes. Required is three to four years' production experience (extensive post-production experience a must), knowledge of marketing and promotion principles, strong writing skills, creativity, originality and enthusiasm. We offer a competitive salary and comprehensive benefits. For consideration, please send reel, resume with salary history, and references to: USA Network, Human Resources Dept. KC, 1230 Sixth Avenue, New York, NY 10020. Equal Opportunity Employer.

TWO ACCOUNT EXECUTIVE/ SALES POSITIONS

Applicants must be experienced in development and agency business. Candidates should have significant broadcast (preferably television) sales experience in a major market. Previous experience in a sales development/new business function very helpful. Presentation skills a must. Vendor experience helpful. Availability immediately. Send resumes to:

Mr. Joe DeGrosso
AE Position
WJLA-TV
3007 Tilden Street, N.W.
Washington, D.C. 20008
EOE

CREATIVE SERVICES DIRECTOR

WOWT-TV in Omaha is looking for an enthusiastic pro to write and produce for WOWT sales, promotion and public affairs.

Must demonstrate superior creative and production skills with at least two years experience in creating television spots.

Prefer experienced television producer. Prefer candidate with experience in camera operation and tape editing at a television station.

Candidate must be a good manager of time, self-motivated and able to sell ideas. Send resumes and tapes to:

Judy Horan
Director of Marketing
WOWT-TV
3501 Farnam Street
Omaha, Nebraska 68131
WOWT is an Equal Opportunity
Employer

Help Wanted

CHIEF ENGINEER: Teleport. Satellite experience with system design, strong on voice and data. Some video helpful. Must be able to maintain, troubleshoot satellite electronic equipment. Overall responsibility for engineering and technical staff. Send resumes to: 620 Desire Street, New Orleans, LA 70117 or call 504-942-9200. FAX 504-942-9204

SENIOR MAINTENANCE POSITION: At affiliate station in California's San Fernando Valley area. Candidate must have strong background in UHF transmitters and studio maintenance experience. Send letter with resume to T. Arthur Bone, Bone & Associates, Inc., 6 Blackstone Valley Place, Suite 109, Lincoln, RI 02865. EOE.

ACCOUNT EXECUTIVE: Work with a marketing leader. WVEC-TV, Norfolk has an opening for an experienced TV Salesperson. Must have strong credentials in developmental sales and use of Stowell or Marshall. Write: Local Sales Manager, WVEC-TV, 613 Woodis Ave., Norfolk, VA 23510. EOE

FAST GROWING San Francisco based Sports Marketing and Television production company has a career opportunity for a successful TV advertising/sponsorship salesperson. Experience and national agency/client contacts essential. Send resume and salary history to: Henry Schneidman, V.P., GGP, 400 Tamal Plaza, Corte Madera, CA 94925.

LOCAL SALES MANAGER: Needed for satellite TV station in small midwestern community. If you have experience in TV sales and would like to move into management this is an opportunity for you. Applicant must be interested in becoming involved in the community, coordinating progressive sales promotions and developing a winning sales team. EOE. Send resume to Electronic Media, Classifieds Box #G-116, 220 East 42nd Street, New York, NY 10017.

REGIONAL TECHNICAL MANAGER

Cablevision Systems Corp. the nation's ninth largest MSO seeks individual to troubleshoot and maintain commercial insertion operations.

Requires 3-5 years computer and commercial insertion experience. Knowledge of CompuLink and Texscan helpful. Fax resume to:

ALAN SAWYER at
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STORE OPERATORS

Fax resumes by 9/28/90 to:
Operations Manager
(703) 524-6370

NO CALLS, PLEASE

RESEARCH DIRECTOR

KABB-TV is seeking a highly motivated team player to play a vital role in our sales/marketing efforts. Media buying/planning or TV research background preferred. PC experience necessary. Join the fastest growing television station in San Antonio (becoming NSI 25th metered market this fall). KABB-TV is an equal opportunity employer. Respond to:

Michael Granados-GSM
KABB-TV
520 N. Medina
San Antonio, TX 78207

Help Wanted

CREATIVE CONSULTIVE sales person to help grow national business video production center for major broadcast group. Production background required. EOE/M-F. Send resume to: Electronic Media, Classifieds Box #G-120, 220 East 42nd Street, New York, NY 10017

WE'RE LOOKING for a Graphics Artist who can produce dazzling daily news graphics. Candidate will be working on a Colorgraphics ArtStar 3-D paint box and animation system. Sound like fun? Send resume and tape to: David Earnhardt, WTVF, 474 James Robertson Pkwy., Nashville, TN 37219. EOE. M/F

BROADCAST ENGINEER: Palm Beach County, Florida, is seeking an individual for technical engineering work responsible for the installation, operation and maintenance of Public Education and Government Cable television equipment. Must have high school diploma supplemented by coursework in television, electronics or broadcasting, 5 years experience in broadcasting, and an F.C.C. general class license. An associate's degree is preferred. Compensation of \$29,111/year plus benefits. Applications/resumes must include SS# and title of position and be received no later than 5 PM on 9/28/90: Palm Beach County Personnel, 3111 S. Dixie Hwy., S. 120, W. Palm Beach, FL 33405. EO/AA Employer M/F/H/V.

EXECUTIVE NEWS PRODUCER: Candidate should have minimum of ten years news experience, at least five years production experience in major market and familiarity with all phases of news production. Send resumes only to: Henry Florshiem, WABC-TV, 7 Lincoln Square, New York, NY 10023. No Phone Calls Please! We are an Equal Opportunity Employer

ADVERTISING RATES

Display Rates: Display ads are \$69.00 per column inch. Greater frequency rates are available. Display advertising is available in units of 1 inch or larger.

Non-Display Rates: Non-display classified rates (straights) are \$1.10 per word with a minimum charge of \$22.00 per advertisement

Blind Boxes: Add \$14.00 per advertisement. Blind box replies should be addressed to: Electronic Media, Box #, 220 East 42nd St., New York, NY 10017.

Deadlines: Copy must be in typewritten form in the New York office by noon Tuesday prior to publishing date. Prepayment required for straight advertising.

ELECTRONIC MEDIA cannot be responsible for advertisements sent via telecopier that are not clearly legible or for ads sent with detailed layouts that we typeset. (FAX # N.Y. 212-210-0799 -- L.A. 213-655-8157).

To place an ad call:
Tina Sposato
(212) 210-0204

Classified Advertising

To place a Classified ad in New York call Tina Sposato (212) 210-0204. In L.A. call Lisa Padilla (213) 651-3710.

Help Wanted

VHF NBC NETWORK affiliate in the beautiful Montana Rockies. Engineer, assistant to Chief, Maintenance, studio/transmitter. Mechanically inclined and willing to learn. Good physical condition. Trainee, O.K. Send letter/resume and salary requirements to: Mr. John Radeck, KTVH-TV, P.O. Box 6125, Helena, MT 59604 E.O.E.

VIDEOTAPE EDITOR: ABC affiliate is in need of a videotape editor. Duties include: editing videotape for newscasts, help maintain story archives, assist in preproduction and other newsroom responsibilities. One year experience in videotape editing for television preferred. Send resume to: WSYX-TV, P.O. Box 718, Columbus, OH 43216, Attn: Job #09129001E. Company is especially interested in seeking qualified minority and women applicants. EOE, M/F

MEDIUM MARKET California affiliate looking for engineering maintenance and operations personnel. Operations applicants should have experience with VTR's audio consoles, switchers, lighting studio cameras, etc. Degree and/or SBE certification preferred. Two years experience required. Send resume to Box #G-104, ELECTRONIC MEDIA Classifieds, 220 East 42nd Street, New York, NY 10017. EOE.

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1990 TAPES
AVAILABLE**

RTNDA NEWS, Electronic Media's television coverage of the 1990 Radio-TV News Directors Association convention is now available on videocassette. RTNDA News features highlights of conference meetings, coverage of special events and general reporting from the RTNDA convention floor.

The cost for the entire set of three tapes in VHS format is just \$65. The cost for individual day's tapes in VHS format is \$25 each. Other formats, including 3/4 inch, are also available at reasonable prices. Please enclose exact payment with your order, or call to charge on your Visa, Mastercard or AMEX:

Jeff Reisman or Candy Mesner
ELECTRONIC MEDIA
220 East 42nd Street
New York, NY 10017
(212) 210-0748
FAX (212) 210-0400

JOBS

Broadcast TV

WJHG-TV in Panama City, Fla., is seeking a **broadcast sales account executive** to work with agency and direct clients. Send resumes to Alexi Lukas, secretary to general manager, WJHG-TV, P.O. Box 2349, Panama City, Fla. 32402. Phone: 904-234-2125.

KHOU-TV in Houston is seeking to fill two positions:

Maintenance engineer with five years experience and component-level repair capability. Must be willing to perform ENG and studio operations on an as-needed basis. Flexible hours and minimum two years technical training required. Send resumes to address below.

Maintenance supervisor with at least seven years experience to manage activities of maintenance staff. Must have thorough knowledge of television systems as well as individual television equipment. Must be available to work flexible hours. Associates degree in electronic technology or equivalent required. Must have component-level repair capabilities. Send resumes to John Ross, chief engineer, KHOU-TV, P.O. Box 11, Houston, Texas 77001-0011. Phone: 713-284-8741.

Cable

Dynamic Cablevision in Hialeah, Fla., is seeking full- and part-time news reporters for its Spanish and English news programs. Must be able to report, videotape, do voice-overs and edit bilingual news packages. Send tapes and resumes to Rick Rodriguez, programming manager, Dynamic Cablevision of Florida, 2151 W. 62nd St., Hialeah, Fla. 33016-2624. Phone: 305-662-2119.

Journalism

WTNH-TV in New Haven, Conn., is seeking to fill two positions:

Public affairs producer responsible for the production of long-form public service programming. Writing and organizational skills a must. College degree and minimum two years as television producer required. Previous documentary experience and degree in communications preferred. Send resumes to Lisa Franco, public affairs director, at address below.

Assignment manager with at least three years experience in supervisory news or assignment desk position. Will be responsible for overseeing news-gathering process, supervising assignment editors, developing stories and special projects. Send resumes to Larry Manne, director of news operations, WTNH-TV, 8 Elm Street, New Haven, Conn. 06510. Phone: 203-784-8888.

Syndication

GGP in Corte Madera, Calif., is seeking a **TV advertising salesperson** with strong national agency/client contacts. A successful track record in network/syndication TV sales ideal. Knowledge of event marketing helpful. Send resumes and salary histories to Henry Schneidman, vice president, GGP, 400 Tamal Plaza, Corte Madera, Calif. 94925. Phone: 415-924-0264.#

The "Jobs" column is an editorial feature compiled by Liza Schoenfein of our Chicago staff. Media companies with job openings they would like to see in this column can send job titles and a brief description to her at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill. 60611. Ms. Schoenfein can be reached by telephone at 312-649-5243 or fax at 312-649-5465. Items must include an address where resumes can be sent and a telephone number for applicants to call. Decisions on which items are published and what wording is used are made entirely by EM's editorial staff.

Products sharpen forecast picture

(Continued from Page 58)

"I'm very pleased with NOWrad. It's one of the best radar services I've ever seen," said Bob Geiger, the 6 p.m. and 10 p.m. weathercaster for KHGI-TV in Kearney, Neb.

"We have a direct line to the Grand Island radar, which is only 50 miles from here, and I use it to supplement NOWrad," he says. "For our purposes, they complement each other nicely."

One nagging problem in weather forecasting is false echoes, which tend to cloud the true weather picture. Mr. D'Aleo said his company has developed proprietary algorithms that eliminate this problem.

"What you're left with is true precipitation, and detail about the intensity," he says. "The local television weatherman who has a large viewing area can show the whole region and what's coming too."

Bolstered by the more than 600 users of NOWrad, the company recently introduced NOWsat, a service that automatically synchronizes radar and satellite imagery.

NOWsat overlays NOWrad multi-

site radar composites on SUPERSat satellite imagery to show viewers where both clouds and precipitation are located.

According to Mr. D'Aleo, NOWsat offers the highest resolution for regional and national composite radar images. Based on NOWrad's 2 kilometer regional images, NOWsat offers more than 400 times the aerial resolution of old composites.

With NOWrad High Definition Radar, the newest product of the trio, forecasters can color the weather in up to 150 shades, reflecting everything from a light drizzle to heavier thundershowers.

The new high-definition service updates weather information every 15 minutes, and offers unlimited and uninterrupted access to 800 radar sites nationwide through one local phone call, 24 hours of archive imagery and full-color printouts of radar images.

"This service is nothing short of phenomenal," WMAQ's Mr. Coleman said. "I've been a test site for the product, and we've had it here at Channel 5 for about four to five

months. During that time we've had four significant storms, and my generations are far ahead of anyone else's in town."

Mr. D'Aleo says having the ability to localize forecasts to individual cities, suburbs or transportation networks, has proven very popular.

"We give our users many options. They can put on city locators, and we also have county outline maps and highway maps," he says.

"For the media, counties and highways are important. They can talk to their viewers who are planning to travel about specific places on the interstate with heavy precipitation," Mr. D'Aleo says.

However, Mr. Coleman says the biggest problem in presenting a new weather forecast may be the viewers.

"The truth is television viewers aren't too sophisticated or weather-wise, and it takes them some time to get used to this," he says.

But he said that viewers would be better tuned in to the change if stations promote the increasingly detailed weather forecasts.#

Panel examines potential of digital NTSC

(Continued from Page 58)

part of broadcasters, who realize they will lose viewers to cable and satellite with HDTV.

"Their mistake was thinking digital was five years away," he said.

In fact, Mr. Krauss charged that attempts by the land-mobile industry to take vastly unused television spectrum originally spurred the Association of Maximum Service Telecasters to initiate FCC ATV discussions in the first place.

"Either make a decision now, or give up that spectrum. It doesn't do any good sitting there while you extend the process," he said.

Mr. Barnathan countered that Mr. Krauss had overlooked 93 million households, which he said are crucial in helping a new TV format reach critical mass as far as acceptance by consumers.

"When NTSC was developed, we never quite realized what a wonderful tool it was," said Mr. Barnathan.

"If you could come up to our facilities and see what we can do with NTSC, there would be little interest in high-definition. We can digitize it. We can expand it. We can compress it. It is surprisingly robust."

Mr. Barnathan agreed it was time to replace NTSC, as the basic parameters are now 50 years old, but said building a new system based on the existing one will dramatically increase consumer acceptance levels and time tables.

"My question," said the FCC's Mr. Franca, "is whether an all-digital system can be robust enough to withstand the propagation problems that we have in the limited amount of spectrum that we have allocated to HDTV."#

BRIEFLY NOTED

Broadcast TV

CBS buys U.S. Tennis Open rights: CBS Sports last week retained broadcast rights to the U.S. Open Tennis Tournament in a new deal that will pay the U.S. Tennis Association an estimated \$19 million in each of the next five years. Under the past contract that expired after this month's championships, CBS paid \$18.5 million for this year's tournament but auctioned the cable rights to USA Network for \$6.2 million. This time around, the U.S. Tennis Association will sell off the cable rights itself.

NBC renews 'Saved by the Bell': NBC has renewed its Saturday morning live-action comedy "Saved by the Bell" for next season, raising the series' total episode count to 88 shows or enough for national syndication. Introduced last year, the NBC Productions series began a gradual shift on the network's part away from animation in the daypart to more use of live-action fare.

CBS to get Aaron Spelling drama: CBS last week signed a development deal with Aaron Spelling Productions for a one-hour drama based on Jonathan Kellerman's novel "When the Bough Breaks," which was first made into an NBC made-for-TV movie in 1986. Any potential series would center around the story's main character, a police psychologist working within the homicide

division.

Cable

Environmental service planned: A new cable TV network for environmental programming called Channel E is in the works. A managing partner in the venture, Peter Staley, recently said that the network hopes to launch within the next two years.

Sci-Fi signs affiliates: The Sci-Fi Channel announced a number of new affiliation agreements last week, including operators such as Telesynergy, Multivision Cable TV, National Cable Television Cooperative and Storer Cable's Montgomery, Ala., system. The channel, set to launch in early January, now has 3 million subscribers, a spokesman said.

Wayne Rogers to host FNN show: Actor Wayne Rogers has signed to host Financial News Network's new prime-time show, "Power Profiles." The half-hour program, which premieres Oct. 1, will chronicle a day in the life of influential businesspeople.

Radio

NAB to co-host Montreux radio meet: The National Association of Broadcasters has announced plans to co-host with Montreux, Switzerland, an international radio symposium in June 1992. #

New fall network season marked by nightly upsets

(Continued from Page 3)

competitive changes can happen overnight," he said.

CBS began last week's early upsets when its new Monday anchor, "Uncle Buck," beat NBC's "The Fresh Prince of Bel Air."

"Fresh Prince" beat "Uncle Buck" the previous Monday when the two aired in special previews, yet "Buck" rebounded with a 25 percent better performance last week to earn a 14.1 Nielsen Media Research rating (percentage of TV homes) and a 23 share (percentage of sets in use). That beat "Prince's" 12.7/21.

NBC's new comedy "Ferris Bueller" last week broadcast its first original episode in its 8:30 p.m. (ET) Monday slot, earning a 10.7/17, or 25 percent less than the 14.2/25 it had earned in an Aug. 23 premiere.

NBC programming executives declined comment last week on the early season returns and ABC executives could not be reached for comment.

In other programming highlights from last week, CBS's "Major Dad," "Murphy Brown" and "Designing Women" premiered to healthy time period wins.

The network's new 10 p.m. drama, "The Trials of Rosie O'Neill," helped secure CBS's Monday victory. That show finished second in its time slot with a 14.8/25.

"Rosie's" performance was 54 percent better than "Face to Face

With Connie Chung"—the series that had earlier been slated for the time period—had earned in its final summer broadcast the Monday before.

On Tuesday, ABC's "Roseanne" took its knocks from CBS's broadcast of the theatrical "Field of Dreams" and NBC's "In the Heat of

the Night's" 16.7/26.

ABC, meanwhile, saw its usual Tuesday victory go to NBC, due largely to an 11.7/19 that its hour-long special "America's All-Star Tribute to Oprah Winfrey" earned at 10 p.m.

This week, ABC will hope for better numbers from its new musical drama "Cop Rock," set to premiere in that slot.

ABC rebounded last Wednesday to quash CBS and resume the tough fight it held with last season's eventual Wednesday night winner, NBC.

CBS's new anchor "Lenny" scored a "disappointing" 7.4/13, Mr. Tortorici said, while ABC's "The Wonder Years" got a 16.3/28 closing in on NBC's stalwart "Unsolved Mysteries" 16.7/29.

Yet ABC pulled away at 9 p.m. when "Doogie Howser, M.D." earned a 17.3/28 and NBC's new comedy, "The Fanelli Boys," lost 39 percent of "Unsolved Mysteries" lead-in to post a third-place 11.4/18.

That left NBC's 9:30 p.m. comedy, "Dear John," in the lurch, as that show's premiere logged only an 11.1/18, or some 35 percent less than the 17.2/27 the series averaged in the same time period last year.

In results for the first three days of the new season, ABC led tight network competition with a 14.9/24 through Sept. 19. NBC was second with a 14.5/23 and CBS was third at 14.4/23. #

None of last season's traditional Monday, Tuesday or Wednesday winners repeated that feat the first week of this season.

the Night's" two-hour premiere.

"Roseanne" posted a 20.1/30, which was 22 percent less than the series' premiere last year and 14 percent below last season's average.

But it still won its time slot.

Tuesday's "Field of Dreams" represented CBS's first broadcast of one of the 13 Universal Studios theatricals that the network acquired prior to the films' cable window.

That theatrical earned a 16.4/26 to finish second in the 9 p.m.-to-11 p.m. block behind "In the Heat of

Big 3 facing falloff in scatter-market sales

(Continued from Page 3)

front, is faring the best of the three commercial networks.

Fox Broadcasting Co., having written an estimated \$550 million in upfront business, has relatively little scatter time available, sources say.

Factors contributing to the fourth quarter slowdown include heavy advertiser spending in the upfront, increased ad opportunities on FBC and the cable networks and overall concerns about an ailing economy.

Some network executives argued that a slow start does not mean that advertisers won't be persuaded to purchase fourth quarter spots closer to airtime.

"I think what we're looking at are massive delays in scatter buys in the fourth quarter because advertisers are waiting to see how the new network series perform," said one CBS executive who asked not to be identified.

"I think it's just too early to say it's all gloom and doom."

'You could see this coming in the upfront, which wasn't all that good. It just was better than most people expected.'

—Richard Kostyra, J. Walter Thompson

To help the process, ad agency officials say the networks are repackaging fourth quarter time in an effort to sell it.

In October, the networks will begin using their excess inventory as make-goods still owed to advertisers from last season.

Richard Kostyra, executive vice president and director of media services at J. Walter Thompson, is among the industry executives who say they are not surprised by the falloff.

"You could see this coming in the upfront, which wasn't all that good. It just was better than most people expected," Mr.

Kostyra said.

The four-network prime-time upfront market is estimated to have been \$4.35 billion, less than 1 percent increase over the previous year's prime-time upfront. Upfront revenues committed to just ABC, CBS and NBC collectively declined to \$3.8 billion, down 5 percent from the previous year.

Yet, network ad executives say upfront comparisons are misleading because ABC, CBS and NBC collectively will realize a 6 percent increase in overall ad revenues in the calendar year 1990.

Some ad agency executives said they expect to see an increase in advertiser cancellation options through year's end.

"Any cutback in option renewals will make scatter more of a problem for the networks," said Paul Schulman, president of The Paul Schulman Co.

For now, the question is how conservatively the networks and their corporate parents budgeted for the fourth quarter. #

FCC hit over GTE ruling

By LAURA MALT
Staff reporter

WASHINGTON—A federal appeals court here last week ordered the Federal Communications Commission to explain why it waived a federal law and let GTE phone company launch an experimental fiber-optic cable system in Cerritos, Calif.

Yet Julia Spicer, a GTE spokeswoman, said the decision would not hinder its fiber-optic operation, which is being closely watched by the cable industry.

By law, telephone companies are barred from controlling or operating cable TV systems in their service areas.

Yet the FCC waived its cross-ownership regulations to permit GTE to experiment with cable TV in the Los Angeles suburb of Cerritos, where GTE also provides phone service.

"The commission... has failed in its obligation to explain why the advantages to be derived from (GTE's) application cannot be realized in the absence of a waiver," said the court, in an opinion written by Federal Appeals Judge James Buckley.

The National Cable Television Association, which had challenged the FCC's waiver, said it was "gratified" by the decision.

"The FCC has to take seriously the admonition of Congress that it meant what it said when it enacted the cross-ownership rule," said Jim Mooney, NCTA president and chief executive officer, in a statement.

Ms. Spicer said GTE also was declaring victory.

"We don't expect the decision to have any impact on the project," she said.

GTE's Cerritos system has already been installed, she said. #

Disney to exit hour-longs

(Continued from Page 3)

that NBC will broadcast as "The Disney Action/Adventure Hour" later in the year. Disney is expected to continue production on only those hour-long efforts, while phasing out all other drama projects.

Dramas generally cost around \$1.3 million per episode, yet some hour-long series, such as Twentieth Television Corp.'s "L.A. Law" and the new "Cop Rock" can cost upwards of \$1.6 million apiece.

With network rights fees covering approximately two-thirds of those costs, that leaves producers to recoup their deficits first in the foreign marketplace, where hours are strong, and then in the domestic marketplace through a syndication offering or a basic cable sale.

The soft domestic syndication market for hour-long dramas has often left even those studios producing the most popular network dramas holding the bag. #

AT PRESS TIME CONTINUED

● DENVER (AP)—A grand jury on Friday named former **KCNC-TV** reporter Wendy Bergen and two former photographers in an indictment that accuses them of staging pit bull fights for a news story and lying to the grand jury. Ms. Bergen and the photographers have resigned from the station.

● NEW YORK—CNN said Friday it would broadcast, sight unseen, Iraqi President **Saddam Hussein's response** to President Bush's message to Iraq but on the condition that CNN could approve of the length and content in advance. ABC, CBS and NBC said they would have to review the 90-minute tape first, and had not received it at press time.

● WOODBURY, N.Y.—**American Movie Classics** announced it will expand to 24 hours daily beginning Dec. 1. AMC also said it will add 900,000 new basic cable subscribers on Warner Cable systems.

● NEW YORK—**Graff Pay Per View** on Friday said it acquired Cable Video Store, the PPV service operated by General Instrument's Jerrold Communications.

● LOS ANGELES—The **Samuel Goldwyn Co.** on Thursday agreed in principle to merge with Heritage Entertainment, owner of 81 theaters, in a deal that would take Goldwyn public.

● LOS ANGELES—The two-hour premiere of CBS's new 8 p.m. (ET) drama, **"The Flash,"** earned a 14.2/23 last Thursday, according to Nielsen, to help CBS finish second to NBC for the night. #

Fox to evaluate news gear

By THOMAS TYRER
Staff reporter

Fox Broadcasting Co. executives are slated to meet with their affiliates during the Radio-Television News Directors Association convention this week to discuss which camera equipment the network will order for the stations' newscasts. Joe Saitta, vice president of Fox

affiliate news, and Anita Klever, senior vice president of Fox Network News, will join other executives at a Sept. 24 FBC private meeting at RTNDA in San Jose, Calif., to show affiliates examples of coverage from various cameras.

During the meeting, Andrew Setos, who's in charge of the technical aspects of FBC's news effort as senior vice president of studio and

broadcast operations and engineering, will screen videotaped stories shot with each of the three cameras that FBC is considering buying en masse for affiliates.

Each of the contending models are prototypes not yet available on the market, Mr. Setos said.

FBC is considering Super-VHS format cameras from Panasonic Broadcast Systems Co. and JVC Professional Products Co. and a Hi-8 model camcorder from Sony Corp. of America.

Mr. Saitta said "well over 40" of FBC's 133 affiliates have expressed interest in joining the news effort as early as next January. #

TCI aids school linkup

By LAURA MALT
Staff reporter

Tele-Communications Inc. announced last week that it would contribute up to \$300,000 over the next two years for a satellite, cable- and microwave-connected educational network in Montana.

The educational interconnect is expected to link several of the state's schools, colleges and libraries to send live or taped classroom instruction to Montana students.

TCI's participation in the project was also intended to

demonstrate that cable could reach remote areas as well as telephone companies could, said Bob Thomson, TCI vice president of government affairs.

Sen. Conrad Burns, R-Mont., has argued that phone companies could best deliver TV and educational fare to rural areas.

"It obviously is ironic that Sen. Burns said the only way these technologies can get to these remote areas is through telephone," Mr. Thomson said. "I think we're better and more efficient at it."

Representatives for Sen. Burns could not be reached. #

TV THEME SOUNDTRACK DIRECTORY & DISCOGRAPHY WITH COVER VERSIONS

By Craig W. Pattillo

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Chicago's WSNS-TV loses license

(Continued from Page 1)

Yet Robert Haag, Monroe president and one of the co-founders of Alberto-Culver Co., said, "We are very gratified by this historically important FCC decision, and we welcome the strong message it sends about safeguarding the privilege to operate a TV station."

Sources here said the FCC's action should remind broadcasters everywhere that the FCC, which has traditionally shied away from its power to revoke licenses, still has some sharp teeth remaining.

"It's a cautionary alarm," said Mort Berfield, a Washington communications attorney who specializes in license challenges.

"I think the message is that the FCC is serious about a station's pro-

gram service obligations," said Nat Emmons, another Washington communications attorney.

Added Bob Thompson, yet another Washington communications attorney with expertise in license challenges, "This decision sends the message that this FCC is not going to be hesitant to give the license to someone who will serve the public better."

Yet the same sources also said they didn't believe many TV stations would be hit with challenges on the same grounds as WSNS, and not just because there are no longer any stations known to be offering subscription services.

"We have been telling our members, year after year, the importance of issue-oriented, non-entertainment programming at renewal time," added Jeff Baumann, National Association of Broadcasters executive vice president and general counsel.

Under the Communications Act, citizens are permitted to compete for a TV station's license every five years at renewal time.

But existing licensees are generally given an edge over challengers for the supposed service they have provided to their communities.

Even after the deregulatory moves of the Reagan administration,

broadcasters are still required to provide some programming responsive to issues in their communities to warrant renewal in the face of a license challenge.

For this reason, Lia Afriat-Hernandez, vice president of compliance for HSN Communications, says her company's 11 home shopping-formatted TV stations devote fully 7.5 percent of their broadcasting to "issue-responsive" programming.

"We operate under a pre-deregulation mentality," Ms. Afriat-Hernandez said.

Last week's meeting represented the second time the FCC has voted on the WSNS case.

In 1989, the FCC, under the chairmanship of Dennis Patrick, threw Monroe's challenge out.

But in April of this year, the federal appeals court in Washington kicked the decision back to the FCC, directing the agency to reconsider the case against the station.

FCC Commissioner James Quello, who had previously voted in support of WSNS's license holders said this time, "The individual case against Channel 44 was persuasive enough for this go-round."

In a press release last week, Monroe also pledged to continue providing Spanish-language programming over the station. #

Pittsburgh UHF hires consultant to start news

(Continued from Page 1)

Group, which owns WPTT and four other independents.

"If I wanted to hire NCA, I would hire them and they would hire the news director and they would go spend millions of dollars. What do I spend? I give up inventory. That's it."

Although many decisions concerning the day-to-day production of NCA's news on WPTT will be left to NCA, Mr. Smith emphasized that WPTT has the "ultimate responsibility" for content.

"If the talent doesn't live up to our expectations in terms of the type of image that we want presented in the marketplace, I presume we would be able to reach an accommodation with NCA that would solve that problem," he said.

Also, under NCA's agreement with stations, the consulting firm assumes legal liability for lawsuits that might be aimed at an NCA-produced news program.

Mr. Fedell says NCA is hoping to take advantage of the fact that a growing number of independents—particularly Fox Broadcasting Co. affiliates—are mulling launching hour news shows in prime time.

The NCA deal seemed to be the

talk of the industry last week.

News consultants and station news directors said they were "intrigued" by the idea and agreed it could pave the way for a substantial number of new local news programs if the co-venture is profitable.

"It's on the tribal drum because everybody's intrigued with it," said Dave Bartlett, president of the Radio-Television News Directors Association.

For Mr. Bartlett and others, questions remain about NCA's ability to profit from this and similar ventures when it will be spending heavily to launch its shows.

"There are some questions about the financial side," said Joe Rivitto, news director of ABC affiliate WTAE-TV in Pittsburgh.

"Running a news operation is very, very expensive and looking at it on its surface, I can't see how either the station or NCA will make money, particularly in Pittsburgh because it's such a soft market."

Said Steve Ridge, vice president of consultation for Frank N. Magid Associates, the news consulting firm in Marion, Iowa, "The return is going to be several years out, but if it's well-financed, it may pay substantial dividends." #

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NBC

RENEWAL

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CBS

RENEWAL

"JAKE AND THE FATMAN"

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WILLIAM CONRAD
and **JOE PENNY**



In association with
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RENEWAL

"FATHER DOWLING MYSTERIES"

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TOM BOSLEY,
TRACY NELSON
and **MARY WICKES**



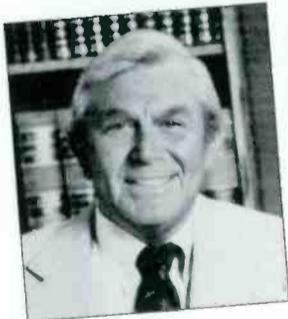
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NBC

RENEWAL

"MATLOCK"

Starring
ANDY GRIFFITH



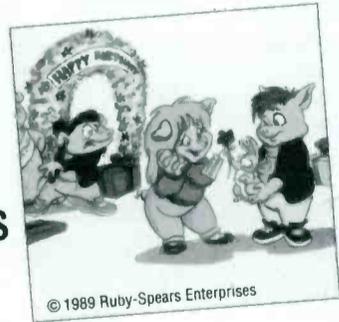
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